

Literature

A Resource Book of Interdisciplinary Lesson Plans



Edited by

Péter Dolmányos and Krisztina Kaló

Proofreaders

Rita DiFiore and Geoffrey Vaughan



Part of a series of coursebooks within the project
FOSTIN: Fostering Students' Interdisciplinary Competence
through the Action-Oriented
Approach and Collaborative Online International Learning

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Eger, 2025

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INTRODUCTION

Literature is an inexhaustible source of experience of various types. While this statement indeed sounds as a common place, its truth content cannot be doubted. By combining, to varying degrees, instruction and entertainment it has an unchallengeable position in culture. Literature provides inspiration, enrichment and wisdom since, in spite of its essential reference to a world of fiction, it is multifariously connected with the reality of everyday life. In addition, it also demonstrates the powers and potentials of language and throws light on the complex operation of this medium.

All these aspects make literature a highly appealing instrument in foreign language learning and teaching. Literary texts are authentic material, they are not created for the purpose of language teaching, thus they represent language intended for native speakers in its natural and genuine form. Students can thus experience a massive benefit in terms of language enrichment facilitated by these authentic texts and gain extra motivation from the task of dealing with such texts as they can realise that they are capable of handling them and reflect on their own process of development in terms of language proficiency. In addition to authentic language, literary texts provide a wealth of cultural experience that will greatly enhance students' understanding of the target culture. Students' own experience is also involved in dealing with works of literature, which contributes to the development of several transferrable skills as well, most importantly critical thinking and communication. Though literary texts used in the language classroom are principally employed as texts for work, the entertainment factor of literature cannot be discarded either, which eventually creates a favourable loop of motivation.

The following collection of lesson plans offers a broad range of educational material for the active use of literature in the English language classroom. Created and compiled with the ultimate goal of language instruction, they illustrate not only the possible ways in which literature can be employed in language teaching but provide a wealth of cultural context with which students can actively engage. By its organic relation with the wealth of human experience, literature in the language classroom naturally facilitates interdisciplinary approaches. This interdisciplinary orientation prepares students for real life and a better understanding of the world, a deeper comprehension of concepts and phenomena, with language that is suitable for addressing those.

The lesson plans were created as part of an Erasmus+ project named *Fostering Students' Interdisciplinary Competence through the Action-Oriented Approach and Collaborative Online International Learning*. Rather than focusing on the usual skills of language learning and of specific skills characteristic of individual areas, the project targeted students' interdisciplinary competence, thus promoting a holistic approach and the encouragement of thinking outside the box to address the complexity and wealth of experience that literature provides. By prioritising the action-oriented approach, the lesson plans also move beyond the usual practices of traditional

syllabus construction based on linear progress and allow for the inclusion of real-life tasks and specifically selected notions and corresponding language functions.

The organisation of the lesson plans follows a thematic concern and is thus intended as a resource book, in accordance with the basic principles of the project itself. While all the lesson plans are centred around literary works, they all reflect broader concerns with practical applications. The first major unit focuses on the individual as that is the most adequate field in which students can relate their own experience to the topics dealt with in the lesson plans. The second unit concentrates on society and social phenomena, broadening the range of topics and locating the individual experience in proper contextual environments. Place and environment form the thematic framework of the third unit with the principal underlying concerns of geography and ecology with their tangible concerns for everyday human experience. The fourth section offers an insight into the relation of literary works to aesthetics in general and to the sister arts in particular, promoting a truly holistic approach. The final section turns attention to the specifics of language itself, the medium of literature, with enlightening and creative new ideas about approaching syntax and grammar. The organisation of the lesson plans into such thematic units will enable teachers to select materials according to their specific needs.

The lesson plans contain all the relevant materials as well as instructions and descriptions of activities. Each lesson plan includes the list of sources for the materials used, mostly in the form of links (all up-to-date and working at the time of the publication of the resource book), in accordance with copyright regulations. Teachers' aids and additional materials are compiled in the Appendix section of the work.

Finally, the editors wish to thank all the colleagues, teachers, and students who keep showing in their school life that literature is about connections – between individuals, between disciplines, and between the literary work and life itself. We hope this book sparks fresh discussions and that those discussions serve as a reminder that literature is still one of the most valuable venues for bringing people together to share knowledge, creativity, and humanity.

The Editors

INDIVIDUAL CONCERNS

HERMAN MELVILLE, PART 1 – INTRODUCTION TO HIS LIFE

LP authors	Borbála Bökös and Maria Hricková
Time	90 min
Mode of teaching	Online
Problem task	To critically examine Herman Melville's life and explore the multifaceted nature of letter writing as a genre.
Interdisciplinarity	Literature, history
Prior preparation requirements	None

PROCEDURE

Activity 1: A Quote by Herman Melville

Aims:	Collaborative: students contribute individually, then as a group, by sharing ideas Soft skills: critical thinking, communication Action orientation: to think about and discuss the quote by Melville within the context relevant to learners' life Knowledge: practice of culture/literature knowledge, defining key terms such as <i>originality</i>, <i>imitation</i>
Form:	Whole class
Aids:	None
Time:	7 min
Instructions:	Students reflect on the quotation by Herman Melville: <i>"It is better to fail in originality than to succeed in imitation"</i> This can be done either orally or in a written form. In the former case, learners can see the quote on the screen and they freely comment on its meaning for them. If done in writing, the teacher shares a collaborative virtual space where learners post their ideas. The learners can also comment and expand on the ideas of their classmates.

Activity 2: Time-Line of Melville's Life

Aims:	Collaborative: students work in pairs or groups to identify the key events in the American author's life; select and share ideas Soft skills: critical thinking, communication Action orientation: to explore critically the major events of Melville's life and to justify their relevance Knowledge: major events of Herman Melville's life
Form:	Group work
Aids:	Worksheet, Activity 2 (see Working materials)
Time:	20 min (12 min for creating the timeline, 8 min for sharing it)
Instructions:	Learners are divided into groups of 3 or 4 students. All groups work with the same time-line, distributed by the teacher. The time-line shows 13 years. The learners' task is to find out what happened in each year in Melville's life and write it down. They gather information from the internet. When they are finished, students in each group should decide (as a group) on 6 years which, according to them, represent the key events in Melville's life. It is up to each group to establish their own criteria for the selection process, yet, it should not be random, but reasons should be clearly specified during the selection process and also during the discussion which will follow. Individual time-lines of all groups are shared with other groups afterwards, and students explain the reasons for their selection. During sharing, students should also reflect on their collaboration in the group: how they divided the responsibilities to search for information and what criteria they chose for the selection of specific years.

Activity 3: Exploring the Letters by Melville (Letter 1)

Aims:	Collaborative: students work in pairs or groups to answer the pre-reading questions Soft skills: critical thinking, communication Action orientation: to discover and explore the genre of letter writing as a source to learn about the author Knowledge: during the post-reading activity, students learn about the use of letters as a source of reconstructing and learning about one's life
Form:	Individual work and pair work
Aids:	Worksheet, Activity 3 (see Working materials)

Time:	25 min (4 min for initial questions, 7 min for attentive reading, 7 min for personal reflection, 7 min for pair work)
Instructions:	The teacher says that today's session focuses on Herman Melville, the famous American writer, from the biographical perspective. <i>What are some resources from a person's life that we can use to create a biography?</i> (diaries, interviews, letters...) Students will likely mention letters, and the teacher may add more questions to draw their attention to the specific features of the genre. <i>What information can letters provide about a person's life?</i> <i>How do letters contribute to understanding a person's character?</i> <i>What challenges and limitations may arise when using letters as a source for a biography?</i> Students are given about 7 minutes to read the first letter attentively. The three questions above will also serve as guiding points for personal reflection and discussion in pairs. Students should answer the questions in relation to the particular letter they read, first, on their own, then, they should discuss it in pairs: <i>What information can this letter provide about Herman Melville's life?</i> <i>How does the letter contribute to understanding his character?</i> <i>What challenges and limitations may arise when using this letter as a source for his biography?</i> There is no whole-group discussion afterwards.

Activity 4: Exploring the Letters by Melville (Letter 2)

Aims:	Collaborative: students work individually (in the reading activity and in that of formulating personal ideas) then as a group (in the post-reading activity of sharing ideas) Soft skills: critical thinking, communication Action orientation: to further discover and explore the genre of letter writing as a source to learn about the author Knowledge: expanding the previously researched information about Melville through his letters
Form:	Group work and whole class
Aids:	Worksheet, Activity 4 (see Working materials)
Time:	35 min (5 min for attentive reading, 15 min for group work, 15 min for whole class work)

Instructions:	This activity will follow the steps of the previous one, except now, the students should analyse and interpret the second letter within the wider context of their knowledge of Melville's life and the first letter also. Individual intensive reading is followed by working in groups when students will share their ideas, compare them, and reflect critically on the views and perspectives of their classmates. The last part of the activity is the whole class discussion, facilitated by the teacher. Ideas from all groups will be shared and reflected upon.
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Activity 5: Closing – Self-reflection

Aims:	Collaborative: individual self-reflection, sharing personal ideas with the group Soft skills: critical thinking, communication Action orientation: to further discover and explore the genre of letter writing as a source to learn about the author Knowledge: summing up the main ideas learned in the lesson; understanding the ways in which the genre of the letter can provide essential information on the life of an author
Form:	Individual work
Aids:	None
Time:	3 min
Instructions:	Students are requested to self-reflect on their work during the session. Their reflection can be guided by these three questions: - <i>What were the main ideas covered in this lesson? What did I learn?</i> - <i>Did I encounter any difficulties or challenges during the lesson? How did I overcome them?</i> - <i>What study strategies were effective for me during the lesson?</i>
Home assignment	None
Sources	Melville, H. (1960). <i>The Letters of Herman Melville</i>. (M.R. Davis and W.H. Gilman, Eds.) Yale University Press. https://archive.org/stream/in.ernet.dli.2015.84865/2015.84865.The-Letters-Of-Herman-Melville_djvu.txt

WORKING MATERIALS

Activity 1: Quotation

"It is better to fail in originality than to succeed in imitation." Herman Melville

Activity 2: Timeline of Herman Melville's Life

Date/year	Event	Selection (✓)	Reason for selection
August 1, 1819			
1835			
1837			
June 1839			
January 1841			
1846			
August 4, 1847			
October 1851			
Nov - Dec 1853			
Winter 1856			
1866			
1867			
September 28, 1891			

For the key see **APPENDIX**

Activity 3: Letters 1 and 2

Note:

The letters were written to his eleven-year-old son, Malcolm, from a clipper-ship, the Meteor, on which Herman Melville was sailing round the Horn to San Francisco. The ship was commanded by Herman Melville's brother, Captain Thomas Melville (Uncle Tom in letters), and it sailed from Boston on 30 May 1860. Stanwix, Bessie (Elizabeth) and Fanny (Frances) mentioned in the second letter are Melville's other children.

Letter 1

[To MALCOLM MELVILLE]

Pacific Ocean (Off the coast of South America On the Tropic of Capricorn)

Saturday September 1st 1860

MY DEAR MALCOLM:

It is now three months exactly since the ship “Meteor” sailed from Boston — a quarter of a year. During this long period, she has been continually moving, and has only seen land on two days. I suppose you have followed out on the map (or my *globe* were better — so you get Mama to clean it off for you) the route from Boston to San Francisco. The distance, by the straight track, is about 16000 miles; but the ship will have sailed before she gets there nearer 18 or 20000 miles. So you see it is further than from the apple-tree to the big rock.

When we crossed the Line in the Atlantic Ocean it was very warm; & we had warm weather for some weeks; but as we kept getting to the Southward it began to grow less warm, and then coolish, and cold and colder, till at last it was winter. I wore two flannel shirts, and big mittens & overcoat, and a great Russia cap, a very thick leather cap, so called by sailors. At last we came in sight of land all covered with snow — uninhabited land, where no one ever lived, and no one ever will live — it is so barren, cold and desolate. This was Staten Land — an island. Near it, is the big island of Terra del Fuego.

We passed through between these islands, and had a good view of both. There are some “wild people” living on Terra del Fuego; but it being the depth of winter there, I suppose they kept in their caves. At any rate we saw none of them. The next day we were off Cape Horn, the Southernmost point of all America. Now it was very bad weather, and was dark at about three o’clock in the afternoon. The wind blew terribly. We had hail-storms, and snow and sleet, and often the spray froze as it touched the deck. The ship rolled, and sometimes took in so much water on the deck as to wash people off their legs. Several sailors were washed along the deck this way, and came near getting washed overboard.

And this reminds me of a very sad thing that happened the very morning we were off the Cape — I mean the very *pitch* of the Cape. — It was just about day-light; it was blowing a gale of wind; and Uncle Tom ordered the topsails (big sails) to be furled. Whilst the sailors were aloft on one of the yards, the ship rolled and plunged terribly; and it blew with sleet and hail, and was very cold & biting. Well, all at once, Uncle Tom saw something falling through the air, and then heard a thump, and then, — looking before him, saw a poor sailor lying dead on the deck. He had fallen from the yard, and was killed instantly.

— His shipmates picked him up, and carried him under cover. By and by, when time could be spared, the sailmaker sewed up the body in a piece of sail-cloth, putting some iron balls — cannon balls — at the foot of it. And, when all was ready, the body was put on a plank, and carried to the ship’s side in the presence of all hands. Then Uncle Tom, as Captain, read a prayer out of the prayer-book, and at a given word, the sailors who held the plank tipped it up, and immediately the body slipped into the stormy ocean, and we saw it no more.

— Such is the way a poor sailor is buried at sea. This sailor’s name was Ray. He had a friend among the crew; and they were both going to California, and thought of living there; but you see what happened. We were in this stormy weather about forty or fifty days, dating from the beginning. But now at last we are in fine weather again, and the sun shines warm.

Melville, H. (1960). *The Letters of Herman Melville*. (M.R. Davis and W.H. Gilman, Eds.) Yale University Press, pp. 201–202.

What information can this letter provide about Herman Melville's life?

How does the letter contribute to understanding his character?

What challenges and limitations may arise when using this letter as a source for his biography?

General observations	Comments
➤	-----
➤	-----
➤	-----
➤	-----
➤	-----
➤	-----
➤	-----
➤	-----
➤	-----

Letter 2

[To MALCOLM MELVILLE]

Pacific Ocean, on the Line, September 16th 1860

MY DEAR MALCOLM:

Since coming to the end of the fourth page, we have been sailing in fine weather, and it has continued quite warm. — The other day we saw a whale-ship; and I got into a boat and sailed over the ocean in it to the whale-ship, and stayed there about an hour. They had eight or ten of the “wild people” aboard. The Captain of the whale-ship had hired them at one of the islands called Roratonga. He wanted them to help pull in the whale-boat when they hunt the whale. — Uncle Tom’s crew are now very busy making the ship look smart for San Francisco. They are tarring the rigging, and are going to paint the ship, & the masts and yards. She looks very rusty now, owing to so much bad weather that we have been in.

— When we get to San-Francisco, I shall put this letter in the post office there, and you will get it in about 25 days afterwards. It will go in a steamer to a place called Panama, on the Isthmus of Darien (get out your map, & find it) then it will cross the Isthmus by railroad to Aspinwall or Chagres on the Gulf of Mexico; then, another steamer will take it, which steamer, after touching at Havanna in Cuba for coals, will go direct to New York; and there, it will go to the Post Office, and so, get to Pittsfield. I hope that, when it arrives, it will find you well, and all the family. And I hope that you have called to mind what I said to you about your behaviour previous to my going away. I hope that you have been obedient to your mother, and helped her all you could, & saved her trouble. Now is the time to show what you are — whether you are a good, honorable boy, or a good-for-nothing one. Any boy, of your age, who disobeys his mother, or worries her, or is disrespectful to her — such a boy is a poor shabby fellow; and if you know any such boys, you ought to cut their acquaintance.

Now my Dear Malcolm, I must finish my letter to you. I think of you, and Stanwix & Bessie and Fanny very often; and often long to be with you. But it can not be, at present. The picture which I have of you & the rest, I look at sometimes, till the faces almost seem real. — Now, my Dear Boy, good bye, & God bless you

Your affectionate father

H MELVILLE

I enclose a little baby flying-fish’s wing for Fanny

Melville, H. (1960). *The Letters of Herman Melville*. (M.R. Davis and W.H. Gilman, Eds.) Yale University Press, pp. 203–204.

HERMAN MELVILLE, PART 2 – HERMAN MELVILLE'S "BARTLEBY THE SCRIVENER"

LP authors	Borbála Bökös and Maria Hricková
Time	90 min
Mode of teaching	Online
Problem task	Critical examination of well-being in the workplace
Interdisciplinarity	Literature, civic education
Prior preparation requirements	The students are familiar with the text or with the detailed summary of "Bartleby the Scrivener". The text is widely available online. A reader-friendly, annotated and interactive text of the story is available at: https://www.slate.com/articles/arts/culturebox/2015/10/herman_melville_s_bartleby_the_scrivener_an_interactive_annotated_text.html

PROCEDURE

Activity 1: What is in the Title

Aims:	Collaborative: students work as a whole group in order to share ideas about the title of the text Soft skills: communication, critical thinking Action orientation: using prediction as a reading comprehension strategy to introduce the text Knowledge: basic introduction to the studied text
Form:	Whole class
Aids:	None
Time:	3 min

Instructions: The teacher tells students that today's session is connected with the previous one. While during the first one, the focus was on Herman Melville's life, the present session deals with one of his well-known works, the story called "Bartleby, the Scrivener: A Story of Wall Street", published in 1853.

The teacher then asks students what they can predict about the story just from the title. It is good to make sure if the students are familiar with the word 'scrivener' (a clerk, scribe).

The teacher may add that they will connect the text with today's world, looking closely at the concept of well-being in the workplace which resonates in the contemporary culture a lot.

Activity 2: Survey on Well-Being in the Workplace

Aims:

- Collaborative:** students critically examine the views on the results of the survey on well-being in the workplace
- Soft skills:** communication, critical thinking
- Action orientation:** finding out students' views on their ideal workplace
- Knowledge:** learning about different perspectives in the group

Form: Individual work and whole class

Aids: Worksheet, Activity 2 (see Working materials)

Time: 13 min (3 min filling in the survey, 10 min discussion)

Instructions:

The issue of well-being in the workplace has become very important, and it is frequently discussed in the media as well as at company meetings. As our session focuses on this issue, this activity attempts to learn about students' perspectives on their future workplace.

The sample survey (see working materials) can be done through any tool for conducting online surveys. The questions in the survey can be changed or edited, and more questions can be added, depending on the teacher's preferences.

The teacher should have the survey ready prior to the lesson.

After the survey is done, the whole group discussion follows in which students comment critically on their observations regarding the results.

Activity 3: Well-Being in "Bartleby, the Scrivener" (Extract Analysis)

Aims:	Collaborative: students discuss and interpret the extracts together Soft skills: communication, critical thinking, team-work Action orientation: reflecting critically on the selected passages from the text, practicing reading comprehension, reading authentic text in English Knowledge: reading and reflection upon selected passages from the studied text
Form:	Individual work, group work and whole class
Aids:	Worksheet, Activity 3 (see Working materials)
Time:	30 min (7 min reading, 15 min group work, 8 min whole class discussion)
Instructions:	Students are given enough time for silent reading of the three extracts. After that, they are divided into groups and their discussion focuses on the absence of well-being in the described workplace. The points for their discussions: - specific descriptions of workplace (the choice of words, tone, atmosphere...); - Bartleby as an employee – his passive resistance (reasons and consequences); - what we (as readers) do not know and what we would love to know in order to understand Bartleby better; - silence as a form of protest; - the message of the story (regarding the well-being of employees and organizational culture).

Activity 4: Models of Well-Being in the Workplace: Current Perspectives

Aims:	Collaborative: students work together on research and presentation Soft skills: communication, critical thinking, team-work Action orientation: students prepare a short presentation in which they will report on the strategies which companies have today as models of well-being in the workplace Knowledge: specific information about models of well-being in companies
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Form:	Group work and whole class
Aids:	None
Time:	37 min (20 min group work, 17 min presentation and whole class discussion)
Instructions:	Students work in groups. First, their task is to choose a company/ firm they would like to research regarding its model for well-being for their employees. They can choose a large company or smaller companies with fewer employees that has a clear model for how to promote well-being in the workplace. Second, they should study the selected company's strategies using the information available online. Third, each group prepares a short presentation (1 or 2 slides) in which they summarise their findings, and offer their opinions on it. Is the model sufficient? Would they add something? If the model is sufficient and well-prepared, students should again give their opinion on why is it so. The final part of this activity is based on the presentations of each group. Students from other groups are encouraged to ask clarifying questions, make observations on similarities and differences between the models.

Activity 5: Work That Would Touch My Heart

Aims:	Collaborative: students share and comment on each other's ideas about their ideal work Soft skills: communication, critical thinking, self-reflection Action orientation: to self-reflect on one's future work Knowledge: the diversity of meaningful career paths of students
Form:	Individual work and whole class
Aids:	Virtual collaborative space
Time:	5 min
Instructions:	Using a virtual collaborative whiteboard, students are asked to write (anonymously) what type of work interests them. What would they really wish to do for a career? In what line of work would they feel that their life is valuable and their time is well-spent? Students can also post their reasons for the choice. In the final part of the lesson, students may offer to summarise and comment on their peers' responses on the whiteboard.

Home assignment

Essay

Having learnt about various approaches to employee's well-being, imagine that you are in the position of the employer. Write a short reflective essay (500 words) on what 'you' would do so that the employees in your company would feel good.

Choose one of the following three questions and elaborate on your thoughts:

1. What strategies would you implement to create a positive work culture that fosters well-being?
2. What would you do to address issues related to burnout and stress in your workplace?
3. What would you do to foster a sense of belonging and connection among employees?

Be creative in your ideas, but also realistic.

Sources

Melville, H. (1853). "Bartleby, the Scrivener: A Story of Wall Street." <https://archive.vcu.edu/english/engweb/webtexts/bartleby/bartleby.html>

WORKING MATERIALS

Activity 2: Survey on Well-Being at the Workplace

Questions for the survey:

1. *What is your preferred work environment?*
(collaborative/ open office, private office, remote work, flexible workspace, other...)
2. *How important is the well-being of employees in your ideal workplace?*
(not at all important, slightly important, important, fairly important, very important)
3. *What physical wellness initiatives would you appreciate in your workplace?*
(on-site fitness club, nutritionally balanced food (snacks and lunch), meditation classes, wellness retreat, other...)
4. *How important is a sense of purpose in the organization you'd like to work for?*
(not at all important, slightly important, important, fairly important, very important)
5. *What kind of organizational culture do you value the most?*
(diverse, inclusive, fast-paced, friendly, innovative, other...)

Activity 3: Well-Being in "Bartleby, the Scrivener" (Extract Analysis)

EXTRACT 1

My chambers were up stairs at No.--Wall-street. At one end they looked upon the white wall of the interior of a spacious sky-light shaft, penetrating the building from top to bottom. This view might have been considered rather tame than otherwise, deficient in what landscape painters call "life." But if so, the view from the other end of my chambers offered, at least, a contrast, if nothing more. In that direction my windows commanded an unobstructed view of a lofty brick wall, black by age and everlasting shade; which wall required no spy-glass to bring out its lurking beauties, but for the benefit of all near-sighted spectators, was pushed up to within ten feet of my window panes. Owing to the great height of the surrounding buildings, and my chambers being on the second floor, the interval between this wall and mine not a little resembled a huge square cistern.

EXTRACT 2

At first Bartleby did an extraordinary quantity of writing. As if long famishing for something to copy, he seemed to gorge himself on my documents. There was no pause for digestion. He ran a day and night line, copying by sun-light and by candle-light. I should have been quite delighted with his application, had he been cheerfully industrious. But he wrote on silently, palely, mechanically. It is, of course, an indispensable part of a scrivener's business to verify the accuracy of his copy, word by word. Where there are two or more scriveners in an office, they assist each other in this examination, one reading from the copy, the other holding the original. It is a very dull, wearisome, and lethargic affair. I can readily imagine that to some sanguine temperaments it would be altogether intolerable. [...]

Now and then, in the haste of business, it had been my habit to assist in comparing some brief document myself, calling Turkey or Nippers for this purpose. One object I had in placing Bartleby so handy to me behind the screen, was to avail myself of his services on such trivial occasions. It was on the third day, I think, of his being with me, and before any necessity had arisen for having his own writing examined, that, being much hurried to complete a small affair I had in hand, I abruptly called to Bartleby. In my haste and natural expectancy of instant compliance, I sat with my head bent over the original on my desk, and my right hand sideways, and somewhat nervously extended with the copy, so that immediately upon emerging from his retreat, Bartleby might snatch it and proceed to business without the least delay.

In this very attitude did I sit when I called to him, rapidly stating what it was I wanted him to do--namely, to examine a small paper with me. Imagine my surprise, nay, my consternation, when without moving from his privacy, Bartleby in a singularly mild, firm voice, replied, „I would prefer not to.” I sat awhile in perfect silence, rallying my stunned faculties. Immediately it occurred to me that my ears had deceived me, or Bartleby had entirely misunderstood my meaning. I repeated my request in the clearest tone I could assume. But in quite as clear a one came the previous reply, „I would prefer not to.”

EXTRACT 3

The report was this: that Bartleby had been a subordinate clerk in the Dead Letter Office at Washington, from which he had been suddenly removed by a change in the administration. When I think over this rumor, I cannot adequately express the emotions which seize me. Dead letters! does it not sound like dead men? Conceive a man by nature and misfortune prone to a pallid hopelessness, can any business seem more fitted to heighten it than that of continually handling these dead letters and assorting them for the flames? For by the cart-load they are annually burned. Sometimes from out the folded paper the pale clerk takes a ring:--the bank-note sent in swiftest charity:--he whom it would relieve, nor eats nor hungers any more; pardon for those who died despairing; hope for those who died unhoping; good tidings for those who died stifled by unrelieved calamities. On errands of life, these letters speed to death.

Ah Bartleby! Ah humanity!

THE HEALING POWER OF THE WORD (MAYA ANGELOU)

LP author	Fella Benabed
Time	90 min
Mode of teaching	Online or in-person
Problem tasks	The lesson relies on an action-oriented scenario with a sequence of reception, production, and interaction tasks that end with a creation of 1) a common pledge against racial discrimination and 2) a personal roadmap for resilience.
Interdisciplinarity	It builds interdisciplinary bridges between literature (poetry), psychology (resilience), history (ethnicity and Civil Rights in the USA), and civic education (racial equality).
Prior preparation requirements	Close reading of Maya Angelou's poem "Still I Rise" (30 min)

PROCEDURE

Introduction (10 min)

The teacher asks participants whether they have ever read or written poetry as a way to improve their well-being.

They emphasise the healing potential of poetry against different forms of human suffering, as well as its empowering potential for oppressed groups.

Activity 1: Psychological Resilience

Aims:

By the end of this activity, participants are expected to:

- understand the concept of emotional resilience,
- know about some coping skills for resilience.

Collaboration: no

Soft skills: emotional resilience, coping skills, empathy

Action orientation: no

Knowledge: understanding **emotional resilience** and recognising different **types of coping strategies**

Form:	Whole-class discussion
Aids:	Emotional Resilience and Coping Skills
Time:	10 min
Instructions:	The teacher asks participants if they remember a difficult situation in their lives and the way they coped with it. They share and explain appendix 1 on emotional resilience and coping skills. They ask the following questions: 1. Do you know a person who has gone through serious challenges, but managed to overcome them through coping skills? 2. Can you think of other healthy coping skills to help you overcome a difficult situation?

Activity 2: Maya Angelou's "Still I Rise"

Aims:	By the end of this activity, participants are expected to: • identify text-to-self connections related to emotional resilience, • identify text-to-world connections related to discrimination, • develop empathy towards people who suffer from discrimination. Collaboration: yes Soft skills: critical cultural awareness, ethical reasoning, empathy Action orientation: no Knowledge: Maya Angelou (an American Civil Rights activist who wrote poetry as a form of emotional resilience) and the concept of empathy
Form:	Onsite learning pods or online breakout rooms
Aids:	Maya Angelou's "Still I Rise"
Time:	25 min

Instructions:

The teacher asks if participants know the concept of empathy and then explains it as “the ability to share someone else’s feelings or experiences by imagining what it would be like to be in that person’s situation” (*Cambridge Dictionary*). Empathy is essential for understanding literary works, and reading them, in turn, helps cultivate empathy.

The teacher introduces Maya Angelou (1928–2014), an African American poet, journalist, and Civil Rights activist, whose works are about racial and gender equality; her poem, “Still I Rise”, is mainly about resilience in an unjust society.

The teacher asks participants to work collaboratively in small groups (in-person learning pods or online breakout rooms during 15 min.).

The teacher asks:

1. What emotions does the poem evoke?
2. How might the poem serve as a source of strength and hope for marginalised communities?
3. Maya Angelou uses the pronoun “you” to encourage readers to reflect on their own attitudes toward racial discrimination. How does this perspective invite you to put yourself in the speaker’s place as someone whose dignity is denied in an unjust society?
4. Have you ever experienced discrimination in your own life? If so, how does this help you relate to the speaker of the poem?

Participants designate a spokesperson for the group and, after 15 minutes of discussion, share their answers with the whole class.

Activity 3: “I Have a Dream.”**Aims:**

By the end of this activity, participants are expected to observe the lasting discrimination against African Americans in the USA.

Collaboration: no

Soft skills: critical cultural awareness, ethical reasoning

Action orientation: no

Knowledge: Civil Rights and Black Lives Matter movements

Form:

Whole-class discussion

Aids:

Video excerpt from Martin Luther King Jr’s “I Have a Dream” Speech
Pictures of the Civil Rights and Black Lives Matter movements

Time:

15 min

Instructions: The teacher provides a historical reference to the Civil Rights movement: a nonviolent protest by African Americans from 1954 to 1968 against institutional racism in the United States.

They project a short excerpt from Martin Luther King Jr.'s "I Have a Dream" Speech on the steps of the Lincoln Memorial on August 28, 1963. In this speech, he refers to the American Dream: the belief that all human beings, regardless of their origin or class, can succeed in a society where rising up is possible for everyone. He quotes from the Declaration of Independence: "We hold these truths to be self-evident, that all men are created equal."

The teacher asks: Do you think that 60 years after this speech the dream of Martin Luther King came true?

They show them pictures of the Civil Rights and Black Lives Matter movements and ask for comments on the pictures (expecting students to recognize George Floyd and the Black Lives Matter movement).

Activity 4: United we Pledge against Discrimination

Aims: By the end of this activity, participants are expected to take action against discrimination in their community.

Collaboration: yes

Soft skills: team work, intercultural communication, empathy, civic engagement and advocacy

Action orientation: yes

Knowledge: historical and contemporary racial discrimination, systemic inequality, social justice

Form: Onsite learning pods or online breakout rooms

Aids: Pens and paper

Time: 25 min

Instructions: The teacher asks participants to work collaboratively in small groups (in-person learning pods or online breakout rooms during 15 min).

They instruct participants: Write a pledge titled "United we Pledge against Discrimination" in which you reflect collaboratively on how to fight discrimination and change the world. Mention the different forms of discrimination that you wish to end.

Participants designate a spokesperson for the group and, after 15 minutes of discussion, share their answers with the whole class.

Closing (5 min.):

Wrap-up: The teacher asks participants to reflect on the key takeaways of the lesson.

Homework/Extension: The teacher encourages participants to deepen their reflection by sketching a personal roadmap for resilience, guiding them to cope and grow through challenging times. They should consider the coping skills they already possess and those they aspire to develop, such as reading and writing poetry.



Sources

- Angelou, Maya. (1978). "Still I rise." *And still I rise: A book of poems*. Random House. <https://www.poetryfoundation.org/poems/46446/still-i-rise>
- Empathy. *Cambridge Dictionary*. <https://dictionary.cambridge.org/dictionary/english/empathy>
- King, Martin Luther Jr. (1963). "I have a dream" speech. https://www.youtube.com/watch?v=fR-PReWhMGM&ab_channel=NJ.com
- IFAD. (2019). "This is how we rise" https://www.youtube.com/watch?v=16gIytqr6E8&ab_channel=IFAD
- Resilience. (2018). *American Psychological Association*. <https://dictionary.apa.org/resilience>

WORKING MATERIALS

Activity 1: Psychological Resilience and Coping Skills

Resilience is defined as "the process and outcome of successfully adapting to difficult or challenging life experiences, especially through mental, emotional, and behavioral flexibility and adjustment to external and internal demands. A number of factors contribute to how well people adapt to adversities, predominant among them (a) the ways in which individuals view and engage with the world, (b) the availability and quality of social resources, and (c) specific coping strategies. Psychological research demonstrates that the resources and skills associated with more positive adaptation (i.e., greater resilience) can be cultivated and practiced" (*American Psychological Association*).



Activity 2: Maya Angelou, "Still I Rise"

<https://www.poetryfoundation.org/poems/46446/still-i-rise>

Activity 3: Pictures of the Civil Rights and Black Lives Matter Movements

- U.S. Information Agency. (1963). *March on Washington for Jobs and Freedom, view from the Lincoln Memorial towards the Washington Monument*. Library of Congress. <https://www.loc.gov/item/2003654393/>
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- Banks, C. (2020). *Black Lives Matter protest sign* [Photograph]. Unsplash. <https://unsplash.com/photos/TTVRcqoyixs>
- Mana5280. (2020). *George Floyd mural with flowers and protest signs* [Photograph]. Unsplash. <https://unsplash.com/photos/NvMqMxYu3gg>

IMMORTALITY IN EMILY DICKINSON'S POETRY

LP authors	Borbála Bökös and Maria Hricková
Time	90 min
Mode of teaching	Online
Problem task	The learners are to explore and share their personal interpretations of Emily Dickinson's poems, within the context relevant to their life.
Interdisciplinarity	Literature, art, creative writing
Prior preparation requirements	Before the session, learners are expected to take two photos (of objects/ places/ people) inspired by the topic of 'immortality' and upload them/ share them with others. The teacher sends specific instructions to students on how the photos will be shared with the group. The collaborative and interactive platform/ whiteboard is recommended. It is helpful to provide the definition of the term 'immortality' for learners. According to the online Britannica Dictionary, for example, immortality is defined as 'the quality or state of someone or something that will never die or be forgotten: the quality or state of being immortal' (https://www.britannica.com/dictionary/immortality).

PROCEDURE

Activity 1: Photos of Immortality

Aims:	Collaborative: students work individually, then as a whole group in order to share ideas and stories related to photos Soft skills: critical thinking, decision-making Action orientation: discuss various parts of the images as connected to their personal experiences and to the concept of "immortality" Knowledge: exploration and understanding of the concept of immortality
Form:	Individual work, group work, and whole class
Aids:	Images/ photos by students
Time:	12 min

Instructions: The teacher asks students to have a close look at the images/ photos of immortality taken by them and their classmates. Each student chooses one image that best illustrates the abstract concept of ‘immortality’ for them and write their name next to the image. The short discussion follows during which a few students express their ideas on the photos chosen by them or the stories behind the photos.

Activity 2: Introduction to Emily Dickinson

Aims: **Collaborative:** discussion, answering, and discussing comprehension questions related to a specific poem

Soft skills: critical thinking, openness to criticism, communication

Action orientation: to gain practical knowledge of Dickinson’s work

Knowledge: analysing literary texts and identifying themes, symbols, style, and mood. Using prompts, such as the term “immortality” to come up with individual interpretations

Form: Whole class

Aids: Poem, Activity 2 (see Working materials)

Time: 10 min

Instructions: The teacher briefly introduces the American poet Emily Dickinson (1830 – 1886) and explains that one of the intriguing issues or topics repeatedly occurring in her work was ‘immortality’.

The poet is introduced through her poem “If I can stop one heart from breaking”.

Questions for learners:

- *What is the speaker’s attitude?*
- *Their priority and values?*
- *What does the speaker want to achieve? Is this goal realistic?*
- *Can you identify with the speaker of the poem? Do the speaker’s values correspond with your values? Explain.*

The 20th century American poet Gregory Orr said about Dickinson:

‘I don’t think anyone can or should tell another person what poems of Dickinson’s are the ones to go to. She is a long valley we each have to walk on our own.’ (In: Dana & MacKenzie, 2007, p. 26.)

This session attempts to introduce a few poems by Emily Dickinson with the hope that learners will find a poem that will speak to them personally.

Activity 3: Analysis and interpretation

Aims:	Collaborative: discussing in groups then as a whole class the identified themes which appear in the chosen poem. Creating an artistic-visual interpretation as a group project for the poem. Soft skills: critical thinking, openness to criticism, communication Action orientation: to explore philosophical, artistic, and spiritual themes of Dickinson's poems. Knowledge: analysis of themes, motifs and symbols in certain poems, use of adequate critical terms/vocabulary
Form:	Group work
Aids:	Poems, Activity 3 (see Working materials)
Time:	40 min: 5 min for reading the poems and selection; 15 min group work, 20 min sharing in whole class
Instructions:	The teacher prepares the slides/ handout with 3 poems by Emily Dickinson: "Nature Is What We See"; "Some Keep the Sabbath Going to Church" and "Because I Could Not Stop for Death". The poems are selected intentionally, as they show some of the typical subject matters of Dickinson: nature, spirituality and fascination with death, and their language is simple and accessible. The students read each poem twice. First time silently, the second time aloud, but only for themselves. After that, each student chooses a poem they would like to talk about and explore further in a group. They write their name to the poem they understand the best, or to the one that is the most challenging, but they would like to understand better. If the lesson is taught online, interactive whiteboard can be used. If the lesson is taught in person, the teacher distributes the print copies of the poems and students add their names there. Each student can freely choose the text they would like to work with. If it happens that there are too many students who choose the same poem, the teacher may divide them into two groups. Each group works on their own. Their task is to prepare their interpretation and understanding of the theme of the poem they chose to work on. This will be done in the form of a slide in which they can use words, illustrations and images found on the internet but they can also use the photos from 'the gallery of immortality' introduced at the beginning.

Their work can be guided by the following hints:

- What images does the poet use in the poem?
- What does the opening line of the poem evoke in you?
- What have you noticed about punctuation and the use of capital letters?
- How does the poem end? Is its ending open for you?

After the group work, each group reports on their interpretation of the poem and comments on their visual interpretation of its theme.

The teacher encourages learners from other groups to comment on the reports and ask clarifying and probing questions. The teacher is in the role of a facilitator in this activity.

Activity 4: When the last line becomes the first line

Aims:	Collaborative: working as a group, sharing ideas, creating a new piece of literature Soft skills: creativity and individual artistic expression. Learning how to make use of inspiration/passion/imagination. Action orientation: sharing universal themes by reading /writing together a poem. Production and reception, that is, writing and listening, and speaking skills are involved. Knowledge: expand their knowledge in terms of literary symbols and images; understanding the ways in which poems can produce an emotional impact on readers
Form:	Individual work, group work, and whole class
Aids:	None
Time:	28 min (18 min for writing, 10 min for sharing)
Instructions:	The learners choose the final line or the last word of one of the poems they read during the session and develop it further in a creative way. They can write a rhyming poem which would begin with that line, they can write a free-verse poem, a short lyrical prose piece, or a short reflective essay. They may use images from Dickinson's poems, as well as specific words or symbols she uses. At the end, the learners may share their poems. Positive feedback is recommended.

Home assignment

None

Sources

MacKenzie, C., & Dana, B. (2007). *Wider than the sky: Essays and meditations on the healing power of Emily Dickinson*. Kent State University Press.

The Britannica Dictionary. (n.d.). Immortality. In *The Britannica Dictionary*, Retrieved March 27, 2025, from <https://www.britannica.com/dictionary/immortality>

WORKING MATERIALS

Activity 2: Emily Dickinson, "If I can stop one heart from breaking"

<https://noahwebsteracademy.org/ourpages/auto/2020/8/10/51188220/If%20I%20Can%20Stop.pdf>

Activity 3: Poems 1–3

Poem 1: **Emily Dickinson**, "Nature is what we see"

<https://hellopoetry.com/poem/3275/nature-is-what-we-see>

Poem 2: **Emily Dickinson**, "Some keep the Sabbath going to Church"

<https://www.poetryfoundation.org/poems/52138/some-keep-the-sabbath-going-to-church-236>

Poem 3: **Emily Dickinson**, "Because I could not stop for Death"

<https://www.poetryfoundation.org/poems/47652/because-i-could-not-stop-for-death-479>

IDENTIFYING MENTAL DISORDERS IN ART AND “THE FALL OF THE HOUSE OF USHER”

LP authors	Monika Antolin Kelebercová and Beáta Červeňová
Time	90 min – two 45-minute lessons (Suitable for a block class or a double lesson.)
Mode of teaching	In-person
Problem task	Students go through numerous tasks in order to comprehend a variety of mental disorders and research them. Their final task is to create a leaflet providing other students with more information about the disorders and eventually serving as an informative board placed in their school to raise awareness and remove the stigma society has put on such mental disorders.
Interdisciplinarity	The aim of the lesson is to become familiar with the concept of different mental disorders while interpreting different kinds of art including paintings and a literary text. Civic Education: students understand different mental disorders, their symptoms, and the impact they have on human life. Literature: students are able to identify and appraise the connection between emotions and a mental condition of a literary character and real-life mental problems based on their interpretation of a literary text. Art and Culture: students become familiar with the work of some famous artists depicting mental disorders.
Prior preparation requirements	Reading the short story – “The Fall of the House of Usher” by Edgar Allan Poe and introducing students to the basic vocabulary connected to anxiety, bipolar disorder, and turmoil.

PROCEDURE

Activity 1: Paintings

Aims:	Collaborative: to actively engage students in the topic of mental disorders and to create a suitable atmosphere through common discussion Soft skills: to develop critical thinking and creativity by speculating about the message hidden behind the paintings Action orientation: to analyse and communicate concepts that are portrayed in the authentic materials – paintings – used by the teacher Knowledge: to identify the famous paintings, their authors and the link they have to mental disorders
Form:	Whole class
Aids:	PPT presentation with the pictures (suggested), handouts
Time:	10 min
Instructions:	Students are shown 5 paintings depicting mental disorders or some struggle with mental health. The task is to speculate about what they might represent and discuss the mental disorders or conditions they depict or are inspired by. The teacher facilitates and leads the discussion. If the answers of students are different, the teacher will reveal the names of the paintings together with their authors. The teacher can use both handouts for students and PPT presentation for discussing them together. The paintings are: 1) Edvard Munch, <i>The Scream</i> (anxiety) 2) Vincent van Gogh, <i>Portrait of Dr. Gachet</i> (depression) 3) Inspired by Edvard Munch, <i>Melancholy</i> 4) Inspired by Edvard Munch, <i>The Sick Child</i> (trauma and emotional turmoil) 5) Vincent van Gogh, <i>Starry Night</i> (believed to be the view from the window in the asylum Vincent van Gogh was hospitalised in suffering from bipolar disorder, psychotic outbursts, and other mental problems)
Tips for online teaching	The teacher can use the function of breakout rooms on Zoom, Teams or other platforms and share the screen.

Activity 2: "The Fall of the House of Usher"

Aims:	Collaborative: to involve all students in the discussion and to encourage everybody to share their opinion. Soft skills: to improve communication skills to achieve a meaningful and organised discussion. Action orientation: to equally participate in the task speculating about the extracts and evaluating each other's opinions. Knowledge: to use the information from the literary text and apply it to the concept of mental disorders.
Form:	Pair work and whole class
Aids:	Handouts with extracts
Time:	15 min
Instructions:	The teacher asks students what they remember from the short story – "The Fall of the House of Usher" they were supposed to read at home. They briefly summarise it together. (2 min) Subsequently, students are given three brief extracts from the short story. Based on the extracts they speculate which mental disorder the protagonist might suffer from, if any. They have about 8 min to read the extracts and talk about it in pairs and another 5 min to discuss it together with the whole class.
Tips for online teaching	The teacher can use the function of breakout rooms in Zoom, Teams or other platforms and share the screen.

Activity 3: Leaflet

Aims:	Collaborative: to participate in a group task equally and be a contribution to the team effort Soft skills: to hone communication skills within a larger group of people Action orientation: to be able to make decisions on the spot and to be an active participant in the group Knowledge: to recognise and possibly deepen the knowledge of the symptoms and the influence of a mental disorder on a person's life
Form:	Group work
Aids:	Paper for leaflets or an access to Canva; data or internet connection; students' devices or school PCs; glue sticks, crayons, markers, scissors

Time:	30 min
Instructions:	Students are assigned numbers 1, 2, and 3. According to the number they get, they need to find a group they will work in. Each of the groups is asked to research 1 mental disorder given by the teacher – general anxiety disorder (GAD), bipolar disorder, and schizophrenia. Subsequently, students are required to make an informative leaflet about the disorder to raise awareness. They are given a time limit of 30 minutes. The target age group ranges from 16 to 19, should be an A5 format, contain a catchy headline, attractive visuals and send a clear message. Most importantly, it should be simple and not contain too much text. The point of the leaflet should be to stop viewing mental illnesses and people suffering from them as something to be feared, but rather normalising this topic and providing a helpful guide how to recognise someone we know may be in the need of help. Depending on how much time the previous parts of the lesson took, students may be allowed to continue their work in the second lesson (assuming this is done in a 90-minute session).
Tips for online teaching	Students can be randomly assigned to breakout rooms where they will carry out their research and prepare a leaflet online.

Activity 4: Informative board

Aims:	Collaborative: to help one another when presenting, show appreciation of other people's work Soft skills: to respectfully listen to classmates' presentations, and practise public speaking and presentation skills Action orientation: to actively present their findings and provide any help necessary to their team members Knowledge: to get understanding of what a mental disorder can do to a person and why is it important not to judge anyone who struggles with it
Form:	Group work and whole class
Aids:	A board or notice board, magnets, or other adhesive devices to secure the leaflets with
Time:	35 min (30 min for presenting, questions, and feedback + 5 min for designing the informative board)

Instructions:

Once the time for the group work is up, the groups are asked to present the results of their work. Depending on how much time is left, this time is equally divided so that each group has the same amount of presentation time, keeping in mind that the teacher still needs 2 minutes at the end of the lesson to consolidate and evaluate the lesson altogether.

After each group presents their output, each leaflet is placed on the board or on a separate notice board, to turn it into an informative board for raising the awareness on mental disorders.

The teacher concludes the lesson and assesses whether its aim has been fulfilled.

Tips for online teaching

Students are brought back to the main meeting room where an interactive whiteboard is shared, so that every group can pin their leaflet on it.

Home assignment

None

Sources

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van Gogh, V. (1890). *Portrait of Dr. Gachet* [Painting]. Musée d'Orsay, Paris, France. <https://picryl.com/media/portrait-of-dr-gachet-5d4840>

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WORKING MATERIALS

Activity 1: Paintings

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Munch, E. (1894). *The Sick Child* [Painting]. National Gallery, Oslo, Norway. <https://unsplash.com/photos/a-drawing-of-a-man-and-a-woman-in-bed-QnWz81PgcvM>

van Gogh, V. (1890). *Portrait of Dr. Gachet* [Painting]. Musée d'Orsay, Paris, France. <https://picryl.com/media/portrait-of-dr-gachet-5d4840>

van Gogh, V. (1889). *Starry Night* [Painting]. Museum of Modern Art, New York, NY, USA. <https://pixabay.com/illustrations/starry-night-vincent-van-gough-1093721/>

Activity 2: "The Fall of the House of Usher"

"In the manner of my friend I was at once struck with an incoherence – an inconsistency; and I soon found this to arise from a series of feeble and futile struggles to overcome an habitual trepidancy – an excessive nervous agitation. (...) His action was alternately vivacious and sullen. His voice varied rapidly from a tremulous indecision (when the animal spirits seemed utterly in abeyance) to that species of energetic concision – that abrupt, weighty, unhurried, and hollow-sounding enunciation – that leaden, self-balanced, and perfectly modulated guttural utterance, which may be observed in the lost drunkard, or the irreclaimable eater of opium, during the periods of his most intense excitement" (p. 72).

"It was, he said, a constitutional and a family evil, and one for which he despaired to find a remedy – a mere nervous affection, he immediately added, which would undoubtedly soon pass off. It displayed itself in a host of unnatural sensations. (...) He suffered much from a morbid acuteness of the senses; the most insipid food was alone endurable; he could wear only garments of certain texture; the odors of all flowers were oppressive; his eyes were tortured by even a faint light; and there were but peculiar sounds, and these from stringed instruments, which did not inspire him with horror" (p. 73).

"I shall perish, 'said he, 'I must perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves, but in their results. I shudder at the thought of any, even the most trivial, incident, which may operate upon this intolerable agitation of soul. I have, indeed, no abhorrence of danger, except in its absolute effect – in terror. In this unnerved, in this pitiable, condition I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, FEAR '" (p. 73).

Adapted from: Edgar Allan Poe. (2023). “The Fall of the House of Usher”. In *The Fall of the House of Usher and Other Selected Stories* Vintage Classics, pp. 68–85 <https://www.gutenberg.org/ebooks/932>

SOCIETY AND SOCIAL PHENOMENA

THE SCARLET LETTER AND THE PURITANS, PART 1

LP author	Eva Kelemen
Time	45 min
Mode of teaching	In-person
Problem task	The contradictory nature of the Puritans through historical facts and the summary of <i>The Scarlet Letter</i>
Interdisciplinarity	Literature: Nathaniel Hawthorne, <i>The Scarlet Letter</i> History: Colonial period and the Puritans Religion: Puritanism
Prior preparation requirements	None

PROCEDURE

Activity 1: Warm-up – Testing knowledge about the American Colonial Period

Aims:	Collaborative: students work in pairs and use background knowledge they have about the American Colonial Period (brainstorming) Soft skills: working with knowledge from history lessons, communication Action orientation: sharing and comparing knowledge with other students in pairs or small groups Knowledge: knowledge from history lessons and general knowledge about the given topic
Form:	Pair work
Aids:	A blank sheet of paper for students' notes
Time:	5 min
Instructions:	1. The teacher introduces the topic of the lesson. 2. The teacher instructs students to form pairs or groups of three, hands out blank sheets of paper for students' notes. 3. The teacher instructs students to remember and write down as many historical facts about the American Colonial Period as they can think of. The teacher monitors their work and offers help if needed.

Tips for online teaching

Students are divided into groups in breakout rooms and use a blank Word document for their answers.

Activity 2: Comparing knowledge about the American Colonial Period and providing additional relevant knowledge.

Aims:

Collaborative: students work as a whole class; they compare knowledge and try to work out additional historical events and facts displayed in the slide

Soft skills: communication, reporting, comparing, critical thinking

Action orientation: sharing knowledge with other students, working out additional facts

Knowledge: students' notes

Form:

Whole class

Aids:

PowerPoint slide – American Colonial Period

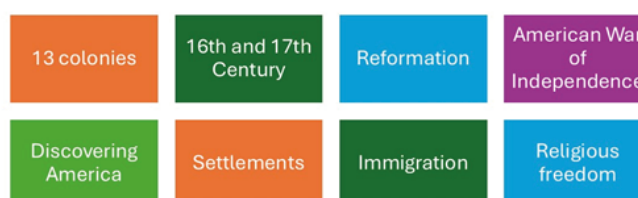
Time:

10 min

Instructions:

1. The teacher opens the PowerPoint slide which displays 8 text boxes, each representing an event or historical fact about American Colonial Period.

American Colonial Period



2. Students compare their knowledge to these text boxes, try to work out all the events, facts, dates displayed, and they add their own ideas from what they have worked out in the previous activity.
3. The teacher conducts the activity, calls out students and encourages them to mention everything they can work out of the slides, and if needed, provides students with additional information.

Tips for online teaching

The PowerPoint presentation slide is displayed online.

Activity 3: Puritanism

Aims: **Collaborative:** students all work together to gather historical facts about the Puritans

Soft skills: critical thinking, communication, exchanging information

Action orientation: sharing knowledge with other students, working out historical facts, gaining new knowledge

Knowledge: general knowledge, gaining new knowledge

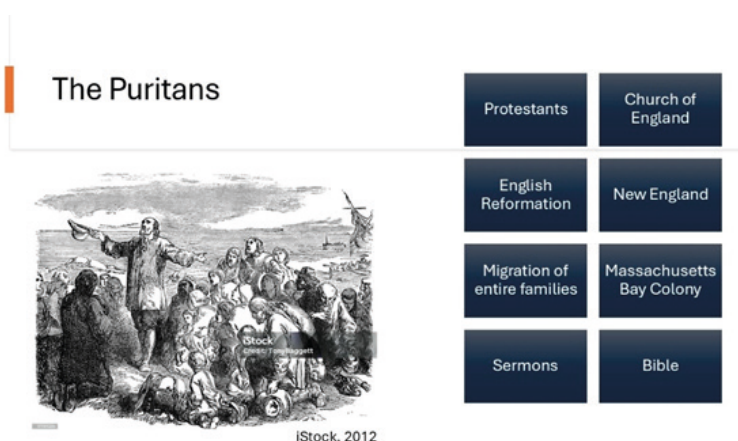
Form: Whole class

Aids: PowerPoint slide – Puritans

Time: 10 min

Instructions:

1. The teacher opens the PowerPoint slide which displays 8 text boxes, each representing an event or historical fact about the Puritans.



2. Students try to work out all the events and facts displayed, and they add their own ideas from what they already know about the topic.
3. The teacher conducts the activity, calls out students and encourages them to mention everything they can work out of the slides and if needed provides students with additional information. It is up to the teacher how detailed the information should be.

Tips for online teaching

The PowerPoint presentation slide is displayed online.

Activity 4: Comparing historical facts to the historical fiction in the novel *The Scarlet Letter*

Aims: **Collaborative:** students work as a whole class, work out historical facts about the Puritans

Soft skills: critical thinking, reading with comprehension, comparing information

Action orientation: reading *Book summary* and looking for relevant information, underlining information

Knowledge: general knowledge, knowledge from previous activities

Form: Individual work/ whole class

Aids: Worksheet *Book summary*

Time: 10 + 5 min

Instructions:

1. The teacher hands out the worksheet to every student and instructs them to read about the time period the novel was written in, significant details about the author and the summary of *The Scarlet Letter*. S/he instructs them to find and underline information which matches the historical facts about the colonial period and Puritanism.
2. Students read the *Book summary* and individually work on the task.
3. After completing the task, the teacher asks students to read out loud the information they have underlined and compare their answers with the whole class, students support their answers if needed.

Tips for online teaching

The worksheet is to be sent online.

Home assignment

In case of not having enough time, this activity can be assigned for homework, and the answers can be checked at the beginning of the next lesson as a warm-up activity. It works well as a revision.

Sources

SparkNotes Editors. (2005). *The Scarlet Letter. Study Guide*.

<https://www.sparknotes.com/lit/scarlet/summary/>

iStock. (2012, August 24) <https://www.istockphoto.com/vector/pilgrim-fathers-leaving-england-gm177311224-21246327>

WORKING MATERIALS

Worksheet

Nathaniel Hawthorne, *The Scarlet Letter*

SparkNotes Editors. (2005)

Brief information about the period when the book was written

The 1800s were a time of big changes and growing conflict in America. As the Founding Fathers passed away, the country started to split over the issue of slavery. Every time a new state was added to the Union, there was a heated debate about whether it would be a free state or a slave state—each side wanting more power in government. When Hawthorne’s novel came out, the Fugitive Slave Law had just been passed. It gave slave owners the right to capture people who had escaped to the North. Sadly, not everyone taken under the law had actually been a former slave, which only made tensions worse.

Instead of diving into those national issues, Hawthorne chose to focus on something more personal: the dark parts of his own family history. He set his novel in Puritan times to call out what he saw as their hypocrisy—especially the idea of “The Elect,” the belief that some people were chosen by God to go to heaven. Hawthorne also felt guilty about his great-grandfather’s role in the Salem Witch Trials. Writing this novel gave him a way to criticize the Puritans and put some distance between himself and his ancestor’s actions.

Information about the author

Nathaniel Hawthorne was born in Salem, Massachusetts in 1804. He is descended from the infamous Judge Hathorn, who played a major role in convicting people of witchcraft during the Salem Witch Trials. Many of his works focus on the Puritans and are harshly critical of them. Hawthorne attended college with Henry Wadsworth Longfellow, a famous poet, and Franklin Pierce, the fourteenth President. He also became good friends with Herman Melville, Robert Browning, and Elizabeth Barrett Browning, all famous writers. Hawthorne died in 1864.

Book summary

The story begins in seventeenth-century Boston, then a Puritan settlement. A young woman, Hester Prynne, is led from the town prison with her infant daughter, Pearl, in her arms and the scarlet letter “A” on her breast. A man in the crowd tells an elderly onlooker that Hester is being punished for adultery. Hester’s husband, a scholar much older than she is, sent her ahead to America, but he never arrived in Boston. The consensus is that he has been lost at sea. While waiting for her husband, Hester has apparently had an affair, as she has given birth to a child. She will not reveal her lover’s identity, however, and the scarlet letter, along with her public shaming,

is her punishment for her sin and her secrecy. On this day Hester is led to the town scaffold and harangued by the town fathers, but she again refuses to identify her child's father.

The elderly onlooker is Hester's missing husband, who is now practicing medicine and calling himself Roger Chillingworth. He settles in Boston, intent on revenge. He reveals his identity to only Hester, whom he has sworn to secrecy. Several years pass. Hester supports herself by working as a seamstress, and Pearl grows into a wilful, impish child. Shunned by the community, they live in a small cottage on the outskirts of Boston. Community officials attempt to take Pearl away from Hester, but, with the help of Arthur Dimmesdale, a young and eloquent minister, the mother and daughter manage to stay together. Dimmesdale, however, appears to be wasting away and suffers from mysterious heart trouble, seemingly caused by psychological distress. Chillingworth attaches himself to the ailing minister and eventually moves in with him so that he can provide his patient with round-the-clock care. Chillingworth also suspects that there may be a connection between the minister's torments and Hester's secret, and he begins to test Dimmesdale to see what he can learn. One afternoon, while the minister sleeps, Chillingworth discovers a mark on the man's breast (the details of which are kept from the reader), which convinces him that his suspicions are correct.

Dimmesdale's psychological anguish deepens, and he invents new tortures for himself. In the meantime, Hester's charitable deeds and quiet humility have earned her a reprieve from the scorn of the community. One night, when Pearl is about seven years old, she and her mother are returning home from a visit to a deathbed when they encounter Dimmesdale atop the town scaffold, trying to punish himself for his sins. Hester and Pearl join him, and the three link hands. Dimmesdale refuses Pearl's request that he acknowledge her publicly the next day, and a meteor marks a dull red "A" in the night sky. Hester can see that the minister's condition is worsening, and she resolves to intervene. She goes to Chillingworth and asks him to stop adding to Dimmesdale's self-torment. Chillingworth refuses.

Hester arranges an encounter with Dimmesdale in the forest because she is aware that Chillingworth has probably guessed that she plans to reveal his identity to Dimmesdale. The former lovers decide to flee to Europe, where they can live with Pearl as a family. They will take a ship sailing from Boston in four days. Both feel a sense of release, and Hester removes her scarlet letter and lets down her hair. Pearl, playing nearby, does not recognize her mother without the letter. The day before the ship is to sail, the townspeople gather for a holiday and Dimmesdale preaches his most eloquent sermon ever. Meanwhile, Hester has learned that Chillingworth knows of their plan and has booked passage on the same ship. Dimmesdale, leaving the church after his sermon, sees Hester and Pearl standing before the town scaffold. He impulsively mounts the scaffold with his lover and his daughter, and confesses publicly, exposing a scarlet letter seared into the flesh of his chest. He falls dead, as Pearl kisses him.

Frustrated in his revenge, Chillingworth dies a year later. Hester and Pearl leave Boston, and no one knows what has happened to them. Many years later, Hester returns alone, still wearing the scarlet letter, to live in her old cottage and resume her charitable work. She receives occasional letters from Pearl, who has married a European aristocrat and established a family of her own. When Hester dies, she is buried next to Dimmesdale. The two share a single tombstone, which bears a scarlet "A."

<https://www.sparknotes.com/lit/scarlet/summary>

For the key see **APPENDIX**

THE SCARLET LETTER AND THE PURITANS, PART 2

LP Author	Eva Kelemen
Time	45 min
Mode of teaching	In-person
Problem task	The contradictory nature of Puritans and the tensions between the ideals of purity and human flaws.
Interdisciplinarity	Literature: Nathaniel Hawthorne, <i>The Scarlet Letter</i> History: Colonial period and the Puritans Religion: Puritan religion Ethics: human flaws, humiliation, punishment
Prior preparation requirements	Worksheet copies

PROCEDURE

Activity 1: Warm up – Revision

Aims:	Collaborative: students answer questions to revise knowledge from the previous lesson Soft skills: communication, sharing knowledge Action orientation: sharing knowledge with other students Knowledge: gained knowledge from the previous lesson
Form:	Whole class
Aids:	None
Time:	5 min
Instructions:	The teacher introduces the topic of the lesson. S/he asks students to read out loud the information they have underlined in the worksheet <i>Book summary</i> at the previous lesson, and they compare their answers with the whole class, students support their answers if needed.

Activity 2: Working with the main themes of *The Scarlet Letter*

Aims:

Collaborative: students work in groups; they answer questions about the themes of *The Scarlet Letter*

Soft skills: searching for information, critical thinking, teamwork, communication

Action orientation: sharing knowledge with other students, searching for relevant answers

Knowledge: gained knowledge from the previous lesson

Form: Group work

Aids: Worksheet *Book summary*, any device connected to the Internet

Time: 10 + 10 min

Instructions:

1. The teacher divides students in four groups. S/he hands out worksheets with a different question from the worksheet *Questions* for every group (there are four groups and four different questions, one question per one group).
2. The teacher instructs students to answer their question written on the top of the worksheet by searching for as many details as possible in given time.
3. The teacher monitors students' work and provides help if needed.
4. When the time is up, and the teacher makes sure that the groups have completed the task s/he asks the students to work together as a whole class again.
5. The teacher asks the first group to read their question out loud and before reading the answer to that question, s/he asks the rest of the class to try to find the answer without any help, just from what they have already learned about the topic. After collecting enough ideas about what the answer might be, students from the first group read out loud their answer and the class finds out whether the answers match and to what extent.

They move on to the second, third and fourth group and repeat the activity.

Tips for online teaching

Steps 1 to 3 take place in breakout rooms.

Activity 3: Character flaws and punishment

Aims:	Collaborative: students work in groups, report back to the whole class Soft skills: critical thinking, communication, supporting ideas Action orientation: teamwork, collaboration, reporting Knowledge: individual knowledge combined with knowledge gained in the first two activities and at the previous lesson
Form:	Group work and individual work
Aids:	Worksheet <i>Book summary</i> and <i>Character flaws</i>
Time:	10 + 10 min
Instructions:	1. The teacher introduces this activity asking students: What is a character flaw? Students work out their own definitions. 2. The teacher instructs students to work in the same groups as they did earlier in Activity 2 and to use the worksheet <i>Book summary</i> again. They are also given the worksheet <i>Character flaws</i> and are instructed to complete the table. 3. The teacher instructs students to find character flaws represented by four characters in the novel (Hester Prynne, Arthur Dimmesdale, Roger Chillingworth and the Puritans). S/he instructs them to form adjectives out of them and to complete the last column by looking for what the flaws resulted in according to the novel. The teacher monitors students work and provides help if needed. 4. The teacher instructs students to work as a whole class again and read out loud the answers they have completed in the table. The class compares the answers.
Tips for online teaching	Steps 2 and 3 take place in breakout rooms.
Home assignment	In case of not having enough time, the answers can be finished as homework and checked at the beginning of the next lesson as a warm-up activity. It works well as a revision.
Sources	SparkNotes Editors. (2005). <i>The Scarlet Letter. Study Guide</i> . https://www.sparknotes.com/lit/scarlet/summary/

WORKING MATERIALS

Worksheet: *Questions*

Note: the questions need to be used separately, one question per one group.

1. Why does Hester stay with the Puritans after she gets out of the prison?
2. Why was Pearl different from the Puritan children?
3. How did the relationship between Hester and Arthur evolve?
4. Why did the Puritans treat Hester the way they did?

Worksheet: *Character flaws*

CHARACTERS FROM THE NOVEL THE SCARLET LETTER	CHARACTER FLAWS	ADJECTIVES	RESULTS
Hester Prynne			
Arthur Dimmesdale			
Roger Chillingworth			
The Puritans			

For the key see **APPENDIX**

UTOPIAN SOCIETY, PART 1

LP Author	Eva Kelemen
Time	45 min
Mode of teaching	In-person
Problem task	Getting familiar with the term <i>utopia</i> and literary works addressing the topic, analysing existing societies based on utopian ideals.
Interdisciplinarity	Literature, history, civics, art and culture, ecology
Prior preparation requirements	None

PROCEDURE

Activity 1: Warm up – Culture Wheel

Aims:	Collaborative: students work in groups to compare knowledge on the topic, agree on possible key aspects which most contribute to forming culture Soft skills: creative thinking, communication, cooperation and teamwork Action orientation: sharing and comparing acquired knowledge, argumentation Knowledge: identifying the term <i>key aspects of culture</i>
Form:	Group work and whole class
Aids:	Culture Wheel Template 1
Time:	5+5 min

Instructions:

1. The teacher introduces the topic of the lesson. S/he asks the following questions:

How would you define culture?

What are the aspects which form culture?

Students brainstorm a few answers to be sure they understand the topic.

Possible answers - key aspects of culture: history, economics, art and culture, values, stories and native tales, cuisine, family, education, language, religion, ...

2. The teacher divides the students in groups. Ideally, maximum 3 to 4 groups per one class, it makes the activity and the final part of it more dynamic.
3. The teacher hands out the Culture Wheel template and instructs the students to agree on the main aspects which form most cultures, and which may differentiate one from another.
4. The students have 5 minutes to agree on as many key aspects as they can.
5. When the time is up, students choose a speaker for each group, and s/he is asked to report the results of their work.

Activity 2: Introducing the term *utopia*.**Aims:**

Collaborative: students get information about the topic from a presentation, they may participate discussing with the teacher

Soft skills: communication, critical thinking

Action orientation: PowerPoint presentation and discussion

Knowledge: common knowledge about different cultures

Form:

Whole class

Aids:

PowerPoint presentation (suggested), notes included in the presentation

Time:

15 min

Instructions:

The teacher uses the presentation as a source of information as well as a lead for further discussion, students contribute with their insight and experience relevant to the topic.

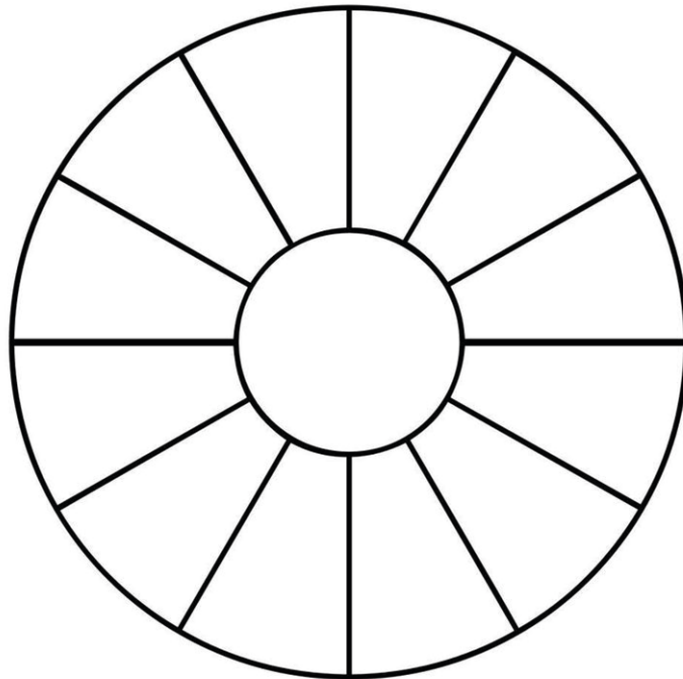
The teacher makes sure to introduce new terms as *well-being*, *economics of happiness*, *environmental sustainability*, *dystopia*.

Activity 3: Analysing other cultures

Aims:	Collaborative: students work individually but at the same time as a part of a group Soft skills: critical thinking, searching for relevant information, communication, distributing work among team members Action orientation: searching on the internet for more specific information about various cultures and their success or downfall Knowledge: individual knowledge and experience combined with knowledge gained in the first two activities
Form:	Group work and individual work
Aids:	Template 2, mobile phones or other devices with internet connection
Time:	15 min
Instructions:	1. Students are divided in groups ideally with equal number of members. At this stage, the students may choose who they want to work with. Number of groups is up to the teacher. If there are more groups with a small number of students, they can cover more cultures. On the other hand, if there are fewer groups with higher number of students, they can cover more key aspects of a chosen culture. Every student is given the template 2. 2. Every group agrees on one culture for closer analysis. They may choose cultures which were based on utopian ideals. 3. Every student chooses a key aspect from the culture wheel and analyses the success or downfall of that culture from the point of view of the chosen key aspect. In some cases, the answer is obvious but in other cases the students need to use their critical thinking to be able to find at least a possible answer why some cultures are more successful than the others. The point of this activity is not to try to find all the answers but to realise how complex culture structures are and how they differ in terms of what key aspects they focus on and have been able to evolve. 4. During this activity the teacher monitors every group and if needed s/he directs the students. 5. When the students collect enough data, they look for aspects which are similar to <i>utopian ideal societies</i>.
Home assignment	None
Sources	

WORKING MATERIALS

Culture Wheel Template 1



Template 2

NAME:

CULTURE:

KEY ASPECT:

ANALYSIS:

KEY ASPECT:

ANALYSIS:

KEY ASPECT:

ANALYSIS:

UTOPIAN SOCIETY, PART 2

LP author	Eva Kelemen
Time	45 min
Mode of teaching	In-person
Problem task	Creating a utopian society
Interdisciplinarity	Literature, history, civics, art and culture, ecology
Prior preparation requirements	Lesson plan – <i>Utopian Society, Part 1</i>

PROCEDURE

Activity 1: Warm up – Revision

Aims:	Collaborative: students answer questions to revise knowledge from the previous lesson Soft skills: communication Action orientation: sharing knowledge with other students Knowledge: gained knowledge from the previous lesson
Form:	Whole class
Aids:	None
Time:	5 min
Instructions:	The teacher introduces the topic of the lesson. S/he asks the following questions: What are the aspects which form culture? What does the term <i>utopia</i> mean? What do you remember about <i>utopian societies</i>? What do the terms <i>dystopia</i>, <i>well-being</i>, <i>economics of happiness</i>, <i>environmental sustainability</i> mean?
Tips for online teaching	The questions may be displayed online for students to see them.

Activity 2: Creating basic rules for our utopian society

- Aims:**
- Collaborative:** students work in groups, and they report to the group on their findings about various cultures from the previous lesson
 - Soft skills:** communication, reporting
 - Action orientation:** sharing knowledge with other students
 - Knowledge:** gained knowledge from the previous lesson
- Form:** Individual work and group work
- Aids:** Template 2 (students have it from the previous lesson filled in with their notes), PowerPoint presentation (suggested)
- Time:** 5+20 min
- Instructions:**
1. The teacher opens the slide which displays detailed instructions for this activity. S/he reads the instructions out loud.

NEW GENERATION SOCIETY

Imagine that the civilization as we know it has fallen, and we need to find new solutions.

An Oracle has spoken her prophecy and claims that the young generation is the key to lead us out of an apocalyptic disaster. They are the ones who are going to create the basic rules for a new society in every country.

It is a very important task so take it seriously.

Right now, you are asked to create a new dream.

You will be put in groups randomly with other students you may not see eye to eye with and it is up to you whether you can find common ground.

Create 10 rules as a starter for a new generation society in our country.

Let's start.



2. The teacher divides students in groups; this time the students do not choose who to work with. They are assigned to a group. The groups are formed by students who have researched different cultures at the previous lesson, the aim is to have mixed working groups where every student has a Template 2 with a different culture.
3. Students are encouraged to first share knowledge about cultures they have analysed and then start working on the activity. The slide showing instructions for this activity should be open and displayed for the students the whole time while they are working on this task, so they are able to doublecheck the instructions anytime they need to.
4. Every group of students creates 10 rules for their *utopian society*.

Tips for online teaching

The PowerPoint slide is displayed online. Students work in breakout rooms.

Activity 3: Introducing the rules of our utopian society

Aims:	Collaborative: students work as a group, report back to the whole class Soft skills: critical thinking, communication, reporting and supporting ideas Action orientation: reporting the created rules to the class Knowledge: individual knowledge and experience combined with knowledge gained in the first two activities
Form:	Group work and individual work
Aids:	Template Our Utopian Society
Time:	15 min
Instructions:	Students choose a speaker for their group or they work out their own dynamics of reporting about their work to the whole class. They read the ten basic rules of their Utopian Society. When they finish, the rest of the class or the teacher may ask questions. The procedure is the same for all the groups. Follow-up activity (optional): out of all the rules presented, the students choose 10 rules which may represent the utopian ideals for their class and the rules may be written down in any creative way to form a poster displayed in their classroom.
Tips for online teaching	Students may display their work online for other groups to see.
Home assignment	None
Sources	Vicious-Speed. (2016). <i>Buildings, skyscrapers, city</i> [Illustration]. Pixabay. https://pixabay.com/illustrations/buildings-skyscrapers-city-1144192/

WORKING MATERIALS

Template: 10 rules of our Utopian Society

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

VICTORIAN VALUES IN LITERATURE, PART 1

LP author	Monika Antolin Kelebercová
Time	90 min
Mode of teaching	In-person
Problem task	The aim is to examine the Victorian age and discover the values characteristic for this period. Based on working with literary texts written by Victorian writers, the students will create a mind map summarising all the values found during the activities.
Interdisciplinarity	The aim of the lesson is to find and explore the values in the Victorian age in the literary context of two selected writers. Literature: to interpret the literary texts by Victorian writers Charlotte Brontë and Thomas Hardy. Civic Education: to find and examine the values typical for the selected period and to understand their importance in the wider context of the era.
Prior preparation requirements	None

PROCEDURE

Activity 1: Warm up – Brainstorming the values

Aims:	Collaborative: to collectively set the atmosphere for the topic and create a general idea to be further developed Soft skills: to effectively communicate one's ideas Action orientation: to introduce together specific examples of values a society considers significant Knowledge: to define the term “value”
Form:	Whole class
Aids:	PC, Internet
Time:	5 min

Instructions: The teacher introduces the topic by asking students what the term “value” means. After creating a common definition, students brainstorm the values people can have in general to get some idea what they are going to talk about further in the lesson.

A possible definition of ,value’ that students should come up with: an ethical principal, belief or ideal that can be adopted by an individual or certain social group and that determines their behaviour (definition of the author herself).

The SAGE Dictionary of Sociology defines values as “ethical principles and ideals: statements of what should be, rather than of what is” (Bruce, 2006, p. 314)

Tips for online teaching The teacher can use a platform of their choice and use online tools to gather the ideas of students, for example, Padlet.

Activity 2: Matching – features of the Victorian age

Aims:

- Collaborative:** to jointly work on the given task
- Soft skills:** to develop critical thinking
- Action orientation:** to recall basic features of different historical and literary periods and match them correctly
- Knowledge:** to learn basic features of the Victorian period

Form: Pair work and whole class

Aids: Cards – Worksheet

Time: 7 min

Instructions:

1. The activity serves to introduce the historical, social, and literary context of the Victorian period as well as the authors students are going to work with during the lesson.
2. Students are divided into pairs, each pair getting one set of cards. The cards consist of features specific for different historical and literary periods – *Renaissance, Romanticism and Victorian period*. Their task is to distinguish between them and match the cards of features with the cards of different periods.
3. After 5 min the teacher checks the answers and briefly presents the Victorian period, and the writers that form the part of the next activity.

The cards are not distributed equally between the periods, the Victorian period has more as it is the fundamental one for the lesson.

Tips for online teaching The teacher can use a platform of their choice and use online tools for creating the matching activity. The task would be then organized as a whole class activity instead of pairs.

Activity 3: Values in literary texts

Aims:	Collaborative: to share ideas in a group discussion following the reading of the short texts Soft skills: to apply and develop effective communication skills and critical thinking Action orientation: to analyse the literary text in order to find values representing the period and justify students' stand or decision Knowledge: to become familiar with the chosen Victorian writers and one of their most famous works
Form:	Group work and whole class
Aids:	Worksheet with literary extracts
Time:	25 min
Instructions:	1. Students are divided into 4 groups; each group is given one text. Their task is to read and analyse it with the aim to find values that might be specific for the Victorian age. 2. After 15 min of time assigned for reading, each group presents what they found and tries to justify their point by giving the specific example from the text. The values are written on the board. The texts are from Charlotte Brontë, <i>Jane Eyre</i> and Thomas Hardy, <i>Tess of the D'Urbervilles</i>.
Tips for online teaching	An online platform can be used and students can be divided into break-out rooms.

Activity 4: Mind map – Victorian values

Aims:	Collaborative: to use teamwork in order to achieve common product Soft skills: to use and develop creativity and organisation Action orientation: to create a mind map based on the previous findings Knowledge: to learn what value system the given period depicts
Form:	Whole class
Aids:	PC; any online tool used for creating mind maps, for instance, Canva; tablets
Time:	20–25 min including discussion

- Instructions:**
1. After analysing and discussing the values students found in the text, they try jointly to create a mind map summarising all the values typical for the period found in the texts. They intent to create some kind of categorisation of those values to better understand their character and area of life they represent.
 2. A follow-up discussion comes to talk in more detail about how the Victorian society could be and why people considered the mentioned values important in their everyday lives.

In the additional materials there is a mind map of Victorian values offered as a teaching tool based on the rigorous thesis entitled *Life values in the works by Thomas Hardy and Charlotte Brontë: Comparative study*.

Tips for online teaching The procedure would be the same teaching online as an online tool is needed for creating the mind map.

Activity 5: Self-reflection

Aims:

Collaborative: to individually share their impression from the lesson and what they learnt in different activities in a whole-class discussion

Soft skills: to communicate one's ideas and opinions clearly

Action orientation: to be able to provide both self-reflection and feedback to the teacher

Knowledge: to summarise the learned content and revise the main ideas of the lesson

Form: Individual work and whole class

Aids: None

Time: 5 min

- Instructions:**
1. The teacher writes 3 questions on the board that students are supposed to answer for themselves.
 2. After 2-3 minutes of self-reflection, the teacher asks specific students to share their answers on the questions.

The questions:

1. How did I feel during the lesson? Did the teacher and the class create a positive atmosphere for learning?
2. Which activity did you like the most and why?
3. Name 3 different things that you learnt in this lesson.

Tips for online teaching The teacher uses the same platform as in the previous activities.

Home assignment

None

Sources

Antolin Kelebercová, M. (2020). *Life values in the works by Thomas Hardy and Charlotte Brontë: Comparative study*. Nitra: Univerzita Konštantína Filozofa v Nitre. <https://opac.crzp.sk/openURL?crzpID=9347a096-185c-4adb-9863-5022acafb60c&crzpSigla=ukfnitra>

Brontë, Ch. (2010). *Jane Eyre*. HarperCollins Publishers Ltd. <https://www.gutenberg.org/ebooks/1260>

BRUCE, S., YEARLEY, S. (2006). *The Sage Dictionary of Sociology*. London: SAGE Publications.

Hardy, T. (2010). *Tess of the D'Urbervilles*. HarperCollins Publishers Ltd. <https://www.gutenberg.org/ebooks/110>

Pokrivčák, A., & Pokrivčáková, S. (2006). *Understanding literature: Introduction to Literary Study*. MSD Brno.

WORKING MATERIALS

Activity 2: Matching – features of the Victorian age (created in Canva)

VICTORIAN AGE Matching			
Renaissance	"rebirth"	Romanticism	freedom, rebellion, imagination, nature
Renaissance	Italy	Romanticism	mysterious, occult
Renaissance	religious politics, geographical discoveries	Romanticism	hero – an isolated rebel
Renaissance	William Shakespeare	Romanticism	Lord Byron
Renaissance	John Milton	Romanticism	John Keats

VICTORIAN AGE

Matching

Renaissance	carnavalesque grotesque writings	Romanticism	Edgar Allan Poe
Victorian period	everyday life of middle and lower classes	Victorian period	Charles Darwin, Marxism, colonies
Victorian period	character - product of social factors, environment	Victorian period	Charlotte Brontë
Victorian period	depiction without idealization	Victorian period	Charles Dickens
Victorian period	the Second Industrial Revolution	Victorian period	Thomas Hardy

Activity 3: Values in literary texts

Charlotte Brontë, *Jane Eyre*

Text 1 from chapter 27: Brontë, C. (2010). *Jane Eyre*. HarperCollins Publishers Ltd., pp. 319–321
A conversation between Mr. Rochester and Jane Eyre after finding out he is married. Mr. Rochester is trying to persuade Jane to stay with him.

‘It was because I felt and knew this, that I resolved to marry you. [...]

[...] Preconceived opinions, foregone determinations, are all I have at this hour to stand by: there I plant my foot.’

For the full passage see APPENDIX

<https://www.gutenberg.org/ebooks/1260>

Text 2 from chapter 32: Brontë, C. (2010). *Jane Eyre*. HarperCollins Publishers Ltd., pp. 379–382
A conversation between St. John and Jane Eyre about his love for Rosamond Oliver, his ambition and vocation.

‘It is strange,’ pursued he, ‘that while I love Rosamond Oliver so wildly - with all the intensity, indeed, of a first passion, the object of which is exquisitely beautiful, graceful, and fascinating - I experience at the same time a calm, unwarped consciousness, that she would not make me a good wife; that she is not the partner suited to me; that I should discover this within a year after marriage; and that to twelve months’ rapture would succeed a life-time of regret. [...]

[...] ‘CUI BONO? No.’

For the full passage see APPENDIX

<https://www.gutenberg.org/ebooks/1260>

Thomas Hardy, *Tess of the D’Urbervilles*

Text 1 from chapter 26: Hardy, T. (2010). *Tess of the D’Urbervilles*. HarperCollins Publishers Ltd., pp. 196–198

A conversation between Angel Clare and his parents, defending his choice of Tess for his wife.

‘What kind of wife do you think would be best for me as a thrifty hard-working farmer?’ [...]

[...] For though legally at liberty to do as he chose, and though their daughter-in-law’s qualifications could make no practical difference to their lives, in the probability of her living far away from them, he wished for affection’s sake not to wound their sentiment in the most important decision of his life.

For the full passage see APPENDIX

<https://www.gutenberg.org/ebooks/110>

Text 2 from chapter 46: Hardy, T. (2010). *Tess of the D'Urbervilles*. HarperCollins Publishers Ltd., pp. 376–378

A conversation between Alec D'Urberville and Tess regarding her rejection of his proposal to marry him.

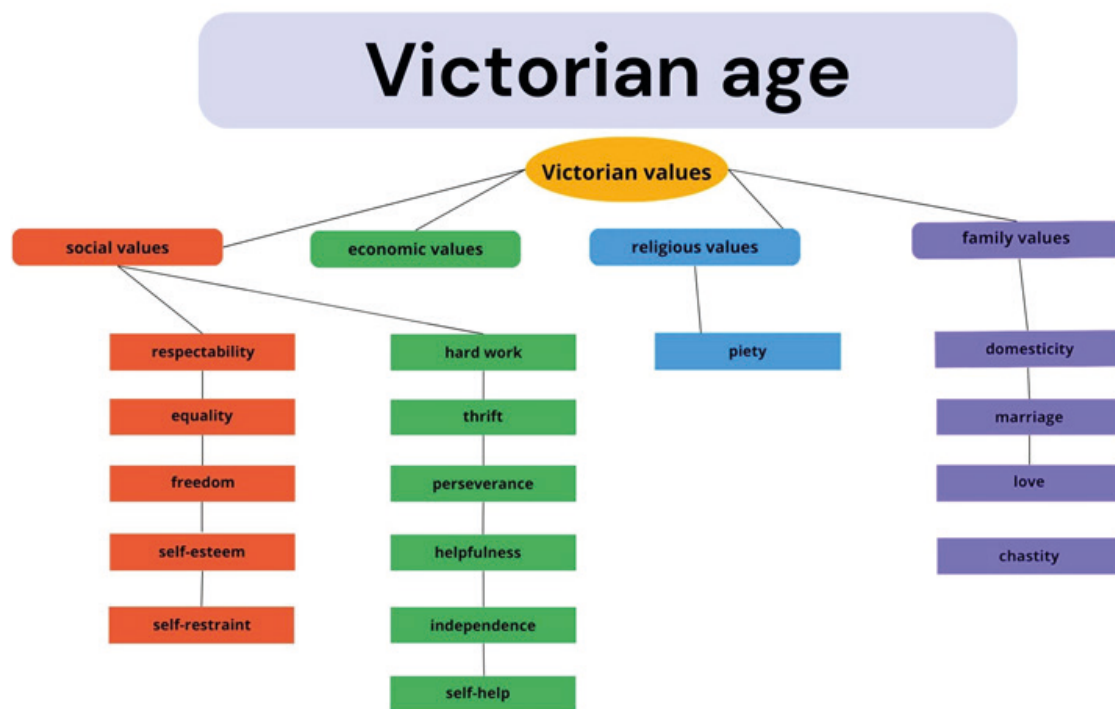
‘You will not marry me, Tess, and make me a self-respecting man?’ he repeated, as soon as they were over the furrows. [...]

[...] ‘But no, no!’ she said breathlessly; ‘I could not have married him now! He is so unpleasant to me.’

For the full passage see [APPENDIX](#)

<https://www.gutenberg.org/ebooks/110>

Activity 4: Mind map – Victorian values (created in Canva)



VICTORIAN VALUES IN LITERATURE, PART 2

LP author	Monika Antolin Kelebercová
Time	45 min
Mode of teaching	In-person
Problem task	The objective of the lesson is to reflect on the values of today's society in comparison to the Victorian age by creating a mind map based on a survey prepared by students summarising their own values.
Interdisciplinarity	The aim of the lesson is to find and explore the values specific for modern society as well as to critically and analytically compare them to the values characteristic for the Victorian age. Literature: to use the information gathered in the mind map made in the previous session based on the study of literary text of Victorian writers and apply that knowledge to the society in the context of 21st century. Civic Education: to search for and analyse the similarities and differences between the value system of the Victorian age and the one of today's modern society.

PROCEDURE

Activity 1: Pyramid of value

Aims:	Collaborative: to individually contribute to the common goal by creating a pyramid of values necessary for other activities. Soft skills: to be able to reflect on one's own value system and share it with others, to develop emotional intelligence. Action orientation: to use IT skills and be able to navigate in online space. Knowledge: to name properly one's values and needs in order to give them required importance.
Form:	Individual work
Aids:	PC, Internet, tablets, Padlet
Time:	5 min

- Instructions:**
1. To set the atmosphere for the lesson, the teacher asks students to think of 5 values they consider the most significant in their lives and order them according to the level of importance from 1 (the most important) to 5 (the less important).
 2. Students write the values via Padlet (or other platform) so everybody can see it on the whiteboard.

Tips for online teaching The teacher can use a platform of their choice and use online tools to gather the ideas of students, for example, Padlet.

Activity 2 **Survey**

Aims: **Collaborative:** to divide the roles within the group equally so everybody is active and fully participates.

Soft skills: to develop organisation skills and teamwork.

Action orientation: to create a survey based on the collected information.

Knowledge: to become familiar with a wide variety of values people can have and things they appreciate.

Form: Group work and whole class

Aids: Tablets

Time: 15 min

- Instructions:**
1. Students are divided into 4 groups. Their task is to prepare a survey collecting the information – values from the individual pyramids of the group members (each group collects only the information from the pyramids of its own members).
 2. The activity has a snowball effect for easier and faster organisation. After each group finishes, two groups will mingle, so now the class has only two teams. They put together all the stated values.
 3. Finally, both teams merge and the whole class works together. The purpose is to create a kind of statistics that would demonstrate which values are repeated in the class and to see the preference of today's society.

Tips for online teaching An online platform can be used and students divided into breakout rooms.

Activity 3: Mind map – values of modern society

Aims	Collaborative: to interact and exchange ideas using teamwork Soft skills: to exert organisation skills Action orientation: to create a mind map based on a survey Knowledge: to practice working with IT tools
Form:	Whole class
Aids:	PC; any online tool used for creating mind maps, for instance, Canva; tablets
Time:	15 min
Instructions:	Based on the survey, students create a mind map depicting the most repeated values they had and thus possibly demonstrating the value system of a modern society of 21 st century.
Tips for online teaching	The procedure would be the same teaching online as an online tool is needed for creating the mind map.

Activity 4: Comparing the values – the Victorian age and the Present time

Aims	Collaborative: to discuss together the value systems and react on each other's opinions. Soft skills: to develop communication skills and critical thinking. Action orientation: to compare and contrast the value systems in two different periods and analyse their differences and similarities. Knowledge: to learn how the society worked in different periods based on their value system.
Form:	Whole class
Aids:	PC, Internet, whiteboard, projector
Time:	10 min
Instructions:	1. After the mind map is created, students are ready to compare both mind maps – one with the Victorian values and the one with the Present time values. The aim is to find similarities and differences between them and try to justify what might be the reason behind their importance in the society. 2. At the end of the lesson after the discussion, the teacher asks students whether they would change anything in their pyramid from the beginning, now seeing the whole value system in front of them.

***Tips for online
teaching***

The teacher uses the same platform as in the previous activities.

Home assignment

None

Sources

None

CULTURAL STEREOTYPES THROUGH DAVID LODGE'S *CHANGING PLACES*

LP author	Martina Juricková
Time	90 min
Mode of teaching	In-person
Problem task	Discuss which cultural stereotypes about British and American society are present in the literary work and which of them still persist nowadays, suggest how to overcome these stereotypes.
Interdisciplinarity	Literature, history, civics
Prior preparation requirements	Read <i>Changing Places</i> by David Lodge (260 pages, available at: https://archive.org/details/changingplaces00davi)

PROCEDURE

Activity 1: Warm-up

Aims:	Collaborative: to compare students' knowledge about what stereotypes are, and which cultural stereotypes they know Soft skills: to develop empathy trying to guess how stereotyped people feel, raise awareness about the problem of stereotyping Action orientation: to raise awareness about how people judge others based on cultural stereotypes Knowledge: to discuss the meaning of "stereotypes" and what kinds of stereotypes they know
Form:	Whole class
Aids:	None
Time:	10 min
Instructions:	The teacher prompts the students to explain what stereotypes are, how students understand the term "stereotype" and whether they have ever encountered any stereotypes. Have they personally ever been labelled by any stereotypes? What stereotypes about other cultures they know/are aware of?

Activity 2: Overview of the historical context and author's life

Aims:	Collaborative: to incite students' curiosity about the author and the novel Soft skills: to identify important information about the author and the novels' context Action orientation: to learn about the historical and cultural context of the novel Knowledge: to revive knowledge about the author and the historical context of the novel's setting, learn new information about these
Form:	Whole class
Aids:	Power Point (suggested), teacher notes
Time:	15 min
Instructions:	The teacher bridges from the first activity by highlighting that now they are going to discuss the work of an author who also presents certain cultural stereotypes in his work, particularly focused on British and US culture, that reflect the complexities of the time it was written in. To understand that the historical context should be emphasised (student uproars, hippie movement, feminist movements rise, Vietnam war...)

Activity 3: The plot and structure of the novel

Aims:	Collaborative: to compare what the students remember about the plot of the novel, complement each other in regards to this information Soft skills: to identify the social/cultural issues present in the novel Action orientation: to analyse the plot of the novel Knowledge: to revise knowledge about the novel
Form:	Whole class
Aids:	Power Point (suggested), study notes
Time:	10 min

Instructions:	The class revives their knowledge of the plot of the novel with the help of prompts from the teacher. The teacher can ask them: Who are the main characters? Where are they from? What do they agree to do and why? What happens to them? How do their expectations about the exchange programme turn out? Did everything happen as they expected or did their lives change in unexpected ways? If so, how? How did the story end?
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Activity 4: Characters

Aims:	Collaborative: to discuss the personality of the main characters, develop group-work skills Soft skills: to agree on common interpretation of the characters Action orientation: to draw pictures representing the characters Knowledge: to revise the knowledge about the characters from the novel
Form:	Group work
Aids:	Character strips, pens, pencils
Time:	15 min
Instructions:	1. Students work in 4 groups. Each group is assigned one of the main characters. The task is to draw 5 objects that are typical for/characterise the given person. 2. Afterwards, the groups exchange their character strips and they have to guess whom the pictures depict. They can discuss why they think these particular drawings represent the given character and confront their ideas with the group that drew them.
Tips for online teaching	Divide the students into breakout rooms if you use Zoom (or something similar in alternative apps). The teacher creates a shareable online document for each of the groups and share it to them, so they can draw into this document. The creation of these documents should be up to the teacher, so that s/he has access to each of them and can check it throughout the activity. Upon coming back to the whole class setting, each group, in turns, shares their screen so that their document is visible to everyone, and other groups guess who is represented in their drawings.

Activity 5: Subject matters - brainstorming

Aims:	Collaborative: Agree on the common interpretation of the plot and issues presented in it Soft skills: discuss the importance of various issues presented in the novel and their impact on the understanding of the plot Action orientation: list subject matters Knowledge: revise knowledge about the plot of the novel
Form:	Group work
Aids:	Paper, pens, stopwatch, Power Point (suggested)
Time:	10 min
Instructions:	1. The students work in the same groups. They have 2 minutes to list as many subject matters as possible. 2. Afterwards, each group explains why they included these particular subject matters and why they are important or how they are exemplified in the story. The teacher can then compare their ideas with the examples provided in the Power Point presentation. As a bridge to the next activity, the subject matter of cultural stereotypes should be emphasised.
Tips for online teaching	Students again work in the same breakout rooms as in the previous activity. They can also write the list of subject matters in the same documents they used in the previous activity. Afterwards, they just read what they wrote down; no need to share the screen to all.

Activity 6: Cultural stereotypes

Aims:	Collaborative: to discuss the issue of cultural stereotypes with peers, share ideas Soft skills: to consider the impact of stereotyping on people, suggest solutions to this Action orientation: to create a poster Knowledge: to brainstorm how to overcome cultural stereotypes and prejudice
Form:	Group work
Aids:	Poster, flag cuts, plane cuts, pens

Time:	20 min
Instructions:	0. Preparation: Before the class, the teacher prepares a A3 size poster. On one half, this poster should represent the US and on the other the UK. Then the poster is cut/torn into two halves. See example in the working materials appendices. The teacher also prints enough flag and plane cuts. Depending on the number of students, half of the students should get the British flag and the other half the US flag. Each student gets 1 plane cut. 1. Students work in 2 groups. One group is assigned the UK and the other group the US. Each student receives a corresponding flag cut. On this they should write one stereotype about the country either based on what was presented in the novel or on what they know from life. 2. Each group then discusses why they put these stereotypes down and whether they think they are still present in the society or whether they are justifiable or already overcome and not true anymore. As they do so, they glue the flag cuts on the corresponding part of the poster. 3 Next, each student gets a plane cut. On this, they should write ideas on how to overcome/battle these stereotypes. 4. Again, they discuss why they think so and glue the plane cuts on the poster so that they basically reconnect the two parts of the poster together. The planes thus represent the uniting force between the cultures.
Tips for online teaching	Students work in the same breakout rooms as previously. The teacher should either create a new shareable poster-size document for each of the groups or create a shareable poster project in Canva app (or similar), which is better suited for creating designs.
Bonus activity	Bingo
Aims	Collaborative: encourage interaction and engagement among students through a shared, game-based activity Soft skills: develop attentive listening, quick thinking, and sportsmanship while promoting friendly competition Action orientation: foster active participation and motivation through a dynamic and playful revision format Knowledge: revise and consolidate understanding of the novel and the author's life
Form:	Individual work

Aids:	Bingo cards generated at the following site https://bingocardgenerator.com/bingo-words/bingo-card-generator-40-words-excel-windows/#google_vignette , Bowl/hat, question strips
Time:	15 minutes
Instructions:	0. Preparation: The teacher, using the suggested program, generates a set of bingo cards based on the prompts in working material appendix, and prints out the question strips. The questions are all related to the content of the work and what was presented about the author's life. The teacher cuts these apart and puts them in a bowl or a hat. 1. Each student gets a bingo card. The teacher then draws question strips from the bowl. The bingo sheets include answers to these, but also some additional false answers. They should cross out the correct answer for the question drawn from the bowl. The goal is to cross out 1 row of fields in the bingo card. The first student to get Bingo wins. Afterwards, the whole class can check what the correct answers are.
Sources	Personal study/teaching notes of the LP author compiled based on the following: Beck, Taylor N.; et al. "Uproar on Campus: Student Protests in the Vietnam War Era" (2016). <i>Student Publications</i>. 450. https://cupola.gettysburg.edu/student_scholarship/450 Beckett, E. (2017, May 8). "Student protests of yore: a 60s rebel looks back." <i>The Guardian</i>. https://www.theguardian.com/education/2010/nov/10/student-protests-in-the-60s Burkett, Elinor, Brunell, & Laura. (2025, March 17). "Feminism Definition, History, Types, waves, Examples, & Facts." <i>Encyclopedia Britannica</i>. https://www.britannica.com/topic/feminism/The-second-wave-of-feminism Cogswell, N. (2024, November 25). "The history of the hippie cultural movement." <i>Culture Trip</i>. https://theculturetrip.com/north-america/usa/california/articles/the-history-of-the-hippie-cultural-movement <i>Feminism: the Second Wave</i>. (2020, June 18). National Women's History Museum. https://www.womenshistory.org/exhibits/feminism-second-wave Hunt, S. (2018, 4 May). "50 years ago: May 1968 and the British art school uprising" <i>Centre for Global Higher Education</i>. https://www.researchcghe.org/blogs/2018-05-04-50-years-ago-may-1968-and-the-british-art-school-uprising/

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Sources of pictures: Google

WORKING MATERIALS

Character strips

Morris Zapp

Philip Swallow

Hilary Swallow

Désirée Zapp

Bingo – question strips and answer prompts

Question	Answer prompt
1. Genre of the work	Campus novel
2. Main character who is from Rummidge	Philip Swallow
3. Main character who is from Euphoria	Morris Zapp
4. Philip's wife	Hilary
5. Morris' second wife	Desiree
6. Name of the first chapter	Flying
7. In which country is the novel set?*	USA, England
8. In which year does it take place?	1969
9. What is the final work of the campus trilogy?	Nice Work
10. Subject matter*	Academic life, identity, cultural exchange
11. In which city was the final chapter happening?	New York
12. How many chapters does the novel have?	6
13. Publication date of the work	1975
14. Tone of the work	Satirical
15. The author's last name	Lodge
16. Which place was the model for Rummidge	Birmingham
17. What kind of storyline can we see in the book	Parallel
18. The location of Euphoria University	California
19. Name of the last chapter	Ending
20. Subtitle of the work	A Tale of Two Campuses
21. Which place was the model for Euphoria?	Berkeley
22. Which social movement does provide the historical background to the novel?	Feminism
23. What is the study, evaluation, and interpretation of literature?	Literary criticism

24. British stereotype	Tea drinking
25. American stereotype	Being loud
26. **	Charles Boon
	London
	Los Angeles
	Bristol
	7
	David
	Small World
	Changing
	Nautical fiction
	Corresponding
	The Picturegoers
	melancholic

*In the Bingo cards, each answer should be listed separately, so there are 3 possible answers to this question.

** Prompts in lines 26–37 are false answers to the previous questions. All 1–37 answer prompts should be included in the Bingo cards, but there will be only 1–25 questions drawn from the bowl/hat.

Bingo – example of a player card

1				
B I N G O				
Philip	Satirical	Card.Bingo Berkeley	Los Angeles	Changing
1969	Lodge	Birmingham	Feminism	Being loud
Desiree	Cultural exchange	Free	David	Nautical fiction
Campus novel	1975	No	Small World	Corresponding
USA/UK	6	Parallel	7	The Picturegoers

For study notes see **APPENDIX**

RACISM IN THE NOVEL *TO KILL A MOCKINGBIRD* BY HARPER LEE

LP author	Monika Antolin Kelebercová
Time	45 min
Mode of teaching	In-person
Problem task	The objective of the lesson is to examine the situation of racism and segregation in the USA in the 19 th and 20 th centuries by analysing the famous Martin Luther King Jr.'s speech " <i>I have a dream</i> " and the extract from the novel <i>To Kill a Mockingbird</i> (1960) by Harper Lee. As a final task, students will create a sign promoting equality in contrast to the signs used during the segregation era, dividing people of different ethnicities.
Interdisciplinarity	The aim of the lesson is to explore racism and segregation in the political, historical, and literary context. Literature: to discuss a literary text from the novel <i>To Kill a Mockingbird</i> and to find examples of racism as well as ideas of equality and justice in it. History: to recall facts and basic concepts connected with the racial discrimination in the historical and political context of the chosen period. Civic Education: to identify and better understand the civil rights in the context of racism in the USA.
Mode of teaching	In-person

PROCEDURE

Activity 1: Segregation signs

Aims:	Collaborative: to set the atmosphere of the lesson. Soft skills: to demonstrate empathy and develop emotional intelligence. Action orientation: to find the examples of segregation students know of. Knowledge: to define the term "racism" and "segregation".
Form:	Individual work and whole class
Aids:	PC, PPT with the pictures to be used (suggested)
Time:	5 min

- Instructions:**
1. Students are shown two pictures depicting the signs used during the segregation period in the USA, dividing people of different ethnicities. They briefly reflect on them and try to think of other examples of segregation they have heard of.
 2. After a minute of reflection, the class discusses the examples together. Finally, they try to think of a definition of ,racism' as well as ,segregation'.

Tips for online teaching

The teacher can use an online platform of their choice and the function of breakout rooms to divide students into groups.

Activity 2: "I have a dream"

- Aims:**
- Collaborative:** to make each member to be equally involved in the group work.
 - Soft skills:** to employ teamwork and effective communication skills.
 - Action orientation:** to draw connections among the ideas found in the text and the pieces of information found online.
 - Knowledge:** to learn basic facts about the racial situation in the USA of the last two centuries.

Form: Group work and whole class

Aids: Worksheets, tablets, Internet

Time: 15 min

- Instructions:**
1. Students are divided into groups of 4-5. Each group is given a worksheet with an extract from the famous speech of Martin Luther King Jr. - "*I have a dream*". Their task is to read and analyse it carefully. Moreover, they need to find at least 3 pieces of new information related to racism, civil rights and equality movements in the 19th and 20th centuries.
 2. After the time limit of 10 minutes, they need to share their opinions and findings with the rest of the class. The teacher helps students to summarise the ideas and clarify certain points if necessary.

Tips for online teaching

The teacher can use an online platform of their choice and the function of breakout rooms to divide students into groups.

Activity 3: Atticus' defence

Aims:	Collaborative: to analyse and create a discussion about the literary text. Soft skills: to employ critical thinking. Action orientation: to identify the ideas of equality in the text and compare them to the facts and ideas already presented in the lesson. Knowledge: to familiarise oneself with the novel that is one of the examples of classical American literature and its importance for the given topic.
Form:	Group work and whole class
Aids:	Worksheets
Time:	15 min
Instructions:	1. Students work in the same groups they were in the previous activity and are given a worksheet with the text from the novel <i>To Kill a Mockingbird</i> by Harper Lee. 2. Their task is to read the text in detail and identify the concepts of equality and racial discrimination presented in the text as well as their significance for the story. 3. After the time limit of 10 minutes, students share their group views with the whole class and reflect on different points of the story, summarising the story itself but also commenting on the way the society is or is not just towards the case of Tom Robinson through the eyes of his defender Atticus Finch.
Tips for online teaching	The teacher can use an online platform of their choice and the function of breakout rooms to divide students into groups.

Activity 4: Equality signs

Aims:	Collaborative: to interact and exchange ideas using teamwork Soft skills: to apply creativity and empathy when creating the sign Action orientation: to create a sign promoting the ideas of equality in the society Knowledge: to identify the specific examples in which equality is reflected or should be reflected in today's society
Form:	Group work and whole class
Aids:	Colourful sheets of paper, markers, whiteboard, magnets
Time:	10 min

Instructions:	1. Students again work in the same groups. Their task is to create a sign similar to the ones they had been shown in the beginning of the lesson but this time the objective is to promote equality in society. 2. After 7 minutes of working on the signs, one representative of each group comes closer to the board and attaches their sign, so the whole class can see what they have created.
Tips for online teaching	The teacher can use an online platform of their choice and the function of breakout rooms to divide students into groups. Finally, an interactive board or Padlet can be used to share the students' signs.
Home assignment	None
Sources	Harper Lee. (1989). <i>To Kill a Mockingbird</i>. Arrow Books. https://www.raio.org/TKMFullText.pdf or https://giove.isti.cnr.it/demo/eread/libri/angry/mockingbird.pdf https://pixabay.com/sk/photos/diskrimin%C3%A1cia-rasizmus-farebn%C3%A9-60512/ Martin Luther King Jr.'s "I have a dream" speech in its entirety. (2010, January 18). NPR. https://www.npr.org/2010/01/18/122701268/i-have-a-dream-speech-in-its-entirety Unsplash. (2020, August 17). Photo by unseen histories on Unsplash. Beautiful Free Images & Pictures Unsplash. https://unsplash.com/photos/a-young-african-american-boy-drinks-out-of-a-fountain-labeled-colored-L_9wMSdNGVo

WORKING MATERIALS

Activity 1: Segregation signs

Unsplash. (2020, August 17). Photo by unseen histories on Unsplash. Beautiful Free Images & Pictures | Unsplash. https://unsplash.com/photos/a-young-african-american-boy-drinks-out-of-a-fountain-labeled-colored-L_9wMSdNGVo

<https://pixabay.com/sk/photos/diskrimin%C3%A1cia-rasizmus-farebn%C3%A9-60512/>

Activity 2: "I have a dream"

Martin Luther King Jr's "I Have a Dream" speech at the Lincoln Memorial in Washington, D.C. on Aug. 28, 1963 – an excerpt from the transcript

Rev. Martin Luther King Jr.:

[...] "There are those who are asking the devotees of civil rights, when will you be satisfied? We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities.

We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as our children are stripped of their selfhood and robbed of their dignity by signs stating: for whites only.

We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote.

No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters, and righteousness like a mighty stream.

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive. Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our Northern cities, knowing that somehow this situation can and will be changed.

Let us not wallow in the valley of despair, I say to you today, my friends.

So even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream. I have a dream that one day this nation will rise up and live out the true meaning of its creed: We hold these truths to be self-evident, that all men are created equal."

Adapted from: Read Martin Luther King Jr's 'I Have a Dream' speech in its entirety. (2010, January 18). NPR. <https://www.npr.org/2010/01/18/122701268/i-have-a-dream-speech-in-its-entirety>

Activity 3: Atticus' defence

Text from chapter 20: Harper, Lee. (1989). *To Kill a Mockingbird*. Arrow Books., pp. 224–227
Atticus' defence of Tom Robinson (a black man accused of raping a white woman)

'Gentlemen,' he was saying, 'I shall be brief, but I would like to use my remaining time with you to remind you that this case is not a difficult one, it requires no minute sifting of complicated facts,

but it does require you to be sure beyond all reasonable doubt as to the guilt of the defendant. To begin with, this case should never have come to trial. This case is as simple as black and white.

‘The state has not produced one iota of medical evidence to the effect that the crime Tom Robinson is charged with ever took place. It has relied instead upon the testimony of two witnesses whose evidence has not only been called into serious question on cross-examination, but has been flatly contradicted by the defendant. The defendant is not guilty, but somebody in this court-room is.

‘I have nothing but pity in my heart for the chief witness for the state, but my pity does not extend so far as to her putting a man’s life at stake, which she has done in an effort to get rid of her own guilt.

‘I say guilt, gentlemen, because it was guilt that motivated her. She has committed no crime, she has merely broken a rigid and time-honored code of our society, a code so severe that whoever breaks it is hounded from our midst as unfit to live with. She is the victim of cruel poverty and ignorance, but I cannot pity her: she is white. She knew full well the enormity of her offense, but because her desires were stronger than the code she was breaking, she persisted in breaking it. She persisted, and her subsequent reaction is something that all of us have known at one time or another. She did something every child has done - she tried to put the evidence of her offense away from her. But in this case she was no child hiding stolen contraband: she struck out at her victim - of necessity she must put him away from her - he must be removed from her presence, from this world. She must destroy the evidence of her offense.

‘What was the evidence of her offense? Tom Robinson, a human being. She must put Tom Robinson away from her. Tom Robinson was her daily reminder of what she did. What did she do? She tempted a Negro.

‘She was white, and she tempted a Negro. She did something that in our society is unspeakable: she kissed a black man. Not an old Uncle, but a strong young Negro man. No code mattered to her before she broke it, but it came crashing down on her afterwards.

‘Her father saw it, and the defendant has testified as to his remarks. What did her father do? We don’t know, but there is circumstantial evidence to indicate that Mayella Ewell was beaten savagely by someone who led almost exclusively with his left. We do know in part what Mr Ewell did: he did what any God-fearing, persevering, respectable white man would do under the circumstances - he swore out a warrant, no doubt signing it with his left hand, and Tom Robinson now sits before you, having taken the oath with the only good hand he possesses - his right hand.

‘And so a quiet, respectable, humble Negro who had the unmitigated temerity to “feel sorry” for a white woman has had to put his word against two white people’s. I need not remind you of their appearance and conduct on the stand - you saw them for yourselves. The witnesses for the state, with the exception of the sheriff of Maycomb County, have presented themselves to you gentlemen, to this court, in the cynical confidence that their testimony would not be doubted, confident that you gentlemen would go along with them on the assumption—the evil

assumption - that *all* Negroes lie, that *all* Negroes are basically immoral beings, that *all* Negro men are not to be trusted around our women, an assumption one associates with minds of their calibre.

‘Which, gentlemen, we know is in itself a lie as black as Tom Robinson’s skin, a lie I do not have to point out to you. You know the truth, and the truth is this: some Negroes lie, some Negroes are immoral, some Negro men are not to be trusted around women - black or white. But this is a truth that applies to the human race and to no particular race of men. There is not a person in this court-room who has never told a lie, who has never done an immoral thing, and there is no man living who has never looked upon a woman with desire.’

[...] ‘One more thing, gentlemen, before I quit. Thomas Jefferson once said that all men are created equal, a phrase that the Yankees and the distaff side of the Executive branch in Washington are fond of hurling at us. There is a tendency in this year of grace 1935 for certain people to use this phrase out of context, to satisfy all conditions. The most ridiculous example I can think of is that the people who run public education promote the stupid and idle along with the industrious - because all men are created equal, educators will gravely tell you, the children left behind suffer terrible feelings of inferiority. We know all men are not created equal in the sense some people would have us believe - some people are smarter than others, some people have more opportunity because they’re born with it, some men make more money than others, some ladies make better cakes than others - some people are born gifted beyond the normal scope of most men.

‘But there is one way in this country in which all men are created equal - there is one human institution that makes a pauper the equal of a Rockefeller, the stupid man the equal of an Einstein and the ignorant man the equal of any college president. That institution, gentlemen, is a court. It can be the Supreme Court of the United States or the humblest J.P. court in the land, or this honourable court which you serve. Our courts have their faults, as does any human institution, but in this country our courts are the great levellers, and in our courts all men are created equal. I’m no idealist to believe firmly in the integrity of our courts and in the jury system - that is no ideal to me, it is a living, working reality. Gentlemen, a court is no better than each man of you sitting before me on this jury. A court is only as sound as its jury, and a jury is only as sound as the men who make it up. I am confident that you gentlemen will review without passion the evidence you have heard, come to a decision, and restore this defendant to his family. In the name of God, do your duty.’

[...] “In the name of God, believe him.” [...].’

<https://www.raio.org/TKMFullText.pdf>

<https://giove.isti.cnr.it/demo/eread/libri/angry/mockingbird.pdf>

PLACE AND ENVIRONMENT

LITERATURE AND GEOGRAPHY: THE SUBURB, PART 1

LP author	Péter Dolmányos
Time	45 min
Mode of teaching	In-person
Problem task	Understanding the concept of the suburb and the variety of places and ways of life the term can stand for
Interdisciplinarity	Literature, geography, history, ecology, psychology, sociology
Prior preparation requirements	No prior preparation is required for students for the class.

PROCEDURE

Activity 1: Warm-up: focusing on the topic, collecting and arranging relevant vocabulary

Aims:	Collaborative: students collect and organise relevant vocabulary and terminology together, relying on and complementing each other's knowledge Soft skills: critical thinking, communication Action orientation: brainstorming, mobilising knowledge from other disciplines and bringing their own experience as well Knowledge: building and organising vocabulary related to the topic
Form:	Whole class
Aids:	Board
Time:	5 min
Instructions:	Students are asked to say words and expressions that come to mind in relation to the word "suburb". The words should be arranged in clusters on the basis of their meaning by which various aspects of suburban life can be covered
Tips for online teaching	A shared whiteboard or Padlet may be used for this exercise as well.

Activity 2: A brief presentation on suburbs

Aims:	Collaborative: principally a teacher-led presentation on the concept and features of the suburb but students are also involved to contribute on the basis of their previous knowledge from other subjects and/or personal experience of living in a suburb Soft skills: communication, critical thinking, creativity Action orientation: synthesis, understanding the complexity of the concept Knowledge: clarifying terminology, getting a view of the basic geographical features of the suburb
Form:	Whole class
Aids:	Notebook, projector / screen PPT presentation on the suburb (suggested)
Time:	10 min
Instructions:	The teacher uses a PPT presentation to provide a brief overview of the concept of the suburb, with an eye on the complexity of the term. The presentation involves geographical and historical elements and gives a general image of the variety of places covered by the term suburb. Students are encouraged to contribute on the basis of their previous studies and/or their own personal experience of suburban life

Activity 3: Suburban life impressions

Aims:	Collaborative: students work in groups to respond to pictures and come up with a common position on the matter at hand Soft skills: critical thinking, communication, collaboration, creativity Action orientation: response to pictures, creating a balanced opinion for presentation Knowledge: reviewing and systematising previous knowledge about the topic with the addition of new information
Form:	Group work
Aids:	Pictures (preferably printed but digital is fine as well – in the latter case a notebook or tablet for the groups to display the respective picture; for links, see Working materials)
Time:	15 min

Instructions: Students are put into groups and each group is given a picture that represents a suburb (a North American one, a European one with detached or semi-detached houses, a European one with blocks of flats). The students discuss their impressions of the respective suburb and they create a coherent description of suburban life in the given location based on their response. They describe the advantages and disadvantages of the place and provide a conclusion whether they would like to live in such a place or not

Tips for online teaching Breakout rooms are suitable for group work activities.

Activity 4: Sharing suburban impressions

Aims: **Collaborative:** group representatives summarise their group's analysis and share it with the rest of the class

Soft skills: critical thinking, communication, collaboration, creativity

Action orientation: presentation, critical response to content, assessing presentation

Knowledge: getting a more complex view on the topic as a result of a variety of approaches

Form: Whole class

Aids: Board, display for presenting the pictures of the previous activity

Time: 15 min

Instructions: Group representatives present their group's description of the suburb they were assigned in the previous activity. Groups can reflect on each other's ideas, ask questions and add to what has been presented.

Tips for online teaching Reflections can be shared in the chat function of the platform used.

Home assignment Write a recommendation / advertisement for living in a suburb – focus on the attractive qualities of suburban life.

Sources <https://pixabay.com/photos/house-townhouse-building-2683861/>
<https://pixabay.com/photos/suburbs-homes-neighbors-2211335/>
<https://pixabay.com/photos/the-city-apartments-buildings-1093864/>

WORKING MATERIALS

Activity 2. Presentation

See **APPENDIX** for an example

Activity 3: Pictures

<https://pixabay.com/photos/house-townhouse-building-2683861/>

<https://pixabay.com/photos/suburbs-homes-neighbors-2211335/>

<https://pixabay.com/photos/the-city-apartments-buildings-1093864/>

LITERATURE AND GEOGRAPHY: THE SUBURB, PART 2

LP author	Péter Dolmányos
Time	45 min
Mode of teaching	In-person
Problem task	Understanding the complexity that the term suburb covers, getting familiar with literary responses to suburban life
Interdisciplinarity	Literature, geography, history, ecology, psychology, sociology
Prior preparation requirements	Students are asked to read a number of poems assigned prior to the class so that they can look up the unknown words in the texts

PROCEDURE

Activity 1: Warm-up: the less inviting side of suburbia

Aims:	Collaborative: although it is a task for the whole class, students respond to each other's ideas Soft skills: critical thinking, communication Action orientation: responding to pictures, focusing on real-life problems Knowledge: getting a more complex view of the topic by including
Form:	Whole class
Aids:	Pictures (see links in Working materials) Notebook and projector / smartboard for displaying the pictures
Time:	5 min
Instructions:	The teacher shows pictures on certain ambivalent aspects of suburbs and suburban life – privacy vs. isolation, the uniformity of the suburban environment, living space vs. distance from the workplace, the lack of facilities in the neighbourhood, the freedom offered by the car vs. dependence on it for daily commuting. Students are asked to respond to the pictures and identify the problems in relation to suburban life

Tips for online teaching

A shared whiteboard or Padlet may be used for this exercise as well.

Activity 2: Representation of the suburb in literature

Aims:	Collaborative: students work in groups while analysing their assigned texts Soft skills: communication, critical thinking, creativity Action orientation: textual analysis, preparing a concise and coherent response to a literary text Knowledge: a systematic understanding of complex artistic response to the topic
Form:	Group work
Aids:	Texts – either in print or digital version (print may be preferred for easier note taking)
Time:	25 min
Instructions:	Students are put into groups and each group is given a poem that deals with suburban life (the texts are assigned prior to the lesson so that students can check unknown vocabulary items). Groups also receive a set of questions that target specific aspects of the poems, so that they can form a coherent response to the text. Students are encouraged to debate the issues and contrast their opinions if they find differences in their readings of the poem.
Tips for online teaching	Breakout rooms are suitable for group work activities.

Activity 3: Presenting literary responses to the suburb

Aims:	Collaborative: group representatives summarise their group's analysis and share it with the rest of the class Soft skills: critical thinking, communication, collaboration, creativity Action orientation: presentation, critical response to content, assessing presentation Knowledge: complementing prior knowledge with new insight
Form:	Whole class
Aids:	Board (blackboard, whiteboard or smartboard)
Time:	15 min

Instructions:	Group representatives do a short presentation on their assigned texts from the previous activity. The main points of the analyses can be put on the board so that students from other groups can take notes. Students can formulate their opinion on questions of home and community in the suburban world and they can reflect on general nature of modern suburban life with all its features. They can also compare and contrast the poetic responses with their own experience and usual associations.
Tips for online teaching	Reflections and main points of the accounts can be shared in the chat function of the platform used.
Home assignment	Writing a brief summary on one of the other poems assigned for the class (other than that of the student's own group). The focus of the summary is the overall impression the poem creates about the suburban world.
Sources	Pictures: https://pixabay.com/photos/the-city-apartments-buildings-1093864/ https://pixabay.com/photos/street-town-buildings-houses-road-5973353/ https://pixabay.com/photos/street-town-buildings-houses-road-5973353/ https://pixabay.com/photos/congestion-road-traffic-cars-4567915/ Texts: Boland, E. (2008). <i>New Collected Poems</i>. W.W. Norton & Company, pp. 66-67 https://www.poetryfoundation.org/poems/43151/ode-to-suburbia Dawe, B. (1971). <i>Condolences of the Season: Selected Poems</i>. Longman Cheshire, p. 96 https://www.poetrynook.com/poem/homo-suburbienis Mahon, D. (2021). <i>The Poems (1961-2020)</i>. The Gallery Press, p. 20 https://troublesarchive.com/artforms/poetry/piece/glengormley

WORKING MATERIALS

Activity 1: Pictures

<https://pixabay.com/photos/the-city-apartments-buildings-1093864/>

<https://pixabay.com/photos/street-town-buildings-houses-road-5973353/>

<https://pixabay.com/photos/street-town-buildings-houses-road-5973353/>

<https://pixabay.com/photos/congestion-road-traffic-cars-4567915/>

Activity 2: Poems

Eavan Boland, “Ode to Suburbia”

<https://www.poetryfoundation.org/poems/43151/ode-to-suburbia>

Bruce Dawe, “Homo Suburbiensis”

<https://www.poetrynook.com/poem/homo-suburbiensis>

Derek Mahon, “Glengormley”

<https://troublesarchive.com/artforms/poetry/piece/glengormley>

Questions for the groups on the respective poems:

Boland “Ode to Suburbia”

- What kind of approach does the title of the poem suggest?
- What impression does the poem create about the suburban house? List some details
- What is the environment of the house like?
- The poem makes a reference to a well-known tale: which is that tale?
- How does the depicted suburban world contrast with the tale and with our usual associations of the place?
- In the last stanza of the poem there is an interesting analogy between the cat and the lion. How does this comment on the nature of the suburb?

Dawe “Homo Suburbiensis”

- What kind of approach does the title of the poem suggest?
- What impression does the poem create about the suburban garden? List some details
- How could we describe the figure in the poem?
- What activities is he engaged in as he is described in the poem?
- What does the end of the poem indicate about this specific type of person?
- What is the form of the poem? How does this form relate to the content of the poem?

Mahon “Glengormley”

- What kind of poem do we expect on the basis of the title?
- How could we characterise the place that is described in the poem?
- What is the main contrast between the past and the present as suggested in the poem?
- What is the irony that stems from that contrast?
- What is the speaker’s attitude to this modern suburban world?
- The first line of the poem is a quotation from a famous literary piece. Which is that piece and how can it be connected with the poem?

LITERATURE AND GEOGRAPHY:

THE SUBURB, PART 3

LP author	Péter Dolmányos
Time	45 min
Mode of teaching	In-person
Problem task	Understanding the complexity that the term suburb covers, getting familiar with literary responses to suburban life, producing a literary response to the topic
Interdisciplinarity	Literature, geography, history, ecology, psychology, sociology
Prior preparation requirements	Students can collect ideas for the creative task of the lesson in advance (the teacher discusses the topic of the lesson with them in advance – the students' vision of suburbia).

PROCEDURE

Activity 1: Warm-up: cartoons

Aims:	Collaborative: students talk about the issues raised by the cartoons together, complementing each other's ideas Soft skills: critical thinking, communication, creativity Action orientation: responding to cartoons Knowledge: activating vocabulary, adding further elements to it
Form:	Whole class
Aids:	Cartoons; notebook and projector / smartboard
Time:	5 min
Instructions:	The teacher shows a set of cartoons on suburban life that illustrate certain usual features and problems associated with the suburban world. Students identify the aspects of suburban life (uniformity, continuous urban growth, commuting, typical suburban customs, etc.) targeted by the cartoons and comment on them.
Tips for online teaching	A shared whiteboard or Padlet may be used for this exercise as well.

Activity 2: Write your own poem of suburbia

Aims:	Collaborative: students work in groups to write a short poem on the suburb Soft skills: communication, critical thinking, creativity Action orientation: composing a literary work Knowledge: mobilising existing knowledge on the suburb and providing a new perspective to that by the creative approach required by the activity
Form:	Group work
Aids:	Notebook or smartphone or tablet with internet access
Time:	25 min
Instructions:	Students are put into groups. The task of each group is to write a short poem on the suburb. The approach is up to the students whether they create a serious text or a comic one, they can choose a form or write free verse. Each group is given a set of words and phrases and they need to use a certain number of them in their composition. They can illustrate their composition with the help of pictures as well to complement the presentation in the next activity
Tips for online teaching	Breakout rooms are suitable for group work activities, with a shared whiteboard for the writing activity.

Activity 3: Presenting the poems

Aims:	Collaborative: group representatives present their group's creation and share it with the rest of the class Soft skills: critical thinking, communication, collaboration, creativity Action orientation: presentation, critical response to content, assessing presentation Knowledge: complementing prior knowledge with new insight
Form:	Whole class
Aids:	Board (blackboard, whiteboard or smartboard)
Time:	15 min
Instructions:	Group representatives present the poems to the rest of the class. They can use illustrations as well – and they can project their text for the rest of the class to see
Home assignment	None
Sources	https://www.cartoonstock.com/directory/s/suburbs.asp https://www.cartoonstock.com/directory/t/the_suburbs.asp

WORKING MATERIALS

Activity 1: Cartoon

The teacher can select from the ones available in the website:

<https://www.cartoonstock.com/directory/s/suburbs.asp>

https://www.cartoonstock.com/directory/t/the_suburbs.asp

Activity 2: Words and phrases

Choose 10 items from the list to include them in your poem

- alarm
- attic
- barbecue
- boredom
- building a shed
- burglar
- chilling
- clean the pool
- exhaust
- flower
- fresh air
- garbage
- garden party
- green festival
- home
- idyll
- invasion
- lazy
- mow the lawn
- nature
- neighbour
- peaceful
- playing in the garden
- policeman
- post box
- rabbits
- refuge
- skylight
- smoke
- spacious
- stranger
- tranquil
- trimming the hedge
- vegetables

LITERATURE AND THE ENVIRONMENT: PASTORAL, PART 1

LP author	Péter Dolmányos
Time	45 min
Mode of teaching	In-person
Problem task	Understanding the role of the pastoral tradition in representing the relation between man and the environment
Interdisciplinarity	Literature, visual arts, history, geography, ecology
Prior preparation requirements	Students: reading the texts assigned prior to the class and doing the vocabulary work necessary for understanding the texts.

PROCEDURE

Activity 1: Warm-up: focusing on the topic, collecting relevant vocabulary, clarifying terminology

Aims:	Collaborative: students collect and organise relevant vocabulary and terminology together, relying on and complementing each other's knowledge Soft skills: critical thinking, communication Action orientation: response to and description of pictures Knowledge: building and organising vocabulary related to the topic
Form:	Whole class
Aids:	Screen for displaying pictures Pictures: examples of pastoral paintings
Time:	5 min
Instructions:	The teacher shows visual representations of the pastoral tradition in the form of paintings, students are asked to respond to what they see. The focus of the exercise is to collect relevant vocabulary in connection with the topic (pastoral, idyll, country, rural, nature, simplicity, humble, harmony etc.)
Tips for online teaching	A shared whiteboard or Padlet may be used for collecting the phrases associated with the tradition.

Activity 2: Contextualising the pastoral – a brief explanation and history of the mode (presentation with discussion)

Aims:	Collaborative: principally a teacher-led activity, but the students also contribute to the common definition of the meaning of “pastoral” Soft skills: communication, critical thinking Action orientation: synthesis, drawing conclusions on the complexity of critical terms Knowledge: a basic orientation in connection with the topic, clarifying terminology, a diachronic view of the pastoral, understanding the complexity of the term
Form:	Whole class
Aids:	notebook and projector / screen PPT presentation on the pastoral (suggested)
Time:	8 min
Instructions:	The teacher uses a PPT presentation to clarify terminology related to the pastoral and to give a very brief outline of the history of the tradition, concentrating only on the main phases and periods in the history of the pastoral mode. The main point is to emphasise the contrast on which the pastoral is built – between the court and the country, later the city and the country – and the importance of the idealising tendency of the tradition, as it is always written from the perspective of the people living in the court/town. (It may also be added that the fundamental difference is between peace and conflict that threatens that peace – this is expressed in those traditional pairs of country vs court/city.)

Activity 3: Meeting the pastoral – working with pastoral poems

Aims:	Collaborative: students work in groups while analysing the respective texts Soft skills: critical thinking, communication, collaboration, creativity Action orientation: textual analysis, preparing a concise and coherent response to a literary text Knowledge: getting familiar with proper examples of the tradition that will provide illustration of the concepts and ideas outlined in the course of Activity 2
Form:	Group work
Aids:	Texts – either in print or digital version (print may be preferred for easier note taking)
Time:	20 min

Instructions: The groups are given representative examples of pastoral literature (the texts are assigned prior to the lesson so that students can check unknown vocabulary items). Each text is accompanied by a set of questions that focus on the main points of the pastoral as represented in the given text, the students answer these questions and create a coherent response to the poem on the basis of the concepts targeted by the questions. They can take notes as well, as a group representative will present their findings to the rest of the class as part of the next activity.

Tips for online teaching Breakout rooms are suitable for group work activities, with a shared whiteboard for taking notes.

Activity 4: Understanding the pastoral

Aims: **Collaborative:** group representatives summarise their group's analysis and share it with the rest of the class

Soft skills: communication, critical thinking, creativity

Action orientation: presentation, critical response to content, assessing presentation

Knowledge: organising the ideas and findings about the tradition

Form: Whole class

Aids: Board (blackboard, whiteboard or smartboard)

Time: 12 min

Instructions: Group representatives do a short presentation on their assigned texts from the previous activity. As the questions of the previous activity point towards a scheme / pattern, the main points are put on the board so that conclusions can be drawn and properly formulated in the end. The ultimate finding is that the pastoral represents the human being in harmony with nature / the environment, it provides the picture of a simple but happy life in which man can feel at home in his environment. Response of the students to this conclusion is also encouraged (as to how much they regard this type of life a possibility in general) – yet no in-depth criticism is required at this point (as that will be the task of another lesson).

Tips for online teaching Students can use the chat function for sharing reflections or a shared whiteboard can be used for collecting all responses.

Home assignment Writing a 10-sentence summary on the topic on the basis of what has been discussed in class

Sources

Paintings:

Durand, A.B. (1861) *Pastoral Landscape* [painting]. National Gallery of Art, Washington D.C., United States. <https://www.nga.gov/collection/art-object-page.72881.html>

Huet, J. B. (ca. 1776). *Pastoral Scene* [painting]. Private Collection. <https://www.meisterdrucke.ie/fine-art-prints/Jean-Baptiste-Huet/308553/Pastoral-Scene.html>

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Cox, D. (n.d.) *Pastoral Scene* [painting]. Private Collection Agnew's, London, United Kingdom. <https://www.art-prints-on-demand.com/a/david-cox/pastoral-scene-6.html>

Poems:

Marlowe, C. (2007) *The Complete Poems and Translations*. (S. Orgel, Ed.). Penguin, p. 207 <https://www.poetryfoundation.org/poems/44675/the-passionate-shepherd-to-his-love>

Yeats, W.B. (1989). *The Collected Poems of W.B. Yeats. A New Edition*. (R.J. Finneran, Ed.). Palgrave Macmillan, p. 39 <https://www.poetryfoundation.org/poems/43281/the-lake-isle-of-innisfree>

Wordsworth, W. (1994). *The Works of William Wordsworth*. The Wordsworth Poetry Library, p. 190 [https://en.wikisource.org/wiki/Poems_\(Wordsworth,_1815\)/Volume_2/The_Cock_is_crowing](https://en.wikisource.org/wiki/Poems_(Wordsworth,_1815)/Volume_2/The_Cock_is_crowing)

WORKING MATERIALS

Activity 2. Presentation

See **APPENDIX** for an example

Pictures of paintings:

- Durand, A.B. (1861) *Pastoral Landscape* [painting]. National Gallery of Art, Washington D.C., United States. <https://www.nga.gov/collection/art-object-page.72881.html>
- Huet, J. B. (ca. 1776). *Pastoral Scene* [painting]. Private Collection. <https://www.meisterdrucke.ie/fine-art-prints/Jean-Baptiste-Huet/308553/Pastoral-Scene.html>

- Constable, J. (1816). *The Wheat Field* [painting]. The Clark Art Institute, Williamstown, MA, United States. <https://library.bc.edu/newsletter/?p=2064>
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Poems:

Christopher Marlowe, “The Passionate Shepherd to His Love”

(Marlowe, C. (2007) *The Complete Poems and Translations*. (S. Orgel, Ed.). Penguin, p. 207)

<https://www.poetryfoundation.org/poems/44675/the-passionate-shepherd-to-his-love>

William Butler Yeats, “The Lake Isle of Innisfree”

(Yeats, W.B. (1989). *The Collected Poems of W.B. Yeats. A New Edition*. (R.J. Finneran, Ed.). Palgrave Macmillan, p. 39)

<https://www.poetryfoundation.org/poems/43281/the-lake-isle-of-innisfree>

William Wordsworth, “The cock is crowing” (written in March)

(Wordsworth, W. (1994). *The Works of William Wordsworth*. The Wordsworth Poetry Library, p. 190)

[https://en.wikisource.org/wiki/Poems_\(Wordsworth,_1815\)/Volume_2/The_Cock_is_crowing](https://en.wikisource.org/wiki/Poems_(Wordsworth,_1815)/Volume_2/The_Cock_is_crowing)

PowerPoint presentation – see **APPENDIX for an example**

Questions for the groups on the respective poems:

Marlowe:

- What is the atmosphere of the poem like?
- What does the speaker of the poem want?
- What kind of life does the speaker envision? List some details about it.
- What natural elements are mentioned in the description? To what extent do they give the reader a concrete sensation about the experience they describe?
- Do you think the speaker's love will say yes in the end?

Yeats:

- What impression does the atmosphere of the poem create?
- What kind of life is presented in it? List some details about it.
- What natural elements are mentioned in the description? To what extent do they give the reader a concrete sensation about the experience they describe?
- Where is the speaker? (What can we deduce about his place and position?)
- Do you think the speaker will go to live on the island? Why / Why not?

Wordsworth:

- What kind of mood does the poem create?
- What kind of life is presented in it? List some details about it.
- What natural elements are mentioned in the description? To what extent do they give the reader a concrete sensation about the experience they describe?
- Who is the speaker of the poem? How is this speaker related to the scene described?
- What do you think about this picture of country life?

LITERATURE AND THE ENVIRONMENT: PASTORAL, PART 2

LP author	Péter Dolmányos
Time	45 min
Mode of teaching	In-person
Problem task	Critical approach to the pastoral tradition in representing the relation between man and the environment
Interdisciplinarity	Literature, visual arts, history, geography, ecology
Prior preparation requirements	Students: reading the texts assigned prior to the class and doing the vocabulary work necessary for understanding the texts.

PROCEDURE

Activity 1: Warm-up: focusing on the topic,

Aims:	Collaborative: students assess real representations of rural life, collect and organise relevant vocabulary together, relying on and complementing each other's knowledge Soft skills: critical thinking, communication Action orientation: response to and description of pictures, connecting the representation to their own experience Knowledge: building and organising vocabulary related to the topic
Form:	Whole class
Aids:	Screen for displaying pictures; pictures of farm / rural life
Time:	5 min
Instructions:	The teacher shows pictures that represent real rural life, and the students are asked to respond to the pictures. The pictures are selected to show different aspects of the country and country life, and the students can point out the differences between these images and the ones from the previous lesson.
Tips for online teaching	A shared whiteboard or Padlet may be used for the exercise.

Activity 2: Meeting the anti-pastoral – literary examples

Aims:	Collaborative: groups discuss examples of the anti-pastoral by reading texts and responding to them Soft skills: communication, critical thinking, collaboration, creativity Action orientation: textual analysis, coherent response to a literary text Knowledge: getting familiar with a critical approach to country life as well as to the idealising tendency of the pastoral
Form:	Group work
Aids:	Texts – either in print or digital version (print may be preferred for easier note taking)
Time:	13 min
Instructions:	The groups are given literary texts that represent the tradition of anti-pastoral literature (the texts are assigned prior to the lesson so that students can check unknown vocabulary items). Similarly to the previous lesson, questions are provided for the groups in relation to the texts that focus their attention on the main points of the anti-pastoral, so they can formulate a coherent response to the texts and the approach itself. As they are already familiar with the pastoral, they can pinpoint the specific differences between the two approaches.
Tips for online teaching	Breakout rooms are suitable for group work activities, with a shared whiteboard for taking notes.

Activity 3: Contextualising rural life

Aims:	Collaborative: students summarise and discuss the findings of their respective groups together, the teacher guides them in drawing the conclusion in relation to the anti-pastoral representation of rural life Soft skills: critical thinking, communication, collaboration, creativity Action orientation: presentation, responding to presentation, synthesis Knowledge: organising the ideas about the anti-pastoral, linking it to other forms of representation of actual country life
Form:	Whole class
Aids:	Board (blackboard, whiteboard or smartboard), screen for displaying pictures
Time:	12 min

Instructions: The groups' findings in the previous exercise are shared, drawing a conclusion on the representation of rural life in the assigned poems.

The teacher discusses with the class rural life in its actuality: agricultural work and the real conditions of living in the countryside. The main point is to realise the nature of agricultural work: interaction with the environment, man making a space in the environment, interference with the environment – and how these ideas relate to the concept of man in harmony with the environment as represented in the pastoral tradition. In addition, the teacher shows some paintings that are examples of the anti-pastoral to demonstrate the artists' awareness of the idealising tendency of the pastoral (Guercino (1618-22), *Et in Arcadia Ego*; Poussin (1637), *Et in Arcadia Ego*)

Tips for online teaching

A shared whiteboard or Padlet can be used for the reflections.

Activity 4: Taking responsibility

Aims: **Collaborative:** on the basis of their group work (Activity 2) and the conclusions drawn from that (Activity 3) the students discuss the importance of human responsibility for the environment (as our common living space)

Soft skills: communication, critical thinking, creativity

Action orientation: debating, providing argument for and/or against principles

Knowledge: clarifying the idea of responsible action

Form: Whole class

Aids: Board (blackboard, whiteboard or smartboard)

Time: 15 min

Instructions: The teacher leads a discussion with the students on the idea of responsible action in relation to the environment in the context of country life. Based on the discussion of the previous activity, the class assesses the concept of man making a space in the environment – and how this can / should be done in a responsible manner, based on the understanding of the complexity of the system we call the environment. Human responsibility for the balance in the environment, concern for plants and animals will be the focus of this discussion.

The discussion can take the form of a debate (for and against), with some of the students claiming man's right to alter the environment as he pleases (human superiority) and other students representing the opposing viewpoint.

Tips for online teaching

A shared whiteboard or Padlet can be used for the reflections.

Home assignment In a similar manner to the previous lesson, writing a 10-sentence summary on the topic on the basis of what has been discussed in class – to reflect on the previous summary (compare and contrast points)

Sources

Pictures:

Dupres, J. (1886). *The Reapers* [painting]. Private Collection, Florida, United States. <https://artvee.com/dl/the-reapers>

<https://pixabay.com/photos/potato-farm-food-soil-produce-4878651/>

<https://pixabay.com/photos/farm-agriculture-field-amish-ohio-3268061/>

<https://pixabay.com/photos/pierre-old-house-old-village-2823070/>

<https://pixabay.com/vectors/woman-worker-basket-back-baby-32976/>

Paintings:

Guercino (1618-22). *Et in Arcadia Ego* [painting]. Galleria Nazionale d'Arte, Rome, Italy. https://www.wga.hu/html_m/g/guercino/0/arcadia.html

Poussin, N. (1637-38). *Et in Arcadia Ego II* [painting]. Musée du Louvre, Paris, France. https://www.wga.hu/html_m/p/poussin/2a/18arcad.html

Poems:

Hartnett, M. (1994). *Selected and New Poems*. Wake Forest University Press, p. 13 <https://vinhanley.com/2022/03/14/a-small-farm-by-michael-hartnett>

Heaney, S. (1966). *Death of a Naturalist*. Faber, pp. 3–4 <https://www.poetryfoundation.org/poems/57040/death-of-a-naturalist>

Heaney, S. (1966). *Death of a Naturalist*. Faber, p. 8 <https://www.poetryfoundation.org/poems/50981/blackberry-picking>

WORKING MATERIALS

Activity 1: Pictures

Dupres, J. (1886). *The Reapers* [painting]. Private Collection, Florida, United States.

<https://artvee.com/dl/the-reapers>

<https://pixabay.com/photos/potato-farm-food-soil-produce-4878651/>

<https://pixabay.com/photos/farm-agriculture-field-amish-ohio-3268061/>

<https://pixabay.com/photos/pierre-old-house-old-village-2823070/>

<https://pixabay.com/photos/shepherd-horse-road-sheep-4599470/>

<https://pixabay.com/vectors/woman-worker-basket-back-baby-32976/>

Activity 2: Poems

Michael Hartnett, "A Small Farm"

(Hartnett, M. (1994). *Selected and New Poems*. Wake Forest University Press, p. 13)

<https://vinhanley.com/2022/03/14/a-small-farm-by-michael-hartnett>

Seamus Heaney, "Death of a Naturalist"

(Heaney, S. (1966). *Death of a Naturalist*. Faber, pp. 3–4)

<https://www.poetryfoundation.org/poems/57040/death-of-a-naturalist>

Seamus Heaney, "Blackberry Picking"

(Heaney, S. (1966). *Death of a Naturalist*. Faber, p. 8)

<https://www.poetryfoundation.org/poems/50981/blackberry-picking>

Questions for the groups on the respective poems:

Hartnett:

- What kind of mood does the poem create?
- What is the environment like in the poem?
- What are the characteristics of farm life and the people of the farm?
- Can we find anything positive or comforting about that environment and that way of life?
- How does the speaker escape the menacing elements of the farm?

Heaney, "Death of a Naturalist"

- What kind of mood does the poem create?
- What is the environment like at the beginning of the poem?
- How is the speaker's fascination with the scene described?
- What causes the change of experience for the speaker?
- How does the speaker's relation with the scene change in the end?

Heaney, "Blackberry Picking"

- What kind of mood does the first part of the poem create?
- How does the speaker describe the experience of the ripened blackberries?
- What action does it prompt the speaker to do?
- What is the discovery in connection with the harvest?
- How does the speaker feel about the change in the end?

Activity 3: Pictures of paintings

Guercino (1618-22). *Et in Arcadia Ego* [painting]. Galleria Nazionale d'Arte, Rome, Italy. https://www.wga.hu/html_m/g/guercino/0/arcadia.html

Poussin, N. (1637-38). *Et in Arcadia Ego II* [painting]. Musée du Louvre, Paris, France. https://www.wga.hu/html_m/p/poussin/2a/18arcad.html

LITERATURE AND THE ENVIRONMENT: PASTORAL, PART 3

LP author	Péter Dolmányos
Time	45 min
Mode of teaching	In-person
Problem task	Understanding the role of the pastoral tradition in representing the relation between man and the environment
Interdisciplinarity	Literature, visual arts, history, geography, ecology
Prior preparation requirements	Students: studying and revising the ideas from the previous two lessons in which aspects of the pastoral were introduced and discussed

PROCEDURE

Activity 1: Warm-up: focusing on the topic,

Aims:	Collaborative: groups of students have to agree on their common decision to assign the pictures shown to one or the other category Soft skills: critical thinking, communication Action orientation: response to and description of pictures Knowledge: repeating vocabulary related to the topic
Form:	Group work
Aids:	Set of pictures, device for displaying the pictures
Time:	5 min
Instructions:	The students are assigned into groups. The teacher shows photos that represent various places in the country – the students should decide if they belong to the pastoral or anti-pastoral tradition. While checking their solutions, differences between group opinions regarding individual pictures are discussed. This activity can also function as a reminder of the interrelatedness of various forms of the pastoral and it also gives students an opportunity to debate and explain their position on the topic.
Tips for online teaching	LearningApps may also be used for this exercise, with the task of assigning the pictures set up in advance.

Activity 2: Create your own Arcadia

Aims:	Collaborative: students work in groups to design their own version of Arcadia, which involves distribution of work within the group Soft skills: communication, critical thinking, creativity Action orientation: finding information, debating, making a presentation Knowledge: synthesis of the previously studied material, its application for a practical task
Form:	Group work
Aids:	Computer with internet access, smartphone or tablet
Time:	25 min
Instructions:	Students are put into groups for this activity and they are given the task of designing their own version of Arcadia – their own version of an ideal location. As they have to present it to the class, they need to find illustrations for it too, so students will have to distribute certain tasks among themselves. What they need to focus on: - make a choice: it can be modelled on a real place or can be their own creation - locate it in place and time - name it - describe its main features Some possibilities for the presentation of their Arcadia: - advertise it for people to move and live there - make a holiday programme for it (a holiday destination) - make a flyer or a brochure for the place - make a rudimentary social media page outline for the place Students can also consider the idea of sustainability when creating their Arcadia – in this way they can relate to other subjects (mainly Geography or Economics)
Tips for online teaching	The breakout room option is good for the group work and a shared whiteboard or Padlet can be used for the exercise.

Activity 3: Presenting your Arcadia

Aims:	Collaborative: students choose a group representative who will be the spokesperson to introduce their common work, others may help with the presentation Soft skills: critical thinking, communication, collaboration, creativity Action orientation: presentation Knowledge: synthesis of various aspects of the pastoral
Form:	Whole class
Aids:	Device for displaying presentation items
Time:	15 min
Instructions:	Each group is represented by a spokesperson who introduces the respective Arcadia of the group. Other students from the group may help the presenter if necessary (assisting with the presentation materials). Listening students may take notes to prepare for their homework assignment.
Tips for online teaching	Reflections can be provided through the chat function of the platform or a shared whiteboard can also be used for collecting responses.
Home assignment	Writing a brief composition on comparing the Arcadia of another group with that of the student's own group. The teacher may expand the scope of the class to provide a project work for the groups: each group can create a full range of presentational materials for their Arcadia – a website, a social media profile, brochures, folders, merchandise (e.g. a logo, stationery, souvenir ideas etc.), perhaps a story to go with the place. All this can be included in a thematic week for sustainability or a similar occasion.
Sources	https://pixabay.com/photos/house-green-grass-iceland-village-4811590/ https://pixabay.com/photos/mountain-himalayan-people-outdoors-5000813/ https://pixabay.com/photos/oregon-farm-mountains-agriculture-1721557/ https://pixabay.com/photos/carpathians-ukraine-mountains-7228042/ https://pixabay.com/photos/old-building-architecture-7354541/ https://pixabay.com/photos/hard-working-people-gray-work-3391402/

WORKING MATERIALS

Pictures

<https://pixabay.com/photos/house-green-grass-iceland-village-4811590/>

<https://pixabay.com/photos/mountain-himalayan-people-outdoors-5000813/>

<https://pixabay.com/photos/oregon-farm-mountains-agriculture-1721557/>

<https://pixabay.com/photos/carpathians-ukraine-mountains-7228042/>

<https://pixabay.com/photos/old-building-architecture-7354541/>

<https://pixabay.com/photos/hard-working-people-gray-work-3391402/>

WORDSWORTH'S ECO LEGACY, PART 1

LP author	Martina Juricková
Time	90 min
Mode of teaching	In-person
Problem task	Think about the positive and negative effects of industrialisation and suggest solutions that would help diminish the negative effects
Interdisciplinarity	Literature, history, civics, ecology
Prior preparation requirements	None

PROCEDURE

Activity 1: Introduction

Aims:	Collaborative: to compare each other's knowledge on the topics of Romanticism and industrial revolution Soft skills: to compare and complement each other's knowledge about these topics Action orientation: to raise awareness about the cultural context of Romanticist literature Knowledge: to revise knowledge about the first industrial revolution and romanticism
Form:	Whole class
Aids:	None
Time:	15 min
Instructions:	1. The teacher asks the students what they know about the first industrial revolution. The students should use and revive their knowledge on the topic from their history lessons. They can talk about what inventions were the most important in this period and how human work/jobs changed during this time. 2. Afterwards, the teacher asks them what they know about Romanticism as an artistic and literary movement. The students can use and revive their knowledge on the topic from their previous history of national literature lessons. They should try to name what the typical features and genres of this literary period were and some famous world or local representatives.

Activity 2: Self-research

Aims:	Collaborative: to agree on the key features Soft skills: to listen for relevant information and decide which pieces of information are the most important ones Action orientation: to summarise the most important facts you learnt from the video Knowledge: expand students' knowledge on the given topics of industrial revolution, Romanticism, and Wordsworth
Form:	group work
Aids:	https://www.youtube.com/watch?v=8-o6t6cjyXk (36 min), https://www.youtube.com/watch?v=WOr3uzhOK7o (28 min) https://www.youtube.com/watch?v=TB78nGfT9-I (27:37 min) smartphones/computers, headsets/ear phones, notebooks/papers, writing tools
Time:	45 min
Instructions:	Students work in three groups. Each group has to watch a given documentary (links are above). The first group watches a documentary about the industrial revolution: https://www.youtube.com/watch?v=TB78nGfT9-I. While watching, they should make notes about the most important inventors and inventions and how they changed human life as well as the positive and negative effects of industrialisation. They can compare this information with their previous knowledge and point out the new things they have learnt from the video. The second group watches a documentary about Romanticism: https://www.youtube.com/watch?v=WOr3uzhOK7o. They should note down important dates and representatives, social influences, and main features. They can compare this information with their previous knowledge and point out the new things they have learnt from the video. The third group watched a documentary about William Wordsworth: https://www.youtube.com/watch?v=8-o6t6cjyXk. They should note down important events in his life that influenced his writing, some works he wrote and what they were about. For most students this will be probably a wholly new topic they have no previous knowledge about, so they can point out what surprised them most about his life. Each group has about half an hour to watch the video (depending on its length) and then some 15 minutes to discuss their notes and decide on the most important features. Their notes should be about 20-30 sentences long.

Tips for online teaching

Divide the groups into breakout rooms if you use Zoom. Then share to each group the respective link. In each group, one student should share the screen to all group-mates. This student will be responsible for playing the video or pausing it per the request on the group-mates. The students, each individually, can write notes down on a paper or in their smartphones or in some note-writing applications. Once the video is over, they should discuss their notes within the groups and pick which information is the most important from the videos.

Activity 3: Peer-teaching

<i>Aims:</i>	Collaborative: present a topic, distribute roles during the presentation Soft skills: develop peer-teaching skills Action orientation: teach your classmates what you have learnt Knowledge: expand students' knowledge on given topics
<i>Form:</i>	Whole class
<i>Aids:</i>	None
<i>Time:</i>	20 min
<i>Instructions:</i>	Following the previous activity, each group presents what they have learnt from the videos to their classmates in the form of peer-teaching. The others are free to take notes or compare the presented information with the knowledge they already had and complement the presenters with any interesting relevant information they have.
Home assignment	At the end of the class, the teacher assigns homework. The students have to watch the remaining two parts of the documentary about the first industrial revolution: https://www.youtube.com/watch?v=h01tTJDe0-A (27:53 min), https://www.youtube.com/watch?v=MHeF2xhgCFo (28:02 min) They should again summarise the key information and think about the positive and negative effects of industrialisation. They should write down 5 sentences about the most important information from each video.

Sources

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Author Documentaries. (2022, June 22). *William Wordsworth documentary* [Video]. YouTube. <https://www.youtube.com/watch?v=8-o6t6cjyXk>

theolperfessor. (2014, August 6). *The Industrial Revolution part 1* [Video]. YouTube. <https://www.youtube.com/watch?v=TB78nGfT9-I>

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theolperfessor. (2014c, August 6). *The Industrial Revolution part 3* [Video]. YouTube. <https://www.youtube.com/watch?v=MHeF2xhgCFo>

WORDSWORTH'S ECO LEGACY, PART 2

LP author	Martina Juricková
Time	90 min
Mode of teaching	In-person
Problem task	Think about the positive and negative effects of industrialisation and suggest solutions that would help diminish the negative effects
Interdisciplinarity	Literature, history, civics, ecology
Prior preparation requirements	Homework from last class

PROCEDURE

Activity 1: Introduction

Aims:	Collaborative: to listen to each other, complement each other's knowledge Soft skills: to be respectful when others' talk, do not interrupt them Action orientation: to summarise what the assigned videos were about Knowledge: revise knowledge about the first industrial revolution
Form:	Whole class
Aids:	Notes from homework
Time:	10 min
Instructions:	The students should report on what they learnt from the videos assigned for homework. Make it a class discussion. The teacher should ask several students to read their homework notes, and then encourage others to complement them with whatever other information was not yet mentioned but other students deem it important.

Activity 2: Presentation

Aims:	Collaborative: to listen to each other, complement each other's knowledge Soft skills: to be respectful when others' talk, do not interrupt them Action orientation: to learn about Wordsworth's life Knowledge: to revise students' knowledge on how industrialisation influenced Wordsworth's writing
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Form:	Whole class
Aids:	Presentation https://prezi.com/view/U66tedy4dm8tK9AC6PCW/ , teaching notes
Time:	30 min
Instructions:	The teacher provides a lecture on the first industrial revolution, Romanticism, and Wordsworth's life. The lecture should be collaborative, where the teacher encourages the students to provide the information by asking them question to elicit what they remember from the videos from the previous class. To talk about Wordsworth's life, the teacher can use the above linked presentation. In this part of the lecture, the teacher should cover Wordsworth's biography as summarised in the teaching notes and his major works.
Tips for online teaching	The teacher shares the presentation for everyone to see and encourages the students to answer her/his prompts either by directly speaking or writing their responses to the chat.

Activity 3: Poem analysis

Aims:	Collaborative: to compare the understanding of the poem with each other, agree on common poetic devices Soft skills: to learn to interpret a poem, read “in between the lines”, understand the hidden meaning, critically evaluate the situation Action orientation: to analyse the poem Knowledge: to revise the knowledge of poetic devices, interpret the poem
Form:	Group work and whole class
Aids:	Presentation https://prezi.com/view/U66tedy4dm8tK9AC6PCW/ Copies of the poem https://www.poetryfoundation.org/poems/45564/the-world-is-too-much-with-us dictionaries
Time:	30 min
Instructions:	1. The teacher introduces the poem “The World Is Too Much With Us” by Wordsworth. Students then work in groups (number depends on the teacher's decision). They have about 15 minutes to read the poem, think about its main message, identify its structure and rhyme and some poetic devices (similes, metaphors, repetitions). 2. Afterwards, the whole class shares their ideas and analyses the poem together line by line, with the help of the presentation and teaching notes.

Tips for online teaching

For the first part of the activity, students should work in breakout rooms. For the second part, they return to the main class.

Activity 4: Discussion

Aims:

Collaborative: to compare possible solutions to the negative effects of industrialisation

Soft skills: to evaluate the effects of industrialisation, evaluate own actions, if you behave ecologically responsibly

Action orientation: to think about what you can do better to live more in harmony with nature

Knowledge: to compare knowledge about ecological behaviour

Form:

Whole class

Aids:

Presentation <https://prezi.com/view/U66tedy4dm8tK9AC6PCW/>

Time:

15 min

Instructions:

Discuss the questions in slide 32 in the presentation.

In addition, discuss what you as individuals as well as humanity as a whole can do differently to live more in harmony with nature.

Answer the questions:

Do people in the countryside live more in harmony with nature? How? What negative effects does industrialisation have on our lives and on nature today? What can we do to change it?

Tips for online teaching

The teacher shares the presentation and asks the questions. Again, the students can either answer speaking directly or write their answers into the chat.

Home assignment

For the next class, students should bring some drawing tools of their choice (pencils, water colours, crayons, etc.), poster paper, magazines to cut pictures from, glue, scissors. Other tools like dry leaves or some other natural artefacts are possible if they think they can use it in creating a poster depicting the effects of industrialisation vs. the beauty of nature. In case of an online class, students can still prepare a file with pictures they may want to use in creating the poster.

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- William Wordsworth*. (n.d.). The Poetry Foundation.
<https://www.poetryfoundation.org/poets/william-wordsworth>

WORDSWORTH'S ECO LEGACY, PART 3

LP author	Martina Juricková
Time	90 min
Mode of teaching	In-person
Problem task	Think about the positive and negative effects of industrialisation and suggest solutions that would help diminish the negative effects.
Interdisciplinarity	Literature, history, civics, ecology
Prior preparation requirements	Bring creative materials and tools as assigned in homework at the end of previous class.

PROCEDURE

Activity 1: Introduction

Aims:	Collaborative: to agree on the design of the poster, distribute work Soft skills: to cooperate, to develop a sense of poster design and its visual looks, to improve presentation skills Action orientation: to create a poster depicting the negative effects of industrialisation in contrast to the ideal state of living in harmony with nature Knowledge: to reflect on the effects of industrialisation, to raise awareness of ecologically responsible behaviour
Form:	Group work
Aids:	Drawing tools of their choice (pencils, water colours, crayons, etc.), poster paper, magazines to cut pictures from, glue, scissors
Time:	90 min
Instructions:	1. Students work in groups (again, the division depends on the teacher). They have to create a poster depicting the negative effects of industrialisation in contrast to the ideal state of living in harmony with nature. Eventually, they can even write their own sonnets/poems about the effects of industrialisation or human work on the nature and what we should strive to do instead in current times and incorporate it into the poster. 2. Afterwards, each group presents their poster to the others with explanation of what the elements they included in it (pictures, drawings, etc.) mean and why they included them. Explain the message of the poster.

Tips for online teaching

The students work in breakout rooms. The teacher should create either shareable poster-size online documents or shareable poster project in Canva app for each group. It is the responsibility of the teacher to create these, so that s/he has access to it and can check how students progress during the lesson.

Sources

Whatever sources the students want to use while creating the posters.

WORKING MATERIALS

The poem

William Wordsworth, “The World Is Too Much With Us”

<https://www.poetryfoundation.org/poems/45564/the-world-is-too-much-with-us>

Notes for teachers – see **APPENDIX**

AESTHETICS AND SISTER ARTS

MYTHOLOGY AND LITERATURE

LP author	Borbála Bökös
Time	45 min
Mode of teaching	Suitable for both online and in-person teaching.
Problem task	What are the main themes and motifs of myths? What are their common elements across the cultures? How do modern adaptations change the themes and the heroes of myths?
Interdisciplinarity	Literature, film, media, culture, history
Prior preparation requirements	None

PROCEDURE

Activity 1: Warm-up: Pictures

Aims:	Collaborative: students work in pairs or groups to identify the mythical stories and the characters in pictures Soft skills: discussion, debate, activating previous knowledge of general culture Action orientation: discuss the various mythical stories, and find the common elements; characterise mythical heroes and motifs Knowledge: practice of culture/literature knowledge
Form:	Group work and whole class
Aids:	Pictures of various mythical stories and characters from art and media.
Time:	10 min (2x5 min: discussion + report)

Instructions:

Divide the students into pairs or groups.

Each group gets a picture depicting a mythical story or a character.

The task is to identify the mythical story in the picture, to find out the common motifs, elements, to identify the relations of the characters on the pictures (gods, heroes, monsters, etc). If they are not familiar with the story, they can search for it on the Internet.

Questions to answer:

What is myth? What are some common elements of myths?

Who are the mythical heroes? What makes them heroes?

How is the world presented in such myths? What is the relationship between people and gods in myths?

Give students 5 minutes to discuss it in groups and another 5 to report to the class.

Activity 2: Reading and Communication – Creation Myths**Aims:**

Collaborative: discussion, debate, agreeing on some common elements

Soft skills: understanding main themes and motifs, identifying common elements in Creation Myths

Action orientation: discussing the common elements in the myths of different cultures

Knowledge: practicing knowledge of literary texts and the cultural implications of some myths

Form:

Whole class

Aids:

Texts, fragments from creation myths, laptops, Internet

Time:

20 min

Instructions:

1. Each pair or group will be assigned a text or a fragment from a text containing a creation myth of a certain culture. Groups read the myth and find pictures connected to that particular myth on the Internet. Then they present the short summary of it to the class.

What do all these myths have in common? What are the differences? What is the tone-style of each text? How would you characterize the characters in the stories? How is the world depicted before and after creation?

Answer: figure of God and gods, the chaos and disorder before creation, man created from dust or clay or other materials, a garden of Eden, pantheon of gods, conflicts between gods, sacrifice of a giant etc.

2. Groups will find visual representations of certain common elements and will present those to the class. For example, paintings or other types of visual representations of:

God(s) creating the world

The garden of Eden

The creation of man

Conflicts between gods

Sacrifices of gods/giants

A variation of this task could be to assign certain cultures to the pairs/groups, and ask them to find information and visual materials on that particular culture's creation myth; then share it with the class.

Activity 3: Adapting Myths in Contemporary Culture

Film watching, discussion, debate

Aims:

Collaborative: discussing as a whole class universal mythical themes and characters which appear in movie adaptations

Soft skills: debating on the impact watching film adaptations of mythical stories has on young adults

Action orientation: finding changes in the characters, themes, and settings in the adaptations

Knowledge: analysis of themes, motifs, and characters and their representations in visual culture; use of adequate vocabulary

Form:

Whole class

Aids:

Paper, laptop, Internet connection, projector

Time:

15 min

Instructions:

Students watch short fragments from movies that have reused, adapted famous myths. After watching the film clips, they can present their ideas to the whole class. They can google the original myths. (The list of scenes below can be limited or expanded.)

What are those mythical heroes or characters, stories, settings that got adapted in the films? How do the films change the original myth? What is your favourite mythical story/character and do you know any cinematic adaptation of it? Do you like it or not?

Percy Jackson & the Olympians – Medusa’s Garden (2:40 min)

<https://www.youtube.com/watch?v=HPjZKKV37do>

Thor vs The Frost Giants - Battle of Jotunheim (3:36 min)

<https://www.youtube.com/watch?v=FmSjmA3Btx0>

Wonder Woman (2017) - No Man’s Land Scene (4:06 min)

<https://www.youtube.com/watch?v=pJCgeOAKXyg>

Kingdom of Atlantis | Aquaman (3:51 min)

<https://www.youtube.com/watch?v=eXwhEizulsk>

Home assignment

Individual work.

Watch the following short film and/or film fragment:

Ambition, Sci-Fi short film (2014, dir. Tomasz Baginski, Platige Image).

YouTube: https://www.youtube.com/watch?v=32vlOgN_3QQ

The opening scene from the sci-fi film *Prometheus* (the sacrifice of the Giant) (2012, dir. Ridley Scott, 20th Century Fox). YouTube:

<https://www.youtube.com/watch?v=vDOj9XEezDQ>

Discuss the ways in which these films reinterpret the typical elements of creation myths. What are the new elements, new perspectives in these cinematic adaptations of creation myths? (An essay of 100–150 words.)

Sources

Film fragments:

Ambition The Film. (2014, October 24). *AMBITION - the film* [Video]. YouTube.

https://www.youtube.com/watch?v=32vIOgN_3QQ

Flashback FM. (2019, August 1). *Kingdom of Atlantis | Aquaman [4K, IMAX]* [Video]. YouTube. <https://www.youtube.com/watch?v=eXwhEizulsk>

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<https://www.youtube.com/watch?v=HPjZKKV37do>

Movieclips. (2018, May 4). *Wonder Woman (2017) - No Man's Land Scene (6/10) | MovieClips* [Video]. YouTube.

<https://www.youtube.com/watch?v=pJCgeOAKXyg>

ThatFilmScene. (2013, January 22). *Prometheus opening scene in HD* [Video]. YouTube. <https://www.youtube.com/watch?v=vDOj9XEezDQ>

TopMovieClips. (2017, July 26). *Thor vs The Frost Giants - Battle of Jotunheim (Scene) - Thor (2011) Movie CLIP HD* [Video]. YouTube.

<https://www.youtube.com/watch?v=FmSjmA3Btx0>

Pictures:

Blake, W. (1795). *Elohim creating Adam* [painting]. Tate Gallery, London, United Kingdom https://commons.wikimedia.org/wiki/File:William_Blake_-_Elohim_Creating_Adam_-_WGA2219.jpg

Rubens, P. P. (1636). *Saturn* [painting]. Museo del Prado, Madrid, Spain https://commons.wikimedia.org/wiki/File:Rubens_saturn.jpg

Caravaggio (1597). *Medusa* [painting]. Uffizi Gallery, Florence, Italy https://commons.wikimedia.org/wiki/File:Caravaggio_-_Medusa_-_Google_Art_Project.jpg

Burne-Jones, E. (1861). *Theseus in the Minotaur's Labyrinth* [painting]. Birmingham Museum and Art Gallery, Birmingham, United Kingdom https://commons.wikimedia.org/wiki/File:Edward_Burne-Jones_-_Tile_Design_-_Theseus_and_the_Minotaur_in_the_Labyrinth_-_Google_Art_Project.jpg

Füger, H. (1790). *Prometheus Brings Fire to Mankind* [painting]. Neue Galerie, Kassel, Germany
https://commons.wikimedia.org/wiki/File:Heinrich_fueger_1817_prometheus_brings_fire_to_mankind.jpg

Loki from Norse Mythology (18th century Icelandic manuscript illustration)
https://commons.wikimedia.org/wiki/File:Processed_SAM_loki.jpg

Isis and Osiris. Picture of Isis. Illustration by Giovanni Battista Belzoni (1820)
[https://commons.wikimedia.org/wiki/File:Tableau_supposed_to_represent_the_Goddess_Isis_illustration_from_the_kings_tombs_in_Thebes_by_Giovanni_Battista_Belzoni_\(1778-1823\)_from_Plates_illustrative_of_the_researches_and_operations_in_Egypt_and_Nubia_\(1820\).jpg](https://commons.wikimedia.org/wiki/File:Tableau_supposed_to_represent_the_Goddess_Isis_illustration_from_the_kings_tombs_in_Thebes_by_Giovanni_Battista_Belzoni_(1778-1823)_from_Plates_illustrative_of_the_researches_and_operations_in_Egypt_and_Nubia_(1820).jpg)

Texts:

Council, C. G. (n.d.). *Cherokee Creation Myth*. Pressbooks.
<https://fscj.pressbooks.pub/ushistory/chapter/cherokee-creation-myth/>

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https://www.cs.williams.edu/~lindsey/myths/myths_16.html

Florida State College at Jacksonville. (n.d.). *Japanese Creation Story*. Pressbooks.
<https://fscj.pressbooks.pub/worldreligions/chapter/japanese-creation-story/>

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Skjalden. (2024, August 12). *Creation of the World in Norse Mythology - Skjalden.com*. Nordic Culture.
<https://skjalden.com/creation-of-the-world-in-norse-mythology/>

Wikipedia contributors. (2024, December 18). *Nasadiya Sukta*. Wikipedia.
https://en.wikipedia.org/wiki/Nasadiya_Sukta

WORKING MATERIALS

Activity 1: Pictures

Figure 1: Blake, W. (1795). *Elohim creating Adam* [painting]. Tate Gallery, London, United Kingdom
https://commons.wikimedia.org/wiki/File:William_Blake_-_Elohim_Creating_Adam_-_WGA2219.jpg

Figure 2: Rubens, P. P. (1636). *Saturn* [painting]. Museo del Prado, Madrid, Spain
https://commons.wikimedia.org/wiki/File:Rubens_saturn.jpg

Figure 3: Caravaggio (1597). *Medusa* [painting]. Uffizi Gallery, Florence, Italy
https://commons.wikimedia.org/wiki/File:Caravaggio_-_Medusa_-_Google_Art_Project.jpg

Figure 4: Burne-Jones, E. (1861). *Theseus in the Minotaur's Labyrinth* [painting]. Birmingham Museum and Art Gallery, Birmingham, United Kingdom
https://commons.wikimedia.org/wiki/File:Edward_Burne-Jones_-_Tile_Design_-_Theseus_and_the_Minotaur_in_the_Labyrinth_-_Google_Art_Project.jpg

Figure 5: Füger, H. (1790). *Prometheus Brings Fire to Mankind* [painting]. Neue Galerie, Kassel, Germany
https://commons.wikimedia.org/wiki/File:Heinrich_fueger_1817_prometheus_brings_fire_to_mankind.jpg

Figure 6: *Loki from Norse Mythology (18th century Icelandic manuscript illustration)*
https://commons.wikimedia.org/wiki/File:Processed_SAM_loki.jpg

Figure 7: *Isis and Osiris. Picture of Isis*. Illustration by Giovanni Battista Belzoni (1820)
[https://commons.wikimedia.org/wiki/File:Tableau_supposed_to_represent_the_Goddess_Isis_illustration_from_the_kings_tombs_in_Thebes_by_Giovanni_Battista_Belzoni_\(1778-1823\)_from_Plates_illustrative_of_the_researches_and_operations_in_Egypt_and_Nubia_\(1820\).jpg](https://commons.wikimedia.org/wiki/File:Tableau_supposed_to_represent_the_Goddess_Isis_illustration_from_the_kings_tombs_in_Thebes_by_Giovanni_Battista_Belzoni_(1778-1823)_from_Plates_illustrative_of_the_researches_and_operations_in_Egypt_and_Nubia_(1820).jpg)

Activity 2: Readings/Texts

The Bible (Genesis)

<https://www.biblegateway.com/passage/?search=Genesis%201&version=NIV>

Hymn of Creation – Rig Veda

https://en.wikipedia.org/wiki/Nasadiya_Sukta

Cherokee Creation Myth

<https://fscj.pressbooks.pub/ushistory/chapter/cherokee-creation-myth/>

Greek Creation Myth

https://www.cs.williams.edu/~lindsey/myths/myths_16.html

The Norse Creation Myth

<https://skjalden.com/creation-of-the-world-in-norse-mythology/>

Japanese Creation Myth (+ a compilation of other culture's creation myths)

<https://fscj.pressbooks.pub/worldreligions/chapter/japanese-creation-story/>

BRIDES AND GROOMS: LOVE POETRY, CREATION MYTHS

"BRIDE AND GROOM LIE HIDDEN FOR THREE DAYS" BY TED HUGHES

LP author	Otilia Veres
Time	45 min
Mode of teaching	In-person or online
Problem task	What makes a good love poem? What makes a bad love poem? What can we learn from a good love poem? 20 th -century British poet Ted Hughes has written some of the best love poetry in English. "Bride and Groom Lie Hidden for Three Days" is one of the most beautiful love poems written in English. It presents a man and a woman who create each other for each other, taking joy in the other human being, respecting and appreciating each other. It is a ritualistic creation myth about the joy of loving another. What is love according to this poem? How does the poem understand the idea of love? What sensibility does the poem teach us? Is there a balance of point of view between the male and female sides?
Interdisciplinarity	Literature, mythology, arts.
Prior preparation requirements	No prior preparation needed for the students.

PROCEDURE

Activity 1: Warm-up: Brides and grooms around the world

Take a look at these century-old wonderful pictures showing the beauty of brides and grooms from various cultures around the world. What is common in most traditions? What do bridal attires look like? What differences do you spot among the various cultural traditions of weddings? What is a wedding like in your country?

<https://www.nationalgeographic.com/photography/article/bride-groom-wedding-archive>

A.V. Cutler. *A Hungarian bride and groom pose in traditional wedding attire*. National Geographic Image Collection.

Aims:	Collaborative: students work in groups to identify various cultural traditions and bridal attires in different cultures around the world Soft skills: discussion, debate, activating previous knowledge of general culture Action orientation: discussing different wedding traditions in different cultures around the world, comparing one's traditions with others Knowledge: students learn about different wedding traditions by looking at the photographs of brides and grooms around the world (National Geographic photographs) and they discuss and compare their wedding traditions with other cultures' wedding traditions
Form:	Group work
Aids:	Pictures from art and media, laptop, projector, internet.
Time:	15 min
Instructions:	Let the students work in pairs or groups. Let them choose two pictures from the 25 National Geographic pictures about brides and grooms around the world, and have them discuss their choice. What do brides and grooms look like in the chosen pictures? How are they different from the wedding attires of their country and their tradition? Each group/pair has a few minutes to discuss their picture, and then to report their findings to the class.

Activity 2: A love poem. Reading Ted Hughes's "Bride and Groom Lie Hidden for Three Days"

Aims:	Collaborative: discussion, students work in groups to understand the poem Soft skills: understanding notions of love and care for the other, as well as notions of responsibility, acceptance, fragility, and joy in love Action orientation: raising students' awareness and sensitivity to accepting and celebrating another human being, raising their sensitivity to the notions of love The aim is for students to get acquainted with literary texts about love, written in an accessible, beautiful language Knowledge: a nuanced, sensitive understanding of intimacy and the love, caring support, and celebration of another human being
Form:	Individual work, group work and whole class
Aids:	Text of the poem
Time:	20 min

Instructions:

The students either read the poem for themselves or the teacher reads it to them, and then the class discusses it answering the questions below.

Questions to think about after students read the poem:

What is the significance of the title of the poem (of the fact that bride and groom hide away together for three days and start creating each other for each other afterward)?

Compared to other creation stories, what is peculiar to this one? Is there a God creating this man and woman? What is the significance of the absence of God in this love story? Who creates man and woman in Hughes's poem?

What are the exact body parts that they create for the other? Which aspect of their process of creation is careful and/or playful (ex. the careful attention to the minute detail of even creating fingerprints on the fingers or cleaning each piece of the woman's spine)? What does the poem's focus on the physical details of the body suggest about intimacy between two people? And what does it suggest about the fragility and mortality of human existence?

What is the meaning of love in the poem? How can they create each other out of rubble and by the end they find each other perfect? Why are they weeping, and why do they gasp? What is the meaning of the word "awe" at the end of the poem? Is there a sense/experience of catharsis at the end of the poem? (*Catharsis: a process of releasing, cleansing, and thereby providing the emotion of relief.*) What makes the couple experience the euphoria/joy of wonder?

Are the two creatures godlike? Does the poem suggest that when we truly love the other, we become godlike (that love is a godly quality in us or that God is there in all of us when we love)?

Find examples of creative wordsmithing and powerful, creative imagery in Hughes's poem.

If there is time left at the end of the class, have the students choose their favourite four lines from Hughes' poem and have them translate the passage into their mother tongue.

Activity 3: Compare Hughes's creation story in the poem with the biblical creation story of Adam and Eve.

Michelangelo (1512). *The Creation of Adam* (detail) [fresco]. Sistine Chapel, Vatican.

Aims:

Collaborative: students work in groups or pairs, discussion, brainstorming

Soft skills: understanding different creation stories, thinking about the origins of man

Action orientation: understanding that there are different stories—biblical or fictional—about the origin of humans

Knowledge: gaining knowledge about the biblical creation story, comparing it to other creation stories

Form:

Group work or whole class

Aids:

The text from the Bible.

Time:

10 min

Instructions:

Have the students read the short passage from Genesis (the Bible) about the creation of Adam and Eve by God. Then let them compare the biblical creation story to the story of creation described in Hughes' poem.

Questions:

What are the major differences between the two creation stories? For example, the presence and absence of God in the two stories; what is man and woman created from in the Bible and in Hughes's poem?

Home assignment

Translate your favourite passages of the poem into your mother tongue. Bring your translation to class the following week and compare it with your fellow students' translations. Find the best translation solutions in your language.

Sources

Texts:

Genesis. *King James Bible*. <https://www.kingjamesbibleonline.org/>

Hughes, Ted. (2003). *Collected Poems*. Ed. Paul Keegan. Faber & Faber.

Pictures:

Cutler, A.V. *A Hungarian bride and groom pose in traditional wedding attire*. National Geographic Image Collection.

<https://www.nationalgeographic.com/photography/article/bride-groom-wedding-archive>

Innell, Reg. *Ted Hughes* [Photograph]. <https://www.poetryfoundation.org/poets/ted-hughes>

Michelangelo. (1512). *The Creation of Adam* [Fresco]. Sistine Chapel, Vatican. Commons.

<https://www.thesistinechapel.org/the-creation-of-adam>

Montanari, Shaena. (2017). *Vintage Photos Show the Beauty of Brides Around the World*. National Geographic Image Collection.

<https://www.nationalgeographic.com/photography/article/bride-groom-wedding-archive>

WORKING MATERIALS

Activity 1

National Geographic Pictures of brides and grooms around the world:

<https://www.nationalgeographic.com/photography/article/bride-groom-wedding-archive>

Activity 2

Ted Hughes, “Bride and Groom Lie Hidden for Three Days”

<https://allpoetry.com/Bride-and-Groom-Lie-Hidden-for-Three-Days>

Activity 3

The Creation of Adam and Eve, *King James Bible* (Genesis 2:7, 2:18–25)

<https://www.kingjamesbibleonline.org/Genesis-Chapter-2/>

And the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul. [...] And the LORD God said, It is not good that the man should be alone; I will make him an help meet for him. And out of the ground the LORD God formed every beast of the field, and every fowl of the air; and brought them unto Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof. And Adam gave names to all cattle, and to the fowl of the air, and to every beast of the field; but

for Adam there was not found an help meet for him. And the LORD God caused a deep sleep to fall upon Adam, and he slept: and he took one of his ribs, and closed up the flesh instead thereof; And the rib, which the LORD God had taken from man, made he a woman, and brought her unto the man. And Adam said, This *is* now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man. Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh. And they were both naked, the man and his wife, and were not ashamed.

OSCAR WILDE. BEAUTY, YOUTH, HAPPINESS, PART 1

LP author	Eva Skopečková
Time	45 min
Mode of teaching	Online
Problem task	<i>“Youth is one of the things worth having.” (Oscar Wilde). Or not?</i> What does really matter in the 21st century, and what can Oscar Wilde’s story/ies tell us? Youth, happiness, and beauty – how could we define these concepts? Today and in the past... and in Oscar Wilde’s time?
Interdisciplinarity	Literature: students are able to concentrate on the beauty of everyday language (poetry is everywhere) and to identify aspects of concepts like beauty, youth, and happiness in the world around them. Early modern and modernist literature – Oscar Wilde. Art and culture: students recognise the specific features of art forms. Cultures and subcultures. Fashion and Lifestyles. Beauty standards across history and cultures. Fashion industry. Globalisation in fashion. Self-worth. Influencing. History: students are able to describe the leading figures of the fin de siècle – contrast and compare today and then. Civics: students are able to define the variable perspective of happiness, goodness or beauty, etc. (at the end of the 19th century and today). Ethics. Basic ethical principles: happiness, goodness, duty, justice. Different ethical approaches. Interdisciplinary aim (at the end of Part 3): utilising transforming a text into a screen adaptation, they collaborate and actively construct mental images of a literary text and visualise their reception of the text, contrasting its aspects from their 21st-century perspective. The final product meets the project requirements. Interdisciplinarity in Part 1: combining poetry, collage, and discussion, students are able to discover new perspectives and insights into concepts discussed and explored in class and realise perspective today and in a particular period in the past (compare and contrast).
Prior preparation requirements	None

PROCEDURE

Activity 1: "Poetry is everywhere" (Loosely based on Bassnett, S., & Grundy, P., 1993, *Language Through Literature*. Longman.)

Aims:	Collaborative: students (work in breakout rooms as a group or) work together as a whole class – performing a collaborative task based on production and reception – create a poem out of everyday language Soft skills: imagination, language awareness, concentration, activating schemata, rhythm, and melody of everyday language Action orientation: production and reception – active listening and speaking; composing poetry Knowledge: knowledge of the world, mental lexicon Lead-in activity: to prepare students for a literature-oriented and language-oriented class, language (production and reception) important role + understanding the concept of beauty (visual and audiolingual aspects).
Form:	Individual work and whole class
Aids:	None
Time:	10 min
Instructions:	1. Close your eyes. I will begin by saying, for example, items that I personally connect with the notion of beauty: "flowers" (speak carefully and deliberately). Your neighbour will then continue choosing a different word: "horses", ... and so on around the circle. 2. When everyone in the class (or in breakout rooms) has named a word, change the category by saying., for example, words associated with youth: "energy". Your neighbour then continues in this category. 3. Introduce four or five categories (including the concept of happiness, but also old age, dishonesty and ugliness – with each new category, the concentration, fluency, and consciousness of the poetic element should be strengthened. Then, we will continue with these categories related to our topic in the following activities. Every circle's /group's result represents a poem based on everyday language.
Tips for in-person teaching	It is better to sit in a circle; use the suggested activity or any other that invites learners to use their imagination and focus on words, their sounds and associations.

Activity 2: Beauty, youth, and happiness. 21st century collage

Aims:	Collaborative: group work, discussion and creative cooperation – resulting in a collaborative task, a poster Soft skills: speaking and listening, creative cooperation Action orientation: production and reception, interaction in groups, creating a visual representation of abstract concepts and historically-related notions Knowledge: knowledge related to many related fields (i.e., history, fine art, literature and philosophy or civics)
Form:	Group work and whole class
Aids:	Pictures, images - late 20th and early 21st century context: pictures and images online (e.g., Pixabay. https://pixabay.com); in the in-person teaching format, use printed-out pictures + magazines, scissors, glue, A3 format paper.
Time:	20 min
Instructions:	1. In groups, outline a working definition of the following concepts: <i>beauty</i>, <i>youth</i>, and <i>happiness</i> – each group has its own concept. Follow the principle of outlining a working definition: category (class or objects it belongs to) + differentiating characteristics (what makes it different from other objects in the same class or category) = definition. 2. Each group chooses then pictures and images that underpin their definition – ideally to create a poster/collage depicting ideas connected to their group's concept. For the online format, use an internet link (e.g., Pixabay https://pixabay.com) 3. Each group presents their definition and concept (poster if in-person meeting or collage in the online meeting) – we have three definitions of these concepts and three posters/collages – in whole class discussion, we discuss its relevance, which aspects of 21st-century context we can identify, what role do each of these play in our lives...and finally which aspects might be seen as universal and timeless. Note: as a teacher, focus on issues that might be really 21st-century specific.
Tips for in-person teaching	Ideally, students really create their posters to be displayed in the classroom.

Activity 3: Beauty, youth, and happiness...and the *fin de siècle* period

Aims:	Collaborative: group work, discussion and creative cooperation – listing similarities and differences Soft skills: speaking and listening, creative cooperation Action orientation: production and reception, interaction in groups, comparing and contrasting Knowledge: knowledge related to several related fields (i.e., history, fine art, literature and philosophy or civics)
Form:	Group work and whole class
Aids:	Pictures and images of the <i>fin de siècle</i> period (see below in Working materials) Worksheet I – Quotations (see below)
Time:	15 min
Instructions:	1. Using <i>fin de siècle</i>-specific images, collect ideas related to this period – values, fine art, literature, and historical period. 2. Ask students to compare and identify similarities and differences between these and their contemporary images and definitions. 3. The same concept for the same group (as before), outlining fundamental differences and similarities, i.e., <i>beauty</i>, <i>youth</i>, and <i>happiness</i> in the 21st century and during the <i>fin de siècle</i> period. 4. Look at the quotations and try to deduce which values are/were essential for their author. See Worksheet I. <i>Perhaps you know the author of these words...? Who is he? What can you say about him and his work? Have you discussed him in other lessons or read anything by him?</i>
Tips for in-person teaching	Ideally, the selected <i>fin de siècle</i> images should be displayed next to each poster.
Home assignment	HW Worksheet I. – You will read an excerpt from one of Wilde's famous novels at home. Try to guess which of these quotations (i.e., from Activity 3) might come from this novel and say why.

Sources

Bassnett, S., & Grundy, P. (1993). *Language through literature*. Longman.

Reveries of Fin de Siècle. (2016, June 5). Byron's Muse.

<https://byronsmuse.wordpress.com/2016/06/05/reveries-of-fin-de-siecle/>

English, M., & Robinson, K. (2017, October 16). The best Oscar Wilde quotes. *Town & Country*.

<https://www.townandcountrymag.com/leisure/arts-and-culture/reviews/a2382/best-oscar-wilde-quotes/>

Pictures and images of the *fin de siècle* period – for instance:

Paris, fin de siècle: Signac, Redon, Toulouse-Lautrec, and Their Contemporaries | Guggenheim Museum Bilbao. (n.d.).

<https://www.guggenheim-bilbao.eus/en/exhibitions/paris-fin-de-siecle-signac-redon-toulouse-lautrec-and-their-contemporaries>

Or

Reveries of Fin de Siècle. (2016, June 5). Byron's Muse.

<https://byronsmuse.wordpress.com/2016/06/05/reveries-of-fin-de-siecle/>

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Wilde, O. (1994). *The Picture of Dorian Gray*. Penguin Books. 1st edition: 1891.

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The Best Oscar Wilde Quotes. (2023, May 29). <https://www.townandcountrymag.com/leisure/arts-and-culture/reviews/a2382/best-oscar-wilde-quotes/>

Instructor's post-session reflection, suggested changes

The online format and in-person sessions have somewhat different conditions. Ideally, choosing a programme for collage creation is preferred for the online session, while in-person sessions prefer hands-on activities.

WORKING MATERIALS

Activity 2: Beauty, Youth, and Happiness... – 21st-century Collage.

Pictures, images - **late 20th and early 21st century context** (printed out + magazines).

Or, in the case of the online format, choosing pictures and images online (e.g., Pixabay. <https://pixabay.com>)

Activity 3: Beauty, Youth, and Happiness...and *fin de siècle* Period.

Pictures and images of the *fin de siècle* period: choose any images from the links below:

Paris, fin de siècle: Signac, Redon, Toulouse-Lautrec, and Their Contemporaries | Guggenheim Museum Bilbao. (n.d.). <https://www.guggenheim-bilbao.eus/en/exhibitions/paris-fin-de-siecle-signac-redon-toulouse-lautrec-and-their-contemporaries>

Or

Reveries of Fin de Siècle. (2016, June 5). Byron's Muse. <https://byronsmuse.wordpress.com/2016/06/05/reveries-of-fin-de-siecle/>

Fin de Siècle

In its simplest definition, “*fin de siècle*” refers to the end of a century, yet at the end of the 19th century in Britain, the term did not just refer to a set of dates, but rather a whole set of artistic, moral, and social concerns. To describe something as a *fin de siècle* phenomenon invokes a sense of the old order ending and new, radical departures. The adoption of the French term, rather than the use of the English “end of the century,” helps to trace this particular critical content: it was, and continues to be, associated with those writers and artists whose work displayed a debt to French decadent, symbolist, or naturalist writers and artists. (...)

Livesey, R. (2011). *Fin de Siècle* [Dataset]. In *Oxford Bibliographies Online Datasets*.

Fin de Siècle

Fin de Siècle is a messy term, applicable to such a wide range of phenomena as to be nearly incoherent. And yet, it serves an important if underappreciated function in Victorian Studies, disrupting the hermetically sealed bell jar that any period identified with the life of a monarch can become. Defined by a sense of crisis and opposition, *fin de siècle* names those things that were never quite assimilated into the high-Victorian moment; openly cosmopolitan, it places that moment in a global context it often resisted. [...]

Potolsky, M. (2018). *Fin de Siècle*. *Victorian Literature and Culture*, 46(3–4), 697–700. <https://doi.org/10.1017/s1060150318000591>

Activity 3: Worksheet I – Quotations

“I can resist everything except temptation.”

“A man’s face is his autobiography. A woman’s face is her work of fiction.”

“Art is the most intense mode of individualism that the world has known.”

“Be yourself; everyone else is already taken.”

“There is only one thing in the world worse than being talked about, and that is not being talked about.”

“Youth is one thing worth having.”

(Source: English, M., & Robinson, K. (2017, October 16). The best Oscar Wilde quotes. *Town & Country*. <https://www.townandcountrymag.com/leisure/arts-and-culture/reviews/a2382/best-oscar-wilde-quotes/>)

HW Worksheet I

Oscar Wilde's *The Picture of Dorian Gray*: Wilde, O. (1994). *The Picture of Dorian Gray*. Penguin Books. (First published in 1891.)

Excerpt I, pp. 7–9 (Chapter 1)

1. Try to depict your first impressions. How would you describe the atmosphere of the first scene?
2. What is the painter's name? How would you describe his character?
3. Why does he want to keep the portrait?
4. What is his friend Lord Henry like? Describe his notion of beauty.

OSCAR WILDE. BEAUTY, YOUTH, HAPPINESS, PART 2

LP author	Eva Skopečková
Time	45 min
Mode of teaching	Online
Problem task	<i>“Youth is one of the things worth having”</i> (Oscar Wilde) Or not? What really matters in the 21st century, and what can Oscar Wilde’s story/ies tell us? – Part 2. <i>The Picture of Dorian Gray</i> and <i>Who is Beautiful?</i> – can you find parallels and overlaps when exploring Oscar Wilde’s work, picture of the writer and the period?
Interdisciplinarity	Literature: students can identify and discuss features of Oscar Wilde’s writing and a concrete work, <i>The Picture of Dorian Gray</i>. Art and culture: Self-worth. Influencing - Oscar Wilde, as a fin de siècle influencer – discusses the concept of influencing and trend-setting in the past and today – Students are able to realise its aspects, present their perspective and compare and contrast with someone else’s – today and in the past. Civics: students can define the variable perspective of happiness, goodness and beauty (the end of the 19th century and today). History: students are able to describe the main characteristics of this period – focus on the conception of beauty in art. Interdisciplinary aim: by means of transforming a text into a screen adaptation, they collaborate and actively construct a visualisation of a literary text and visualise their reception of the text – also contrasting its aspects from their 21st century perspective. Interdisciplinarity – Part 2: a sort of transition session preparing students for the final interdisciplinary aim; combining art, literary work of art and the life story of one concrete author (Oscar Wilde), students are able to explore the fin de siècle period and its concepts
Prior preparation requirements	The HW assignment in Part 1 (i.e., read the excerpt at home, answer questions and think about the quotations).

PROCEDURE

Activity 1: Oscar Wilde's Portrait: *The Picture of Oscar Wilde*

Aims:	Collaborative: students work together as a whole class, performing a collaborative task based on production and reception, deducing ideas, comparing and discussing, and a collaborative task in groups, searching for information online and completing a biography Soft skills: imagination, language awareness, concentration, activating schemata, selecting relevant information Action orientation: production and reception – actively listening and speaking, searching on the internet, selecting information Knowledge: knowledge of the world using online sources
Form:	Group work and whole class
Aids:	Worksheet I – Oscar Wilde's portraits
Time:	10–15 min
Instructions:	1. Look at Oscar Wilde's portraits. What impression does he give in your opinion? What can you say about the author: his clothes, hairstyle, etc? 2. Compare – Oscar Wilde's portrait and the <i>fin de siècle</i> period definitions and pictures from previous class. Can you identify any relations and overlaps? 3. Group work – what do you know about his life? Using the Internet, students search for relevant information and make notes to describe the author's life story. 4. Compare – Oscar Wilde's life story and his portrait and characteristics – comment now on the picture of Oscar Wilde.
Tips for in-person teaching	More portraits, pictures, and images from that period might be used physically in groups. Using background music to depict the <i>fin de siècle</i> atmosphere.

Activity 2: *The Picture of Dorian Gray* – Discussing Reading and Reception

Aims:	Collaborative: group work, discussion and creative cooperation Soft skills: speaking and listening, creative cooperation Action orientation: production and reception, interaction in groups, comparing and contrasting Knowledge: knowledge related to a number of related fields (i.e., history, fine art, literature and philosophy or civics)
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Form:	Individual work, group work and whole class
Aids:	Worksheet I – Quotations; HW Worksheet I – Excerpt I, pp. 7–9, Chapter 1 (i.e., working materials from Part 1 to check together in class)
Time:	10–15 min
Instructions:	1. After reading the excerpt, which of the <i>quotations</i> we read in class (our first session) comes from this novel, in your opinion? Why? (<i>fin de siècle</i> aspects, Oscar Wilde’s writing, values etc.) 2. Group work – Review the questions (Excerpt I, pp. 7–9, Chapter 1) and compare answers. 3. Together, checking and discussing. (Students must support their answers with relevant information from the text or the previous class discussions.)
Tips for in-person teaching	The teacher can collect ideas on the board – students put down notes in their worksheets.

Activity 3: Visualising a literary text: The first scene, the first impressions

Aims:	Collaborative: group work, discussion and creative cooperation Soft skills: speaking and listening, creative cooperation Action orientation: production and reception, interaction in groups – depicting a film scene Knowledge: knowledge related to several related fields (i.e., history, fine art, literature and philosophy or civics)
Form:	Individual work, group work, and whole class
Aids:	Recording of the excerpt or a printed copy to be read aloud.
Time:	15 min
Instructions:	1. Close your eyes and listen to the first excerpt again (Teacher reading out or a recording). 2. What did you see? What sort of an image do you imagine? What sounds did you hear? Any smells or scents? Voices? 3. Group work - If you were a film director and were asked to prepare this opening scene for your film – what would the scene look like? Discuss in groups and outline the opening scene! 4. Compare and explain your choices and decisions.
Tips for in-person teaching	You can record your own reading to be used in the classroom or use some already available recording of the concrete text passage.

Home assignment

HW Worksheet II

Read **Excerpts 2–5** and answer the questions.

Sources

Čaňková, M. (1997). *Open Channels: a Course of 20th-century British Literature*. Leda.

Oscar Wilde's *The Picture of Dorian Gray* – any source available:

Wilde, O. (1994). *The Picture of Dorian Gray*. Penguin Books. First published in 1891.

The Best Oscar Wilde Quotes. (2023, May 29). <https://www.townandcountrymag.com/leisure/arts-and-culture/reviews/a2382/best-oscar-wilde-quotes/>

WORKING MATERIALS

Activity 1: Worksheet I. Oscar Wilde's portraits

Select two or three portraits of Oscar Wilde using the source below:

The Best Oscar Wilde Quotes. (2023, May 29). <https://www.townandcountrymag.com/leisure/arts-and-culture/reviews/a2382/best-oscar-wilde-quotes/>

HW Worksheet II

Oscar Wilde, *The Picture of Dorian Gray* (any version, e.g., Wilde, O., 1994, *The Picture of Dorian Gray*. Penguin Books. First published in 1891):

Read **Excerpts 2–5** and answer the questions.

Excerpt 2. Chapter 7, pp. 100–103.

1. Why is Sibyl not able to act anymore?
2. How does Dorian react to her performance?
3. Do you understand his reaction? Why, do you think, did he do it?

Excerpt 3. Chapter 10, pp. 138–139.

1. Usually, people grow old, and art stays the same, beautiful and eternal. What happened to Dorian and his portrait?
2. Why did it happen? How did Dorian react to it? Did he regret any of his deeds?

Excerpt 4. Chapter 10, pp. 143.

1. How does Dorian decide to solve his problem? What does he do with his portrait?
2. Does he feel better then? Is he relieved that no one else will ever see the picture?
3. Day by day, his portrait is growing uglier and older. Which of these two things is worse for Dorian?

Excerpt 5. Chapter 20, pp. 254–256.

1. Besides growing old and loathsome, does the picture suggest more about Dorian's deeds? What does the blood on his hands imply?
2. Sibyl Vane fell victim to Dorian's ruthless behaviour. Who else did Dorian murder?
3. How does Dorian want to solve his situation? What happens to him?

OSCAR WILDE. BEAUTY, YOUTH, HAPPINESS, PART 3

LP author	Eva Skopečková
Time	45 min
Problem task	“<i>Youth is one of the things worth having</i>” (Oscar Wilde) Or not? What really matters in the 21st century, and what can Oscar Wilde’s story/ies tell us? – Part 3 The Film <i>Dorian Gray</i> – <i>Who is Beautiful?</i> – Can you identify any parallels looking at the visualisation of Oscar Wilde’s concrete work and the concept of beauty, youth and happiness from the 21st century perspective?
Interdisciplinarity	Literature: students are able to transform Oscar Wilde’s concrete work, <i>The Picture of Dorian Gray</i> into a screen adaptation Art and culture: students are able to visualize a literary text reflecting its aspects as a work of art – fin de siècle work of art and/vs today’s perspective Civics: students can define the variable perspective of happiness, goodness and beauty (the end of the 19th century and today) History: students are able to integrate the main characteristics of this period – focus on the conception of beauty in art – to transform into a screen adaptation, bringing thus the past and the present perspective Interdisciplinary aim and the final aim: by transforming a text into a screen adaptation, they collaborate and actively construct a visualisation of a literary text and visualise their reception of the text, contrasting its aspects from their 21st-century perspective (connecting and contrasting several elements of art and culture, literature and history, but also Civics and English)
Prior preparation requirements	The HW assignment in Part 2 (i.e., read the excerpts at home and answer the questions).

PROCEDURE

Activity 1: Novel adaptation for the screen – looking for the plot line.

Aims:	Collaborative: group work, discussion, and creative cooperation – outlining the plot line of the novel Soft skills: speaking and listening, creative cooperation Action orientation: production and reception, interaction in groups Knowledge: knowledge of the world, mental lexicon, and related fields (especially literature and fine art – discussion of previous classes)
Form:	Group work and whole class
Aids:	HW Worksheet II + the excerpts (1–5)
Time:	15 min
Instructions:	1. Checking the HW Worksheet II together – Group work: students compare their answers in groups, each with one excerpt (i.e., four groups ideally). 2. Answering together and checking comprehension. 3. Explaining the notion of a <i>plot line</i> – Group work: students underline critical sections in the text (i.e., exact wording is necessary for the following activity; students use the excerpts) and outline the plot line of their excerpt. 4. Frontally – outlining the story's plot line on the board (i.e., online board).

Activity 2: Visualisation of the text: the film adaptation of Dorian Gray

Aims:	Collaborative: group work, discussion and creative cooperation – outlining the visualisation of the literary text Soft skills: speaking and active listening, writing, creative cooperation Action orientation: production and reception, interaction in groups Knowledge: knowledge of the world, mental lexicon, and related fields (especially literature and fine art – discussion of previous classes and film-making aspects)
Form:	Group work and whole class
Aids:	Worksheet (Screen Adaptation) (Loosely based on Duff, A. & Maley, A., 2007, <i>Literature</i>, OUP.)
Time:	20 min

Instructions:

1. The teacher explains the procedure of this activity: students will be preparing a **film adaptation of the story** (i.e., using the novel's plot line and exact wording from their texts, but mainly combining the relevant fields and knowledge from these fields and their imagination. They will become real movie directors, camerapersons, actors, and screenwriters and will interpret, discuss and analyse the literary text from various perspectives.
2. Using the **Worksheet (Screenplay)** Teacher explains:
 - a. in the first column, they write the words from the text (i.e., exact wording ideally) which suggest a particular part of the plot line and one concrete scene.
 - b. in the middle column, they describe the scene and add necessary stage directions (i.e., the teacher explains necessary vocabulary like close-up, zoom in/out, wide-angle shot, and other camera shot or stage vocabulary, etc.).
 - c. in the last column, they record the dialogue and/or narrator's voice/ words and sound effects which accompany the scene.
3. Group work – students focus on one extract; each group works thus on its part of the story.
4. Students present their parts of the story (including the sound effects – they divide roles, e.g., one student reading each column to be more appealing or one narrator, one or more actors, one doing sound effects and reading stage directions, etc.), and by putting the parts together, they create the whole story.

Tips for in-person teaching

Display the final version of the film adaptation.

Activity 3: Film Adaptation – Adaptation of the Adaptation (The Film Dorian Gray – Who is Beautiful?)**Aims:**

Collaborative: group work, discussion

Soft skills: speaking and listening

Action orientation: production and reception, self-reflection

Knowledge: knowledge of the world, mental lexicon, and related fields – literature, art, history, culture, civics, and the English language

Form:

Individual work, group work and whole class

Aids:

None

Time:

10 min

Instructions:

1. Students discuss alternative endings and different interpretations of the story.
2. They comment on how this activity helped them understand the story, the period of *fin de siècle* or even the concept of youth, beauty and happiness.
3. For follow-up sessions (creative writing and discussion triggers) – students can choose:
 - a) write an alternative ending to the story.
 - b) re-write the story from another character's perspective (i.e., Sybil's one or a new character not existing in the story).
 - c) re-write the story and put it in the present context – basically the same story in the 21st century.
 - d) Compare the different film versions and adaptations of the story:

- **The Picture of Dorian Gray (1945) - Original Theatrical Trailer**

World of Warner Bros. (2014, November 7). *The Picture of Dorian Gray (1945) - original theatrical trailer* [Video]. YouTube.

<https://www.youtube.com/watch?v=jp7xAM-ZCCg>

- **Dorian Gray (2009) - Official Trailer**

Rotten Tomatoes Classic Trailers. (2013, January 2). *Dorian Gray (2009) Official Trailer # 1 - Ben Barnes HD* [Video]. YouTube.

<https://www.youtube.com/watch?v=YVbdd8oOwOY>

- **The Picture of Dorian Gray**

Joanna Lumley, Stephen Fry, Fionn Whitehead and Alfred Enoch | TrailerWhatsOnStage. (2021, March 18). *The picture of Dorian Gray | Joanna Lumley, Stephen Fry, Fionn Whitehead and Alfred Enoch | trailer* [Video]. YouTube. <https://www.youtube.com/watch?v=FAhanSdgYJw>

Tips for in-person teaching

The stories can be displayed in the classroom.

Role-play: students can perform the story using their film adaptation version.

Home assignment

Homework – See the creative writing tips above and choose one of the options below:

- a) Write an alternative ending to the story.
- b) Re-write the story from another character's perspective (i.e., Sybil's one or a new character not existing in the story).
- c) Re-write the story and put it in the present context – basically the same story in the 21st century.
- d) Compare the different film versions and adaptations of the story.

Sources

Duff, A. & Maley, A. (2007). *Literature*, OUP

Rotten Tomatoes Classic Trailers. (January 2, 2013). *Dorian Gray (2009) Official Trailer # 1 - Ben Barnes HD* [Video]. YouTube.

<https://www.youtube.com/watch?v=YVbdd8oOwOY>

WhatsOnStage. (March 18, 2021). *The picture of Dorian Gray | Joanna Lumley, Stephen Fry, Fionn Whitehead and Alfred Enoch | trailer* [Video]. YouTube.

<https://www.youtube.com/watch?v=FAhanSdgYJw>

World of Warner Bros. (November 7, 2014). *The Picture of Dorian Gray (1945) - original theatrical trailer* [Video]. YouTube.

<https://www.youtube.com/watch?v=jp7xAM-ZCCg>

Instructor's post-session reflection, suggested changes

Transforming Oscar Wilde's text into a film adaptation, they collaborate and actively construct a visualisation of a literary text and visualise their reception of the text, contrasting its aspects from their 21st-century perspective and combining knowledge and perspectives from many related fields.

WORKING MATERIALS

Worksheet (Screenplay) (loosely based on Duff, A. & Maley, A., 2007, *Literature*, OUP)

Sample **Worksheet**: *sample opening lines from the text, sample scene description and stage directions, a sample dialogue or narrator's voice and sound effects that could be used.*

Plotline – concrete scene and words from the text	Scene description and stage directions	Dialogue/sound effects
The main character meets XY ... (...)	Long shot of a suburban villa ... (...)	Narrator's introduction – about the main character... Background music. (...)
(...)	Zoom in on XY standing in the centre of the room, unafraid... (...)	Narrator: ...the main character's temper and character experience a radical change ... Background music (more dramatic) (...)

THE PERCEPTION OF BEAUTY IN THE *PICTURE OF DORIAN GRAY* BY OSCAR WILDE

LP author	Monika Antolin Kelebercová
Time	45 min
Mode of teaching	In-person
Problem task	Students need to find connection between the perception of beauty as well as the concepts of <i>hedonism</i> , <i>idolatry</i> and <i>individualism</i> in the novel <i>The Picture of Dorian Gray</i> by Oscar Wilde and the way beauty is perceived by today's society.
Interdisciplinarity	The aim of the lesson is to develop critical thinking and the ability to reflect on oneself and on the importance of physical and inner beauty in society. Literature: the students are able to understand the connection between literary works of art and real-life issues. Civic Education: the students understand different philosophical and ethical concepts. Art and Culture: the students are able to interpret the way the ideal of beauty and beauty standards are depicted in art.
Prior preparation requirements	Reading the novel <i>The Picture of Dorian Gray</i> by Oscar Wilde. The lesson plan is aimed to be used in the classes where reading this novel is mandatory, therefore everybody is expected to read it before this session. Depending on the class, the teacher may assign this as mandatory reading 3-5 weeks before the lesson.

PROCEDURE

Activity 1: Warm-up – Find 7 differences

Aims:	Collaborative: to create a positive learning atmosphere, to set a common goal Soft skills: to develop critical thinking and awareness of moral issues Action orientation: to involve an interaction (meaningful communication) Knowledge: to familiarize with basic concepts related to the topic of beauty and morality
Form:	Whole class
Aids:	Projector, board

Time: 5 min

- Instructions:**
1. Students are shown 2 pictures of the same person – one “ugly” and one “beautiful”. Their task is to find 7 differences between them as well as to find the connection between the pictures and the portraits of Dorian Gray depicted in the famous novel written by Oscar Wilde.
 2. After comparing the pictures, the teacher asks them to think about the symbolism behind them and the contrast between *beauty* and *morality* (“inner beauty”) that might be reflected there. Students think about the specific examples from the novel in which they see how the protagonist “loses” his beauty in the picture by gradually corrupting his soul.
 3. During the discussion, the teacher tries to lead students to the concepts like *beauty*, *innocence*, *youth*, *superficial nature of society* and others that will help them to understand the terms in the following activity.

Tips for online teaching The teacher can use the function of breakout rooms in Zoom or Teams and share the screen.

Activity 2: Key Terms

Aims:

Collaborative: by the end of the activity, students will have agreed on the best definition of the given words through interaction and cooperation; they will also learn how to accept other people’s opinions and make compromises

Soft skills: students will develop their interpersonal skills by learning how to compromise and collaborative skills by trying to achieve a mutual goal

Action orientation: everybody needs to be a contribution to the group by helping and learning how to be decisive in a short amount of time

Knowledge: by the time they are finished, the students will understand and be able to define following terms: hedonism, idolatry, individualism

Form: Group work

Aids: Students’ devices (phones, tablets, etc.), internet connection or data, board, markers

Time: 10 min

Instructions:

1. The teacher writes the following words on the board: *hedonism, idolatry, individualism*. No explanation nor translation is provided by the teacher.
2. Students are asked to form three groups.
3. Each group is given a word whose meaning they need to be able to eloquently explain by the end of this activity. They also need to find the relevance of their term in the novel as well as to provide another example from a different piece of art. They are allowed to use their phones or other devices for help. They are given 5 minutes.
4. After the time runs out, the teacher asks each group to designate a speaker who then explains the word to the whole class.

After all the groups have had their turn explaining, the teacher ensures everybody understands and is able to explain all three words.

Tips for online teaching

Instead of writing the words on the board, an interactive whiteboard tool can be used. The teacher shares the screen so that everybody can see the spelling.

Groups can work via the function of breakout rooms in Zoom or Teams.

Activity 3: Beauty mind map**Aims:**

Collaborative: to communicate the opinions and the learnt concepts effectively, to be able to adapt oneself to the group in order to create a positive work ethic

Soft skills: to implement critical thinking, awareness and self-reflection to evaluate different real-life examples

Action orientation: to create a mind map reflecting students' opinions about the importance of beauty in our society and selecting relevant and real-life examples of its perception

Knowledge: to become acquainted with the ways beauty is depicted in beauty products, fashion trends and media.

Form:

Individual work, group work and whole class

Aids:

Mind map, board, projector

Time:

20 min

Instructions:

1. The teacher writes 3 questions on the board and asks students to work individually and think about the answers that would be true for themselves. They have 3 minutes to do the task.
 - 1) What is beauty?
 - 2) How important is it to you?
 - 3) To what extent is your perception of beauty influenced by the society?
2. Some students are nominated to give their answers.
3. The students are divided into groups of four, each given a piece of paper with one of the 4 categories to discuss within the topic of beauty: *fashion trends, beauty products, media, social media*). Their task is to look at them from different perspectives and provide concrete examples. They have 5 minutes to do this task.
 - 1) How is the perception of beauty by today's society reflected in each category?
 - 2) How is today's society influenced by the perception of beauty in each category?
4. After the time is over, the teacher leads the class discussion, letting each group present its ideas while the rest of the class can add other opinions. Together they create a mind map summarising all ideas of the class.

Tips for online teaching

Instead of writing the words on the board, an interactive whiteboard tool can be used. The teacher shares the screen so that everybody can see it.

Groups can work in breakout rooms in Zoom or Teams.

Activity 4: Self-acknowledgement**Aims:**

Collaborative: students will learn how to be encouraging and appreciative towards one another by accepting what others like about themselves or helping them to find the positive qualities their peers may struggle to see on themselves

Soft skills: the activity aims at developing a positive attitude towards the self and other people as well as deepening interpersonal intelligence

Action orientation: students can decide on their positive qualities and contribute to a mind map which will be the final product of the lesson

Knowledge: students will broaden their vocabulary concerning personality traits, skills, or appearance

Form:

Individual work and whole class

Aids:

Paper slips, mind map

Time:	10 min
Instructions:	1. Students are given 1 paper slip each. 2. Everybody is supposed to write the ending of the sentence: “I’m beautiful because....”. They are given 3 minutes. 3. After the time is up, everybody is asked to read their ending to the sentence and come to pin it up to the mind map. The teacher tries to create positive and accepting atmosphere in which all the students encourage and cheer one another. After everybody is done, the teacher summarises the main points of the lesson and thanks everyone for sharing and participating. The teacher also points out there are many positive qualities to the students in class that he/she notices daily even though they may not.
Tips for online teaching	Instead of paper slips an interactive whiteboard tool can be used where everybody can contribute through the function of screen sharing.
Home assignment	None
Sources	Definition Sources: Definition of hedonism. (2023). In Merriam-Webster Dictionary. https://www.merriam-webster.com/dictionary/hedonism Definition of idolatry. (2023). In Merriam-Webster Dictionary. https://www.merriam-webster.com/dictionary/idolatry Definition of individualism. (2023). In Merriam-Webster Dictionary. https://www.merriam-webster.com/dictionary/individualism Royalty-Free Picture Sources: the same woman looking old and young in one picture. (n.d.). deposit photos. (Retrieved March 20, 2024.) Text Sources: Oscar Wilde. (2015). <i>The Picture of Dorian Gray</i>. Alma Books. Online edition: https://www.gutenberg.org/files/174/174-h/174-h.htm

WORKING MATERIALS

Activity 1: Find 7 differences



Activity 2: Key Terms

Hedonism - the doctrine that pleasure or happiness is the sole or chief good in life.

Source: Definition of hedonism. (2023). In Merriam-Webster Dictionary.

<https://www.merriam-webster.com/dictionary/hedonism>

Idolatry - the worship of a physical object as a god

Source: Definition of idolatry. (2023). In Merriam-Webster Dictionary.

<https://www.merriam-webster.com/dictionary/idolatry>

Individualism - a doctrine that the interests of the individual are or ought to be ethically paramount.

Source: Definition of individualism. (2023). In Merriam-Webster Dictionary.

<https://www.merriam-webster.com/dictionary/individualism>

Activity 3: Beauty Mind Map

- 1) What is beauty?
- 2) How important is it to you?
- 3) To what extent is your perception of beauty influenced by the society?

Think about each of the following categories from two points of view and give specific examples:

- 1) How is the perception of beauty by today's society reflected in each category?
- 2) How is today's society influenced by the perception of beauty in each category?

Fashion trends

Beauty products

Media

Social media

CHILDREN'S LITERATURE

EXPLORING LIFE'S POSSIBILITIES

LP author	Linda Bernadic
Time	90 min (workshop) or 2x45-minute lessons
Mode of teaching	In-person
Problem task	The problem to be solved by the end of the lesson is how to translate effectively the themes of “ Oh, the Places You’ll Go! ” by Dr. Seuss (Theodor Seuss Geisel, American children’s author and cartoonist, 1904 –1991) into a visual representation through a new book cover design. Students should demonstrate their ability to interpret literary themes and apply artistic skills to create a meaningful and engaging illustration. Additionally, they should connect their personal reflections on aspirations and challenges to the book’s themes, integrating these insights into their artwork.
Interdisciplinarity	Literature, art
Prior preparation requirements	No prior requirements

PROCEDURE

Activity 1: Introduction: Class discussion

Aims:	Collaborative: to encourage students to engage in meaningful discussions with their peers, sharing personal aspirations and ideas in a supportive environment Soft skills: to develop key soft skills such as communication, self-awareness, empathy, and listening by engaging in personal reflections and peer discussions Action orientation: to inspire students to take actionable steps towards their personal and career aspirations by encouraging goal-setting and future planning Knowledge: to deepen students’ understanding of personal goal-setting, life challenges, and the connection between aspirations and real-world experiences
Form:	Group work and whole class

Aids: Mind Map or Concept Web: Create a mind map on the whiteboard or digitally using an app like Google Jamboard or MindMeister. Include major themes such as “Challenges”, “Successes”, and “Future Aspirations” and have students add their thoughts to it as the lesson progresses.

Time: 5–10 min

Instructions: Begin the lesson by asking students to reflect on their aspirations and goals for their future, both in their personal lives and in their career paths.
Have students share their responses with a partner or in small groups.

Activity 2: Reading and Analysis/Personal Reflection

Aims:

- Collaborative:** to foster teamwork and collaborative analysis through group work
- Soft skills:** to develop essential soft skills such as communication, empathy, and problem-solving
- Action orientation:** to motivate students to apply the book’s messages to their own lives and future planning
- Knowledge:** to deepen students’ understanding of literary analysis and the themes presented in the book

Form: Group work

Aids: To enhance the lesson plan, use printed copies of “*Oh, the Places You’ll Go!*” for group reading and analysis. Additionally, utilize PowerPoint slides to outline key points and guide discussions, making the material more accessible and engaging.

Time: 40 min

Instructions: In small groups, assign students to read “Oh, the Places You’ll Go!” by Dr. Seuss.

Have students analyse the book’s themes, literary devices, and structure, answering the following questions (examples of some themes include: making choices, facing challenges, life balance, winning/losing, being scared, and so on.)

- What does the book suggest about the possibilities in life?
- How does the book use language and imagery to convey its message?
- What techniques does the author use to create a sense of tension and uncertainty?
- What are your future aspirations?
- How do you plan to overcome challenges and navigate the uncertainties that lie ahead?

Encourage students to draw on their own experiences, as well as the themes and messages of “Oh, the Places You’ll Go!” by Dr. Seuss.

Have students share their responses in small groups, and then as a class.

Activity 3: Creative Activity: Illustrate a new cover for “Oh, the Places You’ll Go!”
(This can be done individually or in pairs)

Aims: **Collaborative:** to foster teamwork and shared creativity through group discussions and feedback

Soft skills: to develop communication, creativity, and self-expression

Action orientation: to encourage proactive engagement in the creative process and personal interpretation

Knowledge: to deepen understanding of visual representation and thematic expression

Form: Individual work and group work

Aids: Provide drawing paper, coloured pencils, markers and paints to support students in illustrating their new book covers. Use sample book covers and theme charts as visual aids to inspire creativity and ensure students stay true to the spirit of Dr. Seuss’s artwork.

Time: 45 min

Instructions:

Illustrate a new cover for “*Oh, the Places You’ll Go*”

- Have students choose their favourite part of the book and illustrate a new cover based on their selection.

Brainstorm ideas:

- Instruct students to take a few minutes to brainstorm ideas for their book cover illustrations. Encourage them to think about the themes, settings, and emotions portrayed in the book.
- Students can jot down keywords, draw quick sketches, or write down any visual ideas that come to mind.

New cover illustration:

- Have students choose their favourite idea from the brainstorming session/book.
- Encourage students to add their own unique style to the illustrations while staying true to the spirit of Dr. Seuss’s artwork.
- Encourage students to use vibrant colours and patterns to make their designs eye-catching and engaging.

Conclusion and Reflection:

- Have students share their book cover illustrations with the class and engage in a class discussion about the different interpretations and creative approaches students had with their illustrations.

Home assignment

The cover illustrations can be completed at home, if needed.

Sources

https://www.etsy.com/listing/1454339418/4x6-dr-seuss-oh-the-places-you-will-go?click_key=e44d09f91eec8b570a9657e9aeb794aff54eb5c0%3A1454339418&click_sum=e86d8900&external=1&rec_type=ss&ref=landingpage_similar_listing_top-1

https://www.etsy.com/listing/1521188304/12-dr-seuss-posters-childrens-storybook?click_key=a18674fe91ea751c8232aae7f67c4e578c7c36a9%3A1521188304&click_sum=61afcbcd&ref=shop_home_recs_1&crt=1

<https://www.gradesaver.com/oh-the-places-youll-go/study-guide/themes>

<https://poemanalysis.com/dr-seuss/oh-the-places-youll-go/>

<https://fliphtml5.com/wzosw/yazs/basic>

Instructor's post-session reflection, suggested changes

The lesson on illustrating a new cover for *"Oh, the Places You'll Go!"* was engaging, with students showing strong enthusiasm during the drawing activity. Although the discussions were effective in maintaining student interest, it may be beneficial to shorten the discussion segments and allocate more time to interactive, creative tasks, as these seemed to keep students more actively involved and motivated.

WORKING MATERIALS

Materials:

1. Copies of Dr. Seuss, *"Oh, the Places You'll Go!"*
2. Drawing paper or sketchbooks
3. Pencils, erasers, and sharpeners
4. Coloured pencils, markers, or watercolour paints
5. Reference materials (optional)
6. Display space (bulletin board or wall) for showcasing the final illustrations

PAINTING, MYTH, AND LITERATURE: WILLIAM WATERHOUSE

LP author	Otilia Veres
Time	45 min
Mode of teaching	In-person and/or online
Problem task	John William Waterhouse was one of the most famous English painters of the 19 th century. He was born in 1849 in Rome to English parents who were both painters, and he died in 1917, in London. In this class, we will learn about three of his best-known paintings that were inspired by mythology: Ulysses/Odysseus and the Sirens, Penelope, and Echo and Narcissus. Odysseus and Penelope's story is best known from the Greek poet's, Homer's masterpiece, <i>The Odyssey</i> , while Echo and Narcissus's story is best known from the Roman poet Ovid's masterpiece, <i>The Metamorphoses</i> , which, as the title suggests, tells mythical stories of metamorphosis—transformations in shape. We will get acquainted with these stories through Waterhouse's beautiful paintings.
Interdisciplinarity	Art, painting, mythology, literature.
Prior preparation requirements	No prior preparation is needed for the students.

PROCEDURE

Activity 1: Warm-up: A video about William Waterhouse's Ulysses/Odysseus painting (5:30 min.).
The discussion of three paintings: Odysseus, Penelope, Narcissus
<https://www.youtube.com/watch?v=V8VPnNerWYs&t=234s>

Aims:	Collaborative: students work in groups to identify the mythical characters in the paintings Soft skills: discussion, debate, activating previous knowledge Action orientation: understanding the visual narrative of paintings, learning about three of the best-known paintings of William Waterhouse Knowledge: students learn about the mythical characters of Odysseus, Penelope, and Narcissus through representations in art (paintings)
Form:	Group work and whole class
Aids:	Video from art and media, laptop, projector, internet.
Time:	20 min. (5+5+5+5)

Instructions:

Start the class by watching a video about Waterhouse's painting (up to 5.30 minutes, the video is about the Ulysses and the Sirens painting). Ask the students to pay attention and take notes about the major arguments, most significant information, and keywords of the video. Then, divide the class into three groups and let them discuss the three paintings working in groups, answering the following questions based on what they heard in the video and their findings about the paintings. Let them see the paintings and do research on their smartphones.

Each group gets one painting for discussion:

Group 1: Ulysses and the Sirens (Ulysses is the Roman name of the Greek name Odysseus, it refers to the same person)

Group 2: Penelope and the suitors

Group 3: Echo and Narcissus

Students' task is to identify the characters from the pictures and find basic information about them. They can search on the Internet.

For example, group 2 would have to find out the following about Penelope:

While her husband, Odysseus, was absent from home (the island of Ithaca, Greece) fighting in the Trojan War, Penelope waited faithfully for him in Ithaca. When he failed to return at the end of the war, she was plagued by persistent suitors who wanted to marry her and thus get hold of Odysseus's fortune. Desperate to avoid re-marriage, she conceived the idea of postponing marrying another until she had completed weaving a tapestry intended as the burial shroud for Odysseus' elderly father, Laertes. Every night she unraveled the work she had done during the day, thereby prolonging her labour until the return of her husband finally delivered her from the greedy suitors.

Questions to answer:

GROUP 1. ULYSSES/ODYSSEUS AND THE SIRENS:

What is the story of Odysseus? Why did he leave his hometown Ithaca (Greece), and why did he go to fight in Troy? How long does his journey take to get home to his wife Penelope and son Telemachus? What happens to him on his journey back home? Who are the Sirens, and what does he do to avoid being lured by them into the sea? How are Odysseus, the other sailors, and the Sirens represented in Waterhouse's painting? ex. the Sirens are creatures, half woman, half bird (not fish). Why did Odysseus tie himself to the mast of the ship? What did he do with his ears and why? What details do you like about the painting?

GROUP 2. PENELOPE AND THE SUITORS:

What is the story of Penelope? Why did she weave day and night? What do you think is the symbolics of her never-ending act of weaving? What did she try to avoid by weaving the burial shroud of her husband's father? How are Penelope and the suitors represented in Waterhouse's painting? What is the significance of the fact that they do not respect the boundaries of her house but push through her windows with their presents (flowers, jewellery, enchanting music)? Does she pay attention to them or concentrate on her weaving?

GROUP 3. ECHO AND NARCISSUS

What is the story of Echo and Narcissus? Who was Echo and what was her punishment? Who was Narcissus and what was his punishment? How are the two characters represented in Waterhouse's painting? What do they crave for? What is the irony in Narcissus' craving? In what ways does the story of Echo and Narcissus explore the themes of unrequited love? How does Narcissus' obsession with his reflection serve as a metaphor for self-love and vanity? What is the cause of Echo's suffering? What is the cause of Narcissus's suffering? How are the two sufferings/punishments related?

Each group has 5 minutes to discuss their characters in the groups and to report their findings to the rest of the class.

Activity 2: Literary examples of the stories of Odysseus and the Sirens, Penelope, and Narcissus

Aims:	Collaborative: discussion, polite debate, information sharing Soft skills: understanding delicate literary language, picking out stories from the dense (and beautiful) literary language Action orientation: through the literary examples, students learn the best-known stories of Odysseus, Penelope, and Narcissus Knowledge: understanding notions of cunning (Odysseus, Penelope), fidelity (Penelope), curse, self-love, unrequited love (Narcissus); students get a glimpse at some of the best-known stories of Odysseus, Penelope, and Narcissus through short passages from Homer and Ted Hughes
Form:	Group work and whole class
Aids:	Poems available here, attached to the lesson plan
Time:	20 min

Instructions: Divide the class into three groups again. You can keep the same groups (the ones who had the Odysseus painting will get the Odysseus text now). Each group will be assigned a short passage of a literary text to read (see the passages after the pictures at the end of the document). Groups read the assigned text, discuss it in the group based on the questions following the texts, then present it to the rest of class telling them what they found interesting about the text and what they learned from the passages. Find the questions after the three texts:

GROUP 1. Homer, Odysseus and the Sirens (excerpt)

GROUP 2. Homer, Penelope (excerpt)

GROUP 3. Ted Hughes, “Echo and Narcissus” in *Tales from Ovid* (excerpt)

Activity 3: Adapting myths for us today: CREATE A MEME

Aims:

- Collaborative:** students work in groups or pairs, discussion, brainstorming
- Soft skills:** listening to others, understanding different points of view
- Action orientation:** understanding that to create a meme one has to have some background knowledge about the topics adapted
- Knowledge:** gaining knowledge about memes as contemporary cultural products, creating a meme, understanding memes as tools of social criticism

Form: Group work or pair work

Aids: Paper sheets

Time: 5 min

Instructions: Have the students form groups again (or stay in the same groups), and let them choose which story/painting they’d like to create a meme out of. Show them the following example of a meme made of the Narcissus painting, then let them think about memes that they could create from these paintings (or from these stories, using different pictures). Remember that a meme is “a piece of media repurposed to deliver a cultural, social or political expression, mainly through humour”

(<https://www.nytimes.com/2022/01/26/crosswords/what-is-a-meme.html>)

Have them think creatively and with a sense of humour.

Pinterest meme. <https://in.pinterest.com/pin/588142032564855251/>

Home assignment None

Sources

Texts:

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Waterhouse, J. W. (1903). *Echo and Narcissus* [Painting]. Walker Art Gallery, Liverpool.
<https://www.liverpoolmuseums.org.uk/artifact/echo-and-narcissus>

Waterhouse, J. W. (1912). *Penelope* [Painting]. Aberdeen Art Gallery, Scotland.
<https://emuseum.aberdeencity.gov.uk/objects/2543/penelope-and-the-suitors>

WORKING MATERIALS

Activity 1: Pictures

Picture 1. John William Waterhouse, c. 1886. Photograph.

https://hu.wikipedia.org/wiki/John_William_Waterhouse#/media/F%C3%A1jl:John_William_Waterhouse_001.jpg

Picture 2. Waterhouse, J. W. (1891). *Ulysses and the Sirens* [painting]. National Gallery of Victoria, Melbourne, Australia.

<https://www.ngv.vic.gov.au/explore/collection/work/4457/>

Picture 3. The Siren Painter. (5th century BC). *Odysseus and the Sirens* [Attic stamnos/red-figure vase]. British Museum, London

https://www.britishmuseum.org/collection/object/G_1843-1103-31

Picture 4. Waterhouse, J. W. (1912). *Penelope* [painting]. Aberdeen Art Gallery, Scotland.

<https://emuseum.aberdeencity.gov.uk/objects/2543/penelope-and-the-suitors>

Picture 5. Waterhouse, J. W. (1903). *Echo and Narcissus* [painting]. Walker Art Gallery, Liverpool.

<https://www.liverpoolmuseums.org.uk/artifact/echo-and-narcissus>

Activity 2: Literary Texts

1. ODYSSEUS AND THE SIRENS:

Context: After the war in Troy, Odysseus sets sail to go home to his wife and son. However, his journey is long and treacherous, filled with numerous obstacles and challenges. Along the way, he encounters mythical creatures, gods, and temptations that delay his return. Despite his cunning and bravery, the wrath of the god Poseidon prolongs his voyage, causing Odysseus to wander the seas for ten long years before he can finally reunite with his wife, Penelope, and his son, Telemachus, in Ithaca. In the following passage, he is warned about the dangers of encountering the Sirens.

“First you will raise the island of the Sirens,
those creatures who spellbind any man alive,
whoever comes their way. Whoever draws too close,
off guard, and catches the Sirens’ voices in the air—
no sailing home for him, no wife rising to meet him,
no happy children beaming up at their father’s face.
The high, thrilling song of the Sirens will transfix him,
Lolling there in their meadow, round them heaps of corpses
rotting away, rags of skin shriveling on their bones...
Race straight past that coast! Soften some beeswax
and stop your shipmates’ ears so none can hear,
none of the crew, but if you are bent on hearing,
have them tie you hand and foot in the swift ship,
erect at the mast-block, lashed by ropes to the mast
so you can hear the Sirens’ song to your heart’s content.
But if you plead, commanding your men to set you free,
Then they must lash you faster, rope on rope. (Homer, 1996)
(Homer, *The Odyssey*, Book XII, lines 44–60)

Questions:

According to the passage, what would happen to men listening to the Sirens' voice? What is the speaker's warning for Odysseus, and what should he do to avoid the afflictions of the Sirens' song?

2. PENELOPE:

Context: Telemachus, son of Odysseus, calls an assembly of the men of Ithaca, the first such assembly since the heroes left to fight in the war in Troy. Telemachus begins the assembly by deprecating the men who try to win the heart of Penelope and through her, Odysseus's fortune. Telemachus says the suitors "infest our palace," and warns that the gods will act in wrath against those who violate the custom of the host-guest relationship. Antinous, one of the suitors, speaks in defence of the suitors, claiming:

It's not the suitors here who deserve the blame,
It's your own dear mother, the matchless queen of cunning.
This was her latest masterpiece of guile:
she set up a great loom in the royal halls
and she began to weave, and the weaving fine-spun,
the yarns endless, and she would lead us on: 'Young men,
my suitors, now that King Odysseus is no more,
go slowly, keen as you are to marry me, until
I can finish off this web,
so my weaving won't all fray and come to nothing.
This is a shroud for old lord Laertes, for that day
when the deadly fate that lays us out at last will take him down.'

[...]

'So by day I'd weave at my great and growing web
by night, by the light of torches set beside me,
I would unravel all I'd done.'

Three whole years
she deceived us blind, seduced us with this scheme.
Then, when the wheeling seasons brought the fourth year on,
One of her women, in on the queen's secret, told the truth
And we caught her in the act—unweaving her gorgeous web.
So she finished it off. Against her will. We forced her. (Homer, 1996)
(Homer, *The Odyssey*, Book II, lines 97–130)

Questions:

Who is talking to whom in the passage, and what are they talking about? What is the suitor complaining about? Do we agree with him or do we rather feel compassion for Penelope? What is it that shows Penelope's cunning and intelligence, and how does she deceive the suitors? How does her act of weaving become the symbol of love and faithfulness?

3. NARCISSUS

There was a pool of perfect water. [...]
Not recognising himself
He wanted only himself [...]
He plunged his arms deep to embrace
One who vanished in agitated water.
Again and again he kissed
The lips that seemed to be rising to kiss his [...]

'You are me. Now I see that.
I see through my own reflection.
But it is too late.
I am in love with myself [...]
Why can't I get apart from my body?
This is a new kind of lover's prayer.
To wish himself apart from the one he loves. [...]
My beauty is in full bloom---
But I am a cut flower.'
He melted---consumed / By his love.
Like Echo's the petal of his beauty faded [...]
No corpse could be found.
But there, in the pressed grass where he had perished,
A tall flower stood unbroken. (Hughes, 1997).
(Excerpts from Ted Hughes' "Echo and Narcissus" from *Tales from Ovid*)

Questions:

According to the passage, what is the genesis of the flower narcissus (or daffodil)?
According to the myth, how was this flower born?
How do you understand the lines "Why can't I get apart from my body? / This is a new kind of lover's prayer. / To wish himself apart from the one he loves."
How do these lines describe the notion of unrequited love?

GOTHIC LITERATURE AND CULTURE

THREE SHORT STORIES BY E. A. POE

LP author	Borbála Bökös
Time	45 min
Mode of teaching	The activities are suitable for both online and in-person teaching.
Problem task	Questions to be answered after the analyses of “The Fall of the House of Usher”, “The Black Cat”, “The Tell-Tale Heart” by Poe. What are the main themes and motifs of Gothic Literature as a genre? What are the elements of the Fantastic, of the Uncanny? How do these elements create mood and atmosphere, and what characters are shaped in the process?
Interdisciplinarity	Literature, film, media, culture.
Prior preparation requirements	None

PROCEDURE

Activity 1: Warm-up – Pictures and terms written on board (mind map)

Aims:	Collaborative: students work in pairs or groups to identify the common Gothic/fantastic themes and motifs in pictures Soft skills: discussion, debate, activating previous knowledge of general literary and visual culture Action orientation: discuss the various Gothic elements, and find the key themes that are common in such stories. Characterise fantastic characters and settings Knowledge: new knowledge (literature and culture)
Form:	Group work and whole class
Aids:	Pictures of various Gothic themes, motifs and characters from films and other visual media.
Time:	10 min (5 + 5)

Instructions:

Divide the students into pairs or groups.

Each group gets a picture depicting a central Gothic theme or a character.

The task is to identify the Gothic theme in the picture, to find out the common motifs, elements, to identify certain key terminology, types of characters on the pictures (monster house, ghosts, doppelgangers, mad characters, the evil eye, etc).

Questions to answer:

What is Gothic?

What are the main elements of a Gothic and/or a fantastic story?

What are the central themes and motifs of Gothic/fantastic stories?

What types of settings, characters, and conflicts can you identify?

Students have 5 minutes to discuss the aforementioned questions in groups and then another 5 to report to the class.

An outcome of this activity should be that students are able to identify the most common Gothic themes and characters, and bring examples of films, novels in which those particular themes appear. Find some possible answers in the Appendix (also some guidelines for teachers on each Gothic element).

Activity 2: Reading, Interpreting and Communication – The Short Stories by E. A. Poe**Aims:**

Collaborative: discussion, answering, and discussing comprehension questions

Soft skills: understanding main themes and motifs, understanding key Gothic concepts, being able to interpret some literary motifs

Action orientation: discussing the common Gothic elements and themes in the given texts, practicing key vocabulary

Knowledge: practising literary analysis and identifying themes, symbols, characters

Form:

Group work and whole class

Aids:

Laptops, Internet, projector

Time:

20 min

Instructions:

In this activity, students work in pairs or in groups. Each group reads a section from one of the stories by E. A. Poe. There are three stories that can be used effectively for this activity:

“The Fall of the House of Usher”:

<https://poestories.com/read/houseofusher>

“The Black Cat”:

<https://poestories.com/read/blackcat>

“The Tell-Tale Heart”:

<https://poestories.com/read/telltaleheart>

The stories can be printed out and cut into pieces, or can be read directly online on the provided interactive links. Reading them online is very practical, as *poestories.com* is an interactive website, the key vocabulary is already explained in the text.

Students will not read the entire story, only respective sections, that is, preferably the first paragraphs of each short story. The activity does not include any biographical information on E. A. Poe, as the purpose of the activity is to interpret the written text only.

After the reading activity the groups should identify the Gothic/fantastic elements and motifs in the text-excerpts, and will share their findings with the entire class.

Reading Comprehension Questions to answer:

What are the most important Gothic themes? How are the settings represented? What is the ambiance like? What do we learn about the characters' state of mind? Are there any symbols that generate a sense of horror, a sense of the fantastic? Find the specific terms, vocabulary which are used for creating a Gothic atmosphere!

Activity 3: Gothic themes and elements in Poe's short stories.**Problem-solving, puzzle, interpreting literary texts.****Aims:**

Collaborative: discussing in groups then as a whole class the already identified themes and characters which appear in Poe's Gothic stories

Soft skills: discussing on how the story-excerpts create a Gothic/uncanny atmosphere

Action orientation: sharing Gothic themes/conflicts by discussing narrative elements together

Knowledge: analysis of Gothic themes, motifs, and characters and their representations in Poe's texts. Use of adequate vocabulary

Form:

Group work and whole class

Aids: Paper, laptop, Internet connection, projector, printed puzzle, online dictionaries

Time: 15 min

Instructions: Each pair or group will be assigned a crossword puzzle. Groups will identify the Gothic/Fantastic terms based on the given definitions. Each group can use online dictionaries. The found terms/solutions represent a key concept in the genre of Gothic. If the crossword is solved correctly, the last puzzle reveals a final word (keyword): **anxiety**.

The groups – after understanding the meaning of the word – should reflect on how the concept of **anxiety** appears in the previously read E. A. Poe stories, and how it helps in construing the elements of Gothic/fantastic/horror.

Home assignment Group or individual work. Worksheet.

Students watch short sections from various movies, and complete the worksheet. They will bring the completed worksheet to the next class, and will present their findings to the entire class. This group-project activates the previously learned terminology, Gothic themes, motifs, characters, conflicts, and adds a debate question that could initiate class discussion on the theme of **anxiety** in the movie segments. Students' personal opinions are more than welcome.

Activity 2. Worksheet.

The Black Swan 1:

<https://www.youtube.com/watch?v=RJqCuLHivuc>

The Black Swan 2:

<https://www.youtube.com/watch?v=EqrRVKJcN7I>

Blade Runner, fight in the house:

<https://www.youtube.com/watch?v=e9t5ikxjAQ4>

The Woman in Black:

<https://www.youtube.com/watch?v=DiH5swvtKAK>

The Alien:

<https://www.youtube.com/watch?v=3YTIMGmZUr4>

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E. A. Poe short stories:

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Giordano, R. (n.d.-c). *The Tell-Tale Heart by Edgar Allan Poe*.

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YouTube Film Sections (for Activity 2. Home assignment)

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<https://tbclassroomfrankenstein.weebly.com/the-gothic-genre.html>

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https://archive.org/details/freud-uncanny_001

WORKING MATERIALS

Activity 1: Pictures and terms

Identifying some possible themes and characters+ key vocabulary: monster house, phantom/spirit/ghost, doppelganger, insanity, automaton, vortex, evil-eye, supernatural, repetition, déjà vu, cemetery, mist, death, omen, crow, haunted house, bare stripped trees, dawn, twilight, abandoned house, peeling painting of walls, strange noises, cracking of the floor, coffin, dead body/corpse, skull, skeleton, fear, horror, etc.

Figure 1: Gothic graveyard. Free Vector | Watercolour Halloween background. (2021, September 19). Freepik.

https://www.freepik.com/free-vector/watercolor-halloween-background_18496881.htm#fromView=image_search_similar&page=1&position=8&uuid=59cf2831-e6fc-454d-9c25-5bc48fb5d489&query=gothic+graveyard

Figure 2: Haunted house. Cinematic style view of haunted house with spooky aesthetic | AI-generated image. (2024, June 30). Freepik. https://www.freepik.com/free-ai-image/cinematic-style-view-haunted-house-with-spooky-aesthetic_236210643.htm#fromView=image_search_similar&page=1&position=32&uuid=c2afa306-3045-42cf-95ad-8c4893aef23b&query=haunted+house

Figure 3: The Doll. Automaton. Behance. (n.d.).

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Figure 4: Munch, E. (1893). The Scream [painting]. National Museum and Munch Museum, Oslo, Norway.

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Figure 5: Wiertz, A. J. (1854). Premature burial [painting]. Wiertz Museum, Brussels, Belgium.

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https://en.wikipedia.org/wiki/The_Nightmare#/media/File:Johann_Heinrich_F%C3%BCssli_-_The_Nightmare_55.5.A-d1-2019-04-15.jpg

Figure 6: Munch, E. (1895). Love and Pain. The Vampire [painting]. Munch Museum, Oslo, Norway.

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Figure 7: Vampire (Manananggal)

<https://en.wikipedia.org/wiki/File:Manananggal.jpg>

*Figure 8: Snazell, S. (1998). *Doppelganger* [painting]. y Gaer – Brecon Museum, Art Gallery and Library, Powys, Wales*

<https://artuk.org/discover/artworks/doppelganger-178168>

*Figure 9: *Frankenstein's Laboratory**

<https://www.wikidata.org/wiki/Q91255970>

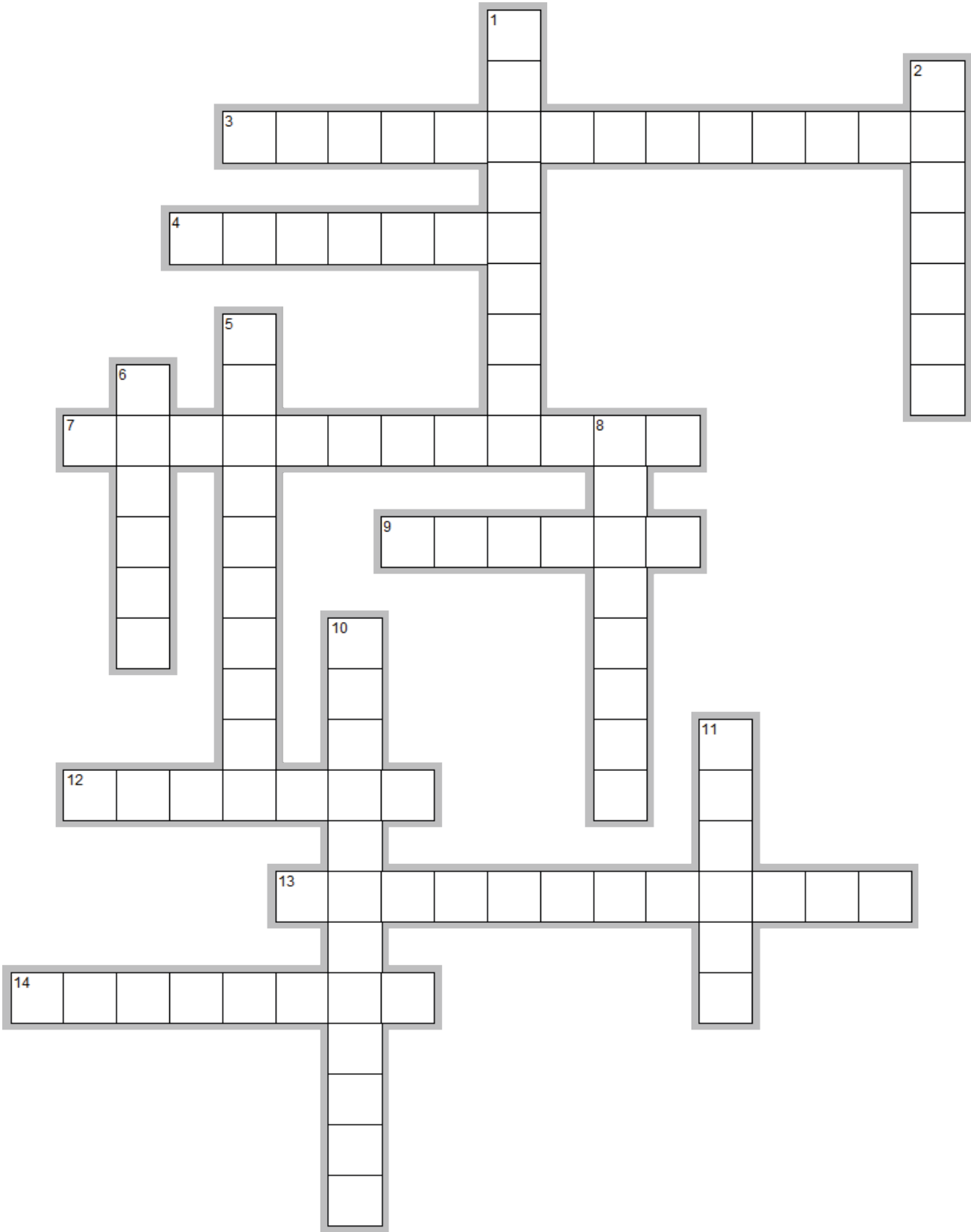
*Figure 10: Goya, F. (1798). *Witches' Sabbath* [painting]. Museo Lázaro Galdiano, Madrid, Spain*

https://en.wikipedia.org/wiki/Witches%27_Sabbath_%28Goya,_1798%29#/media/File:Francisco_de_Goya_y_Lucientes_-_Witches_Sabbath_-_Google_Art_Project.jpg

For some definitions and possible answers see **APPENDIX**

Activity 2: Reading, Interpreting, and Communication

Puzzle and Vocabulary



Across

3. This is the fear of having no escape and being in closed or small spaces or rooms.
4. Something apparently seen, heard, or sensed, but having no physical reality; a ghost or apparition.
7. This is a look-alike of a living person, sometimes portrayed as a paranormal phenomenon, and in some traditions as a harbinger of bad luck (e.g., Dr. Jekyll and Mr. Hyde, William Wilson, etc.)
9. This is a genre or mode of literature that combines fiction, horror, death and Romanticism. Its origin is attributed to English author Horace Walpole, with his 1764 novel *The Castle of Otranto*.
12. Frequented or visited by ghosts. A ____ house.
13. Something that is difficult or impossible to explain or account for, for example, a paranormal phenomenon (adj.)
14. This is a spectrum of behaviours characterised by certain abnormal mental or behavioural patterns. It may manifest as violations of societal norms, including a person becoming a danger to themselves or others. Many of E. A. Poe's characters suffer from this malady, and commit evil acts because of this.

Down

1. This is a term that is often used to describe self-operating moving machines, especially those that have been made to resemble human or animal actions.
2. A character in fairy tales and folklore who makes children go to sleep by sprinkling (?) in their eyes. In E.T.A Hoffman's story, according to the protagonist's nurse, he threw (?) in the eyes of children who wouldn't sleep, with the result of those eyes falling out and being collected by him, who then takes the eyes to his iron nest on the Moon, and uses them to feed his children.
5. The rejection from consciousness of painful or disagreeable ideas, memories, feelings, or impulses.
6. A region in a fluid medium in which the flow is mostly rotating around an axis line, as in a whirlpool. When this image (a spinning, swirling whirlpool that cycles like water down a sink's drain) appears in literature and in films, it implies a loss of control and disorientation.
8. This is a magical curse believed to be cast by a malevolent glare, usually given to a person when they are unaware. Many cultures believe that receiving this curse will cause misfortune or injury. According to Freud, the fear of this ugly organ is associated with the fear of castration.
10. This term is often used interchangeably with paranormal (it is used in connection with beings such as: angels, demons, ghosts, dragons, fairies, monsters, vampires)
11. Those who have experienced this feeling describe it as an overwhelming sense of familiarity with something that shouldn't be familiar at all. In other words, it is the illusion of having previously experienced something which is actually being encountered for the first time.

Puzzle on puzzle! Use the specific letters from the solutions of the previous crossword to find out one of the key ideas related to the concept of the uncanny:

1. last letter in 3 across	
2. sixth letter in 10 down	
3. fourth letter in 13 across	
4. fifth letter in 9 across	
5. first letter in 8 down	
6. third letter in 1 down	
7. last letter in 14 across	

The solution is: _____, an emotion characterised by an unpleasant state of inner turmoil, often accompanied by nervous behaviour. Identify the various manifestations of this emotional state in the film/text fragments. Why and how does it appear? What is the cause of this a feeling of fear, uneasiness, and worry?

For the key see **APPENDIX**

Home Assignment. “The Gothic” Worksheet

Film segments (see the YouTube links in the Lesson Plan)	Elements of the Gothic and the Uncanny	What is the source of...? [Anxiety]	Your opinion
Blade Runner 			
The Black Swan 			
The Woman in Black 			
Alien 			

WHAT MAKES THEATRE?

LP author Krisztina Kaló

Time 90 min

Mode of teaching In-person

Problem task Acting out dialogues, pre-written sketches, or improvised scenes.

Language teachers are sometimes asked to perform short plays or sketches with their language groups at special occasions (Xmas, language week, students' days, end-of-the-year festivities, etc.) but without prior experience it can be challenging for both teachers and students. This LP give you an idea where to start. It helps tuning students, even shy ones, in acting and assists teachers in the first steps of staging a theatrical school performance, especially in a modest space — a school hall with limited lighting and no built-in stage — to provide the audience an engaging, meaningful piece of theatre. Or you can use it to make students understand what theatre is (e.g., before going to see a play), or just to encourage students to act out dramatised monologues, dialogues, or skits during language classes.

What makes theatre? Why isn't it just reading a text aloud?

(Understanding the complexity and coherence of space, character, audience, intention, and transformation.)

How to start preparing students for acting out?

(Being aware of basic stage presence requirements.)

How to stage a short play with limited resources?

(Using basic props, simple costumes, clear spatial choices.)

What staging tips will make your amateur performance effective?

(Focusing on blocking, voice projection, character focus, and use of space.)

Interdisciplinarity Literature, visual arts, theatre (amateur theatre, school drama), creative writing, psychology, sociology, media – maybe also science (STEM, simple stage technology)

Prior preparation requirements

For teachers:

- If you want to have some background knowledge, read the **Information sheet for teachers** included in the Material section of the LP about the full play *The Play That Goes Wrong*, a comedy by Henry Lewis, Jonathan Sayer, and Henry Shields, premiered in London, 2012.
- Watch the advertising version of the play: *The Play that Goes Wrong* performing at The Royal Variety Performance 2015 at <https://www.youtube.com/watch?v=DOWO4gq-whg> (10 min). (A full-length school performance is also available: *The Play That Goes Wrong: Griffith Theatre Company Fall 2023*, performed by Griffith Junior Senior High School (Griffith, Indiana) at <https://www.youtube.com/watch?v=b7liv9vQicw>.)
- Go through the exercises on the Exercise sheet that you are to adapt to your group's level and needs.
- Print the Exercise sheet for all the students in the group. (If printing is not possible, you can project it on a screen.)

For students: no prior preparation is required.

PROCEDURE

Activity 1: Warm-up activity: "Perfect Scene / Broken Scene"

Aims:

Objective: to make students think about the key elements of theatre and what happens when those elements go wrong

Collaborative: students recollect and share their memories of first-hand experience; they complement each other's relevant vocabulary

Soft skills: communication, listening attentively, commenting, relating to what's been said, critical thinking, creativity

Action orientation: brainstorming, mobilising knowledge derived from their own experience and other disciplines (literature, arts)

Knowledge: revision and completion of vocabulary related to theatre

Form:

Whole class for brainstorming, then groups of 3 to 5 students

Aids:

Board (if needed)

Time:

10 minutes (brainstorming) + 15 minutes (one or two volunteer groups and discussion)

Flexible time. You may watch all prepared scenes, or if your group is good at improvisation, you can save preparation time.

Instructions:

Steps:

1. Quick brainstorm:

- o Ask students: “What makes a good theatre performance?” Write key ideas on the board (acting, set, props, cues, script, audience engagement, etc.).

OR:

- o “Have you ever witnessed that something went wrong on stage?” / “Have you ever heard anecdotes from professional actors or actresses about an unexpected situation on stage where they had to improvise?”

2. Group challenge:

- o In small groups, students have 5 minutes to create a short, *1-minute scene* based on a basic prompt (e.g., “Ordering food at a restaurant”, “A royal announcement”, “Lost in a forest”).
- o **Round 1:** Perform it **properly** — with clear intention, cooperation, and basic theatrical elements.
- o **Round 2:** Now they perform it again, but this time **everything must go wrong** (missed lines, props fail, late cues, someone “dies” randomly, etc.).

3. Debrief:

- o Brief discussion: “Which version was more fun to watch?” “Why did the ‘broken’ one still work or, maybe, work even better?”
- o Link this to the idea that *The Play That Goes Wrong* thrives on the audience understanding what should happen in theatre, and enjoying the chaos when it doesn’t.

Tips for online teaching

You can lead the class and this activity on an online platform (Teams, Zoom, etc.)

Brainstorming: whole group.

Preparation of scenes: in breakout rooms.

(Improvisation and) Discussion: whole group.

Activity 2: Watching a video sketch

Aims:

Soft skills: active listening, critical thinking, note-taking

Action orientation: comparison with their own experience, understanding the complexity of theatre and stage presence

Knowledge: theatre terminology, the genre of crime stories

Form:

Whole class

Aids:	Laptop, projector or TV screen (+ speakers, if needed); <i>Exercise sheet</i> (printed for students)
Time:	2x10 minutes (watching) + 10 minutes to revise answers
Instructions:	Watch the following YouTube video twice: https://www.youtube.com/watch?v=DOWO4gq-whg (10 min). (YouTube subtitles are not accurate but you can find a relatively faithful transcription in the Appendix.) 1st watching: without <i>Exercise sheet</i>. Just watch and enjoy, or take notes. Try and understand as much as possible from the script but also pay attention to what is going on on the stage. 2nd watching: distribute the <i>Exercise sheet</i> to students beforehand. Give them a few minutes to read the questions.
Tips for online teaching	Send the Exercise sheet to students. You can either send the YouTube link to the students or share your screen and play the video.

Activity 3: Discussion 1 (in groups)

Aims:	Collaborative: students form groups. They compare, and eventually complete their answers Action orientation: reaction to what they have just seen; correct each other; debate Knowledge: revising knowledge of what makes theatre
Form:	Group work
Aids:	Screen and PC/laptop (to show scenes from the sketch or replay certain parts).
Time:	15 min
Instructions:	Students form groups of 3–4. Compare and discuss the answers.
Tips for in-person teaching	Create breakout rooms.

Activity 4: Discussion 2 (whole class)

Aims:	Collaborative: alternatively, a representative of each group give share their answers Soft skills: critical thinking, communication, collaboration, creativity Action orientation: presentation, critical response to content, assessing presentation Knowledge: awareness of what makes theatre
Form:	Whole class
Aids:	None
Time:	20 min
Instructions:	Ask one student from each group to share their answer to the questions. Take the questions one by one. Encourage other students to comment, complete, etc. with their own answers or opinion.
Tips for in-person teaching	Whole-group discussion online.
Home assignment	(optional) Write a short essay on one of these topics. 1) Choose a character, and explain from the Inspector's point of view why they can be a suspect, and how they could commit the crime. 2) Choose a character, and explain from their point of view why you cannot be the murderer.
Sources	YouTube: https://www.youtube.com/watch?v=DOWO4gq-whg
Instructor's post-session reflection, suggested changes	If you are to perform a play, discuss stage presence with your students. The <i>Stage Presence Tips</i> in the Appendix might be of great help.

WORKING MATERIALS

Exercise sheet for students on *The Play That Goes Wrong* scene

I. Who greets the audience?

.....

II. What is the title and the genre of the play that they want to perform?

1. Title:
2. Genre:

III. Why is it a special performance?

1.
2.

IV. Who are the characters? (What is the relationship between them?)

1.
2.
3.
4.
5.
6.

a. Extra question: Can you characterise them briefly?

.....

.....

.....

.....

.....

V. What synonyms do they use for 'he is dead'?

1.
2.

VI. How does Perkins, the butler, check if Charles Haversham is surely dead?

.....

VII. What are the two words that Perkins, the butler, cannot say or pronounce properly?

1.
2.

VIII. What does Cecil Haversham say of how his brother must have died?

.....

IX. What other causes of death does the Inspector mention?

1.; 2.;
3.

X. What words does Florence use to say "this is way too much" for her?

1. "....."
2. "....."
3. "....."

XI. What do the other characters say when Florence experiences long moments of faintness?

1. "....."
2. "....."

3. “
4. “
5. “

XII. What does Cecil Haversham complain about in connection with his elder brother?

1.
2.

XIII. Find the exact words they use in the scene:

to) kill = to)

happy =

a short part of a play/book = an

the first production of a director or of any artists = a

to) feel excited or pleased = to)

to) be better than someone = to)

A phrase to say you return to the main topic of a speech =

A phrase to say one has no more very important things to say =

to) applaud sg. = to)

an engaged man = a

to) resolve sg, to) find out sg, to) fully understand sg. = to)

a blizzard = a

to) relax and become peaceful again = to)

very soon =

a love relationship = an

She has fainted again. = She is having one of her

Stop being upset. =

right now =

to) be on good terms with sg. = to)

a stream of forceful speech (between the brothers) = a

a perfect likeness; when sy. looks exactly the same as sy. (e.g. a son and a father) = a

a younger (brother) = to) be the

to) make a hint = to)

not to be right = to) be

to) see the shape of sg. = to)

to) give evidence = to)

(Find the sentences where the words on the right can be heard.)

XIV. Game: List as many items of the setting as you can.

.....

.....

.....

.....

.....

For an information sheet for teachers see **APPENDIX**

COMMEDIA DELL'ARTE

LP author	Krisztina Kaló
Time	45 min
Mode of teaching	In-person
Problem task	Understand the influence of <i>commedia dell'arte</i> on modern theatre. How to evaluate and critique theatrical performances. Revise the origins of theatre. Discuss the historical background of modern theatre in Europe. Analyse characters.
Interdisciplinarity	Theatre, arts, history of literature, stage techniques, rhetoric.
Prior preparation requirements	Teacher: watch the videos or revise your previous knowledge on <i>commedia dell'arte</i> . Students: none

PROCEDURE

Activity 1: Warm-up: Description and interpretation of images of characters/masks of *commedia dell'arte*; activating existing knowledge

Aims:	Collaborative: students work in groups of four Soft skills: communication and collaboration; interpretive skills Action orientation: research (if needed) and discussion Knowledge: Activating knowledge of the history of the theatre, more precisely, that of the <i>commedia dell'arte</i>
Form:	Group work

Aids:	Possible pictures: Cézanne, P. (1888). <i>Pierrot and Harlequin</i> [painting]. Pushkin Museum, Moscow, Russia (https://www.paulcezanne.org/pierrot-and-harlequin.jsp#google_vignette) Watteau, J-A. (c. 1718–1719). <i>Pierrot, formerly known as Gilles</i> [painting]. Louvre. Paris, France. https://en.wikipedia.org/wiki/File:Jean-Antoine_Watteau_-_Pierrot,_dit_autrefois_Gilles.jpg Or show images of your choice from: https://www.gettyimages.com/photos/commedia-dell https://pixabay.com/images/search/commedia%20dell%20arte/ Or play this video: https://www.youtube.com/watch?v=rrS1UqEPJfQ
Time:	10 min
Instructions:	Show students the images of <i>commedia dell'arte</i> characters (Pierrot, Harlequin, Pantalone, Pulcinella, etc.) Each student will tell what they think of the images, and how they like the representation. They can make research on the specific names of <i>commedia dell'arte</i> characters. Then have students in groups of 4 discuss the images and what they know or read about them.
Tips for online teaching	Provide students with the link of the photos or of a photo gallery and have them view images on their digital device. They can choose one image that they like the most.

Activity 2: Learn about the history *commedia dell'arte* (listening task)

Aims:	Soft skills: active listening, information analysis Action orientation: analyse presentation. Identify new vocabulary. Identify elements of <i>commedia dell'arte</i> that convey important meaning Knowledge: understanding the main idea behind <i>commedia dell'arte</i>, learn new vocabulary
Form:	Individual work
Aids:	Commedia dell'Arte: A Historical Overview by the National Theatre: https://www.youtube.com/watch?v=mqlfTG40RUI (2:30 min)
Time:	5 minutes + 10 min to discuss answers

Instructions:	1st listening: students listen and watch the short but informative lecture on the history of <i>commedia dell'arte</i>. Before the 2nd listening, distribute or project the <i>Question Sheet</i> you find in the Working material section. Discuss the answers.
Tips for online teaching	Share the link with students.

Activity 3: The character types

Aims:	Collaborative: work in whole group; interaction needed to explore characters and their moves Soft skills: active listening and watching, imitation; research (if needed), communication, cross-cultural understanding Action orientation: use information from the video to identify characters Knowledge: gaining information about character archetypes
Form:	Whole class
Aids:	Commedia dell'Arte: Character Shape https://www.youtube.com/watch?v=JJEwuurzDe4 (5:20 min)
Time:	15 minutes
Instructions:	1st watching: listen and watch. Identify as many characters as you can. 2nd watching: stand up and imitate the moves of each character shown.
Tips for online teaching	Send link. Watch individually. Then show your characters and moves with a camera switched on.

Activity 3 (optional): Character types (revision and extra information)

Form	Whole class
Aids	Commedia dell'arte characters https://www.youtube.com/watch?v=V5JS9k-vv14 (6:50 minutes but the first 3 minutes are enough for the moves)
Instructions:	1st watching: listen and watch. Identify the characters. 2nd watching: stand up and imitate the moves of each character shown.
Tips for online teaching	Send link. Watch individually. Then show your characters and moves with a camera switched on.
Home assignment	Optional: choose one of the <i>commedia dell'arte</i> characters and make research on them. Write a short description based on your research results.

Sources

https://www.paulcezanne.org/pierrot-and-harlequin.jsp#google_vignette

https://en.wikipedia.org/wiki/File:Jean-Antoine_Watteau_-_Pierrot,_dit_autrefois_Gilles.jpg

<https://www.gettyimages.com/photos/commedia-dell>

<https://pixabay.com/images/search/commedia%20dell%20arte/>

<https://www.youtube.com/watch?v=rrS1UqEPJfQ>

<https://www.youtube.com/watch?v=mqlfTG40RUI>

<https://www.youtube.com/watch?v=JJEwuurzDe4>

<https://www.youtube.com/watch?v=V5JS9k-vv14>

Instructor's post-session reflection, suggested changes

You can develop the topic. Further information for both teachers and students:

An Introduction to *commedia dell'arte* with Dr Chiara D'Anna, Theory Historical Context Overview:

<https://www.youtube.com/watch?v=A5OdtJK5Lo>

Make 'Em Laugh: Common Ground in Comic Characters, Matthew R. Wilson, TEDxUM: <https://www.youtube.com/watch?v=PZFcl3MfgE0>

WORKING MATERIALS

Activity 2: Commedia dell'Arte – A Historical Overview by the National Theatre

1	In which country and city was commedia dell'arte born?	
2	When was it born?	
3	What are the two parts that formed it, referred to as „palace and street“?	
4	What did the characters represent?	
5	What is its importance?	
6	What other functions did the actors have beside acting on stage?	
7	How were the troupes run?	
8	What two new features did the troupes introduce?	
9	What was a key interest for this theatre?	
10	What was the maximum length of a scene?	
11	What are the lazzi?	
12	What are their two basic types?	
13	What are their function in a play?	
14	Where can we see the influence of the commedia dell'arte? Identify 3 or 4 of them.	

Explain the following theatrical terms:

a scenario=

a plot=

a setting=

a character=

a play script=

an improvisation=

an entrance=

an exit=

lazzi=

comedic/comic devices=

+gromolot=

For a key see [APPENDIX](#)

LANGUAGE

COORDINATION AND SUBORDINATION

THREE POEMS BY ROBERT FROST

LP author	Zuzana Kozáčiková
Time	45 min
Mode of teaching	In-person
Problem task	To elaborate on the use of conjunctions in discourse. Analysis based on “Nothing Gold Can Stay”, “The Road Not Taken” and “Fire and Ice” by Robert Frost:
Interdisciplinarity	Literature, culture, linguistics.
Prior preparation requirements	Basic knowledge of punctuation and the device of subordination-coordination.

PROCEDURE

Activity 1: Coordinating conjunctions “Fanboys”

Aims:	Collaborative: sharing ideas, cooperation, working together Soft skills: collaboration in pairs, creativity, decision making procedures Action orientation: to effectively work with the concept of coordination Knowledge: coordinating conjunctions “fanboys”
Form:	Pair work
Aids:	The printed version of the poem “Nothing Gold Can Stay”
Time:	15 min
Instructions:	1. The teacher asks the students if they are familiar with the term “fanboys” emphasising that it has something to do with the linguistics. 2. Then, the teacher shows the students the poem “Nothing Gold Can Stay” and asks them to find coordinating conjunctions in the poem according to the abbreviation “fanboys.” 3. Then, the students are supposed to substitute the conjunctions “but”, “so” which are used in the poem for the other conjunctions from the “fanboys”: for, and, nor, or, yet, and. The teacher encourages the students to use various coordinating conjunctions from “fanboys.” 4. The modified poems can be read aloud and discussed together.

Tips for online teaching

The activity can be done in the same way in breakout rooms on any platform available.

Activity 2: Coordination instead of subordination and vice versa

<i>Aims:</i>	Collaborative: effective communication, problem solving, working together Soft skills: group work, creativity, assessing and exchanging ideas Action orientation: working with poems, completing it with own ideas, poem transformation Knowledge: the difference between coordinating and subordinating conjunctions
<i>Form:</i>	Group work
<i>Aids:</i>	The printed version of the poem “The Road Not Taken”
<i>Time:</i>	20 min
<i>Instructions:</i>	1. In groups, the students read the whole poem “The Road Not Taken.” 2. Their task is to underline all coordinating conjunctions and to circle all subordinating conjunctions in the poem. 3. Then, the teacher asks the students to use coordinating conjunction in the place of subordinating conjunction and subordinating conjunction in the place of coordinating conjunction in the poem. 4. The students read their modified poems.
<i>Tips for in-person teaching</i>	The activity can be done in the same way in breakout rooms on any platform available.

Activity 3: Add coordinating / subordinating conjunction and draw

<i>Aims:</i>	Collaborative: working together on a given task Soft skills: critical thinking, communication, collaboration, creativity Action orientation: a modified poem formed Knowledge: the difference between coordinating and subordinating conjunctions
<i>Form:</i>	Group work
<i>Aids:</i>	The printed version of the poem “Fire and Ice”
<i>Time:</i>	8 min

Instructions:

1. The students read the poem “Fire and Ice”.
2. The teacher divides the class into three groups whereas each group takes three lines of the poem.
3. The task of each group is to add in the three lines which they work with as many coordinating and / or subordinating conjunctions as possible.
4. One student or two students are responsible for drawing these three lines they are working with. The teacher encourages the students to interpret their drawings.

The groups read their new modified poems and share their drawings.

Tips for online teaching

The activity can be done in the same way in breakout rooms on any platform available.

Home assignment

Robert Frost – speculation about different titles of the presented poems (2 min):

1. The task of each student is to speculate about different titles of the presented poems “Nothing Gold Can Stay”, “The Road Not Taken” and “Fire and Ice” which would contain either a coordinating or subordinating conjunction.
2. The students also justify their answers.
3. The homework will be discussed the next lesson.

Sources

Frost, R. “Nothing Gold Can Stay”. Available at:

<https://www.poetryfoundation.org/poems/148652/nothing-gold-can-stay-5c095cc5ab679>

Frost, R. “The Road not Taken”. Available at:

<https://www.poetryfoundation.org/poems/44272/the-road-not-taken>

Frost, R. “Fire and Ice”. Available at:

<https://www.poetryfoundation.org/poems/44263/fire-and-ice>

WORKING MATERIALS

Activity 1: Robert Frost, “Nothing Gold Can Stay”

<https://www.poetryfoundation.org/poems/148652/nothing-gold-can-stay-5c095cc5ab679>

Activity 2: Robert Frost, “The Road Not Taken”

<https://www.poetryfoundation.org/poems/44272/the-road-not-taken>

Activity 3: Robert Frost, “Fire and Ice”

<https://www.poetryfoundation.org/poems/44263/fire-and-ice>

For some notes on Robert Frost see **APPENDIX**

THE MEANING OF PUNCTUATION

LP author	Zuzana Kozáčíková
Time	45 min
Mode of teaching	In-person
Problem task	To link “The Road Not Taken” and “Fire and Ice” by Robert Frost with linguistics (conjunctions, punctuation), more specifically to acquaint the learners with: - how to use conjunction in discourse; - how to link the field of Syntax with poetry analysing the poems by Robert Frost
Interdisciplinarity	Literature, culture, linguistics
Prior preparation requirements	Basic knowledge of punctuation and the device of subordination-coordination. See Appendix for notes on Robert Frost.

PROCEDURE

Activity 1: Subordination vs. coordination chain

Aims:	Collaborative: sharing ideas, cooperation, working together Soft skills: collaboration in pairs, creativity, decision making procedures Action orientation: to effectively work with the concept of subordination and punctuation rules, to prepare a short poem Knowledge: the concept of subordination and punctuation rules
Form:	Pair work and group work
Aids:	Working materials for Activity 1
Time:	15 min
Instructions:	1. The teacher briefly introduces the topic of the session and prepares two cards for each pair (see Working materials for Activity 1). 2. Then, the students are asked to make a sentence/clause with a conjunction which meaningfully joins these two words/phrases, e.g. <i>Two roads and one traveller, although so different, yet alike.</i> 3. Then, the groups of six are formed and students are asked to check their sentences and possibly to prepare a short poem using them. 4. The poems can be read aloud and discussed together.

Tips for online teaching

The activity can be done in the similar way in breakout rooms on any platform available.

Activity 2: My new poem

<i>Aims:</i>	Collaborative: effective communication, problem solving, working together Soft skills: pairwork, creativity, assessing ideas Action orientation: working with poems, completing it with own ideas, poem transformation Knowledge: no prior knowledge is needed
<i>Form:</i>	Pair work
<i>Aids:</i>	Working materials for Activities 2a and 2b
<i>Time:</i>	25 min
<i>Instructions:</i>	1. In pairs, students read the poem (Working materials, Activity 2a) from which all the conjunctions were intentionally left out. Then, they should add AND or any other conjunctions to the poem. 2. After this, they read only the lines in bold type (Working materials, Activity 2b) and not the rest of the poem. Based on their reading, they discuss the questions prepared by their teacher, e.g. <i>Can you guess which of the roads the poet took?</i> <i>Is this poem on the road not taken or the road taken?</i> 3. Afterwards, they read the rest of the poem and check their understanding.
<i>Tips for in-person teaching</i>	The activity can be done in the same way in breakout rooms on any platform available.

Activity 3: Let's play!

<i>Aims:</i>	Collaborative: working together on a given task Soft skills: critical thinking, communication, collaboration, creativity Action orientation: a modified poem formed Knowledge: basic knowledge of coordination
<i>Form:</i>	Whole class and group work
<i>Aids:</i>	The first stanza of the poem "The Road Not Taken"
<i>Time:</i>	5 min

Instructions:

Let's play with language!

1. Students read the first five lines from the poem once again and try to think of some other conjunctions which:

- keep the same meaning indicated by the conjunction in red (see below)
- can change the intended meaning of the poem
- add two more lines to line No. 4 with the conjunction AND

1 Two roads diverged in a yellow wood,

2 And sorry I could not travel both

3 And be one traveler, long I stood

4 And looked down one as far as I could

5 To where it bent in the undergrowth;

2. Then, they check their suggestions.

Tips for online teaching

The activity can be done in the same way in breakout rooms on any platform available.

Home assignment

Try to hypothesise –

What would have happened if the author had chosen the other road?

Students prepare a short paragraph on the above-mentioned question.

Sources

Frost, R. "The Road not Taken"

<https://www.poetryfoundation.org/poems/44272/the-road-not-taken>

Kozáčiková, Z. (2024) *Syntax via Poetry*. Verbum.

WORKING MATERIALS

Activity 1: Cards 1 and 2

TWO ROADS	ONE TRAVELLER
------------------	----------------------

Activity 2a: My new poem

Robert Frost, "The Road Not Taken" (a modified version without conjunctions)

1 two roads diverged in a yellow wood,
2 sorry I could not travel both
3 be one traveler, long I stood
4 looked down one as far as I could
5 to where it bent in the undergrowth;
6 took the other, as just as fair,
7 having perhaps the better claim,
8 it was grassy wanted wear;
9 as for that the passing there
10 had worn them really about the same,

11 both that morning equally lay
12 in leaves no step had trodden black.
13 oh, I kept the first for another day!
14 knowing how way leads on to way,
15 I doubted if I should ever come back.

16 I shall be telling this with a sigh
17 Somewhere ages and ages hence:
18 two roads diverged in a wood, and I—
19 I took the one less traveled by,
20 that has made all the difference.

Activity 2b: My new poem

1 Two roads diverged in a yellow wood,
2 **And** sorry I could not travel both
3 **And** be one traveler, long I stood
4 **And** looked down one as far as I could
5 To where it bent in the undergrowth;

6 **Then** took the other, as just as fair,
7 **And** having perhaps the better claim,
8 **Because** it was grassy and wanted wear;
9 **Though** as for that the passing there
10 Had worn them really about the same,

*11 And both that morning equally lay
12 In leaves no step had trodden black.
13 Oh, I kept the first for another day!
14 Yet knowing how way leads on to way,
15 I doubted if I should ever come back.*

*16 I shall be telling this with a sigh
17 Somewhere ages and ages hence:
18 Two roads diverged in a wood, and I—
19 I took the one less traveled by,
20 And that has made all the difference.*

IMPLEMENTING POETRY IN ELT: SENTENCE TYPES AND DISCOURSE FUNCTIONS, PART 1 “THE MYSTERY CAT” BY T. S. ELIOT

LP author	Zuzana Kozáčíková
Time	45 min
Mode of teaching	In-person
Problem task	To become familiar with sentence types and discourse function, to link the field of Syntax to poetry by analysing the poem “The Mystery Cat” by T. S. Eliot; to discuss and elaborate on the question Why are sentence types not always compatible with discourse functions?
Interdisciplinarity	Literature, culture, linguistics
Prior preparation requirements	Basic knowledge of sentence types, discourse functions, direct and indirect speech acts, e.g., the sentence <i>Pete is out of the building?</i> is syntactically declarative and semantically a question – the speaker is not sure whether Pete is out of the building.

PROCEDURE

Activity 1: Macavity's picture

Aims:	Collaborative: active listening, sharing ideas Soft skills: time management and collaboration in groups, decision making procedures Action orientation: to effectively work with the concept of indirect speech acts Knowledge: basic knowledge of sentence types, discourse functions, and indirect speech acts
Form:	Group work
Aids:	Picture of a cat (see the link of Picture 1 in the Working materials section)
Time:	10 min

Instructions:

1. The teacher asks students, who work in groups of three, to think of the possible communicative situation the following picture (see Working materials, Picture 1) can illustrate (e.g., feeding the cat).
2. The teacher briefly checks students' understanding of sentence types and discourse functions by asking them to write down at least three different scenarios where sentence types are not always compatible with their discourse functions.

E.g., *Pete, do you know who is going to feed our cat today?* (An indirect speech act, an interrogative sentence with a directive meaning – I want Pete to feed our cat.)

3. Then, all the groups are asked to share their ideas and compare their lists.

Tips for online teaching

The activity can be done in the same way in breakout rooms on any platform available.

Activity 2: Macavity's poem**Aims:**

Collaborative: effective communication, problem solving, working effectively on a setting goal

Soft skills: pair work and teamwork, creativity, sharing and assessing ideas

Action orientation: working with poems, finding relevant information, to effectively work with the concept of indirect speech acts

Knowledge: basic knowledge of the above-mentioned poem

Form:

Individual work and pair work

Aids:

The poem "The Mystery Cat" by T. S. Eliot

Time:

10 min for Part 1

15 min for Part 2

5 min for Part 3

Instructions:

1. Students are asked to read the poem “The Mystery Cat” by T.S. Eliot and to draw what this poem evokes to them (it can be a very simple picture.) Afterwards, they should verbalise their thoughts in pairs.
2. In pairs, they should think of one of questions in bold letters:
 - Macavity’s a Mystery Cat: he’s called the Hidden Paw — (Line 1) What may the name the Hidden Paw suggest?
 - Macavity, Macavity, there’s no one like Macavity. (Line 5) Why is Macavity so special?
 - You would know him if you saw him, for his eyes are sunken in. (line 12) How is the image of sunken eyes related to Macavity’s character?
 - For he’s a fiend in feline shape, a monster of depravity. (Line 18) Why is Macavity described as a monster of depravity?
 - He’s outwardly respectable. (They say he cheats at cards.) (Line 21) What does outwardly respectable mean? Why is the sentence They say he cheats at cards put in brackets?
 - At whatever time the deed took place - MACAVITY WASN’T THERE! (Line 38) Why is the sentence MACAVITY WASN’T THERE written in capital letters?
 - Just controls their operations: the Napoleon of Crime! (Line 42) How would you interpret this allusion to Napoleon?
3. Then, they list possible discourse functions of the line that precedes the question they chose e.g.,

Macavity, Macavity, there’s no one like Macavity. (Line 5)

I wish I could have a cat like Macavity! (Syntactically exclamative, semantically exclamation)

I do not know what Macavity looks like. (Syntactically declarative, semantically question)

4. Subsequently, the teacher elicits the answers from the students, asks extra questions if needed and provokes a fruitful discussion (Why are sentence types not always compatible with discourse functions?)

Tips for in-person teaching

The activity can be done in the same way in breakout rooms on any platform available.

Activity 3: Macavity's words

Aims:	Collaborative: working effectively on a setting goal Soft skills: working together, active listening, creativity Action orientation: presenting ideas Knowledge: –
Form:	Whole class and group work
Aids:	–
Time:	5 min
Instructions:	Within the given time limit, students are asked to write as many words as they can which are directly or indirectly connected with the poem “The Mystery Cat”. The team with the greatest number of words wins.
Tips for online teaching	The activity can be done in the same way in breakout rooms on any platform available.
Home assignment	Lines 5–8 from the poems illustrate how special Macavity is since he is never caught. As for their homework, students are asked to write a short paragraph on where one may find Macavity and explain their choice.
Sources	Elliot, T.S. (1982) “The Mystery Cat”. In Old Possum’s Book of Practical Cats (pp. 37–41). Faber and Faber. https://poets.org/poem/macavity-mystery-cat <i>Eating cat</i> [Photograph]. https://www.freepik.com/free-photos-vectors/cat-eating)

WORKING MATERIALS

Activity 1: Macavity's picture

Picture 1: <https://www.freepik.com/free-photos-vectors/cat-eating>

Activity 2: Macavity's poem

T. S. Eliot, “The Mystery Cat”: <https://poets.org/poem/macavity-mystery-cat>

For some notes on T. S. Eliot see **APPENDIX**.

IMPLEMENTING POETRY IN ELT: SENTENCE TYPES AND DISCOURSE FUNCTIONS, PART 2 “THE MYSTERY CAT” BY T. S. ELIOT

LP author	Zuzana Kozáčiková
Time	45 min
Mode of teaching	In-person
Problem task	Based on the analysis of “The Mystery Cat” by T. S. Eliot, students become familiar with the concept of sentence types, dependent and independent clauses. Students will elaborate on the following questions: What is a sentence? What is a simple, a compound, and a complex sentence?
Interdisciplinarity	Literature, culture, syntax
Prior preparation requirements	LP Implementing poetry in ELT: sentence types and discourse functions, Part 1 General knowledge of the following terms: compound sentence, complex sentence, simple sentence, clause.

PROCEDURE

Activity 1: Sharing ideas

Aims:	Collaborative: active listening, sharing ideas Soft skills: time management and collaboration in groups, decision making procedures Action orientation: to effectively work with the concept of simple sentence Knowledge: basic knowledge of sentence types
Form:	Group work and whole class
Aids:	None
Time:	15 min: 5 min for Part 1 and 10 min for Part 2

- Instructions:**
1. As for their homework, students were asked to write a short paragraph on where one may find Macavity and explain their choice. In groups, they share their ideas.
 2. Then, they are asked to choose up to 3 different simple sentences from their homework. If there are no simple sentences, they comment on other sentence types they can find in their homework.
 3. Working together, they prepare a short definition of a simple sentence and try to answer the question *What makes a simple sentence different from a compound/a complex one?*

Tips for online teaching The activity can be done in the same way in breakout rooms on any platform available.

Activity 2: Modified stanza

Aims:

- Collaborative:** sharing and comparing information, activating prior knowledge
- Soft skills:** working in a group-team, participating in sentence/line modification, creativity, imagination, originality
- Action orientation:** changing and modifying sentence structure
- Knowledge:** students' prior knowledge of sentence types and discourse functions

Form: Group work and whole class

Aids: The poem "The Mystery Cat" by T. S. Eliot

Time: 25 min: 5 min for Part 1 and 20 min for Part 2

- Instructions:**
1. The third stanza of the poem describes Macavity's physical appearance. Students try to extend the first line of this stanza (which describes Macavity as a very tall and thin cat) */Macavity's a ginger cat, he's very tall and thin/* to a compound and to a complex sentence.
E.g., Macavity's a ginger cat, he's very tall and thin and nobody knows his dignity. (compound sentence)
 2. Then, they choose one stanza from the poem and change its structure by adding various dependent or independent clauses.

Tips for in-person teaching The activity can be done in the same way in breakout rooms on any platform available.

Activity 3: True / false statements

Aims:	Collaborative: working effectively on a given task Soft skills: effective pair/group communication, decision making Action orientation: problem-solving competence Knowledge: sentence types and discourse functions
Form:	Pair work and whole class
Aids:	None
Time:	5 min
Instructions:	In pairs, students decide whether the following statements are true (T) or false (F). 1. A simple sentence consists of one dependent clause. 2. Simple sentences can be divided into four major syntactic types / declarative, interrogative, imperative and exclamative/. 3. A compound-complex sentence combines one independent clause with two or more dependent clauses. 4. Discourse functions do not always match with sentence types. 5. The sentence <i>He is OK?</i> is a declarative exclamative. 6. Speech events are more complex than speech acts. 7. The sentence <i>I would accept their offer if I were you.</i> is an example of a direct speech act. 8. Assertive sentences are used to commit the speaker to the truth of the expressed proposition e.g. <i>I suggest you prepare the proposal as soon as possible.</i> Key: 1. T, 2. T, 3. F, 4.T, 5. F, 6. T, 7. T, 8. T
Tips for online teaching	The activity can be done in the same way in breakout rooms on any platform available.
Home assignment	None
Sources	Elliot, T. S. (1982) "The Mystery Cat". In Old Possum 's Book of Practical Cats (pp. 37–41). Faber and Faber. https://poets.org/poem/macavity-mystery-cat

WORKING MATERIALS

Activity 2: Macavity's poem

T. S. Eliot, "The Mystery Cat": <https://poets.org/poem/macavity-mystery-cat>

Notes on T. S. Eliot: **APPENDIX.**

IMPLEMENTING POETRY IN ELT: SUBORDINATION AS A SYNTACTIC AND LITERARY DEVICE, PART 1 "IF" BY RUDYARD KIPLING

Author(s) of the lesson plan	Zuzana Kozáčiková
Time	45 min
Mode of teaching	In-person
Problem task	To become familiar with subordination as a syntactic device, to link the field of Syntax to poetry analysing the poem "If" by Rudyard Kipling What is the use of subordination in "If" by Rudyard Kipling? How does it enrich the poem?
Interdisciplinarity	Literature, culture, linguistics
Prior preparation requirements	Basic knowledge of sentence types and the device of subordination.

PROCEDURE

Activity 1: What would you do if...

Aims:	Collaborative: sharing ideas, joint cooperation, working together Soft skills: collaboration in groups, creativity, decision making procedures, Action orientation: to effectively work with the concept of subordination, conditional clause and conjunction IF Knowledge: –
Form:	Group work
Aids:	WHAT IF card (see Working materials)
Time:	10 min

- Instructions:**
1. The teacher asks students to work in groups of three and to think of possible funny questions with WHAT IF e.g. What if you never had to go to groceries again?
 2. Each group should prepare at least two questions and write them on the cards /one question per one card/.
 3. Then, all the cards are mixed and each group is asked to choose one card with WHAT IF question and to provide a funny answer.
 4. Afterwards, all the groups share their ideas and compare their questions.

Tips for online teaching

The activity can be done in the similar way in breakout rooms on any platform available.

Activity 2: Making your own IF poem

- Aims:**
- Collaborative:** effective communication, problem solving, working effectively on a setting goal
 - Soft skills:** pair work, creativity, assessing ideas
 - Action orientation:** working with poems, completing it with own ideas
 - Knowledge:** no prior knowledge is needed
- Form:** Individual work and pair work
- Aids:** Modified “If” poem by R. Kipling
- Time:** 20 min for Parts 1, 2, 3
5 min for follow-up activity
- Instructions:**
1. Firstly, the teacher briefly introduces Rudyard Kipling as an English poet, a short story writer and a novelist and his inspirational poem “If”.
 2. Then, before reading the poem, students are asked to complete an unfinished modified poem with their own ideas. 3. Afterwards, they share their ideas in pairs.
 4. As a follow-up activity, students /in pairs/ compare their ideas with the original “If” poem written by R. Kipling and analyse the use of subordination in the poem.
- Tips for in-person teaching**
- The activity can be done in the same way in breakout rooms on any platform available.

Activity 3: Yours is the Earth

Aims:	Collaborative: working effectively on a setting goal Soft skills: working together, active listening, creativity, empathy Action orientation: presenting and discussing ideas Knowledge: –
Form:	Group work and whole class
Aids:	None
Time:	10 min
Instructions:	1. Students are asked to comment on line No. 31 from the poem <i>Yours is the Earth</i> and decide in groups of three what could the above line means to 1. to a six years old child 2. to a twelve years old teenager 3. to a young adolescent 4. to a young bride just before her wedding 5. to a lady in her forties 6. to a man aged eighty or more
Tips for online teaching	The activity can be done in the same way in breakout rooms on any platform available.
Home assignment	As a home assignment, students rewrite a message of the poem <i>If</i> by Rudyard Kipling in a short paragraph. They should use some of the following words: TRUST THINK HATE LOSE START NOTHING EARTH MAN Then, they comment on its structure. Do complex or compound sentences prevail? Are there any adverbial, relative, or noun clauses in their newly formed paragraph?
Sources	Rudyard, K., "If" [n.d] Available at: https://www.poetryfoundation.org/poems/46473/if Kozáčíková, Z. (2024) <i>Syntax via Poetry</i>. Praha: Věbum.

WORKING MATERIALS

Activity 1: What if card

WHAT IF

Rudyard Kipling, “If”: <https://www.poetryfoundation.org/poems/46473/if>

Activity 2: Making your own IF poem (Unfinished modified poem)

1. If you can keep your head...

You will...

2. If you can trust yourself...

You will...

3. If you can wait...

You will...

4. If you can dream...

You will...

5. If you can think...

You will...

6. If you can meet...

You will...

7. If you can bear to hear the truth...

You will be...

8. If you can make...

You will...

9. If you can force...

You will...

10. If you can talk...

You will...

11. If you can fill the unforgiving minute...

You will...

IMPLEMENTING POETRY IN ELT: SUBORDINATION AS A SYNTACTIC AND LITERARY DEVICE, PART 2 "WHO" BY WENDY VIDELOCK

LP author	Zuzana Kozáčiková
Time	45 min
Mode of teaching	In-person
Problem task	To elaborate on possible links between a subordination as a syntactic device and a selected poem.
Interdisciplinarity	Literature, culture, linguistics
Prior preparation requirements	A short introduction to subordination, the main signals of subordination should be briefly introduced as wh-elements, the relative pronoun that, as well as finite and non-finite clauses.

PROCEDURE

Activity 1: Poetry is a source of...

Aims:	Collaborative: discussing together, active listening, sharing ideas Soft skills: time management and collaboration in groups, decision making procedures, creativity Action orientation: to effectively work with the concept of <i>complex sentence</i> Knowledge: changing and modifying sentence structure, basic knowledge of subordination and complex sentences
Form:	Individual work, pair work and whole class
Aids:	None
Time:	8 min for Tasks 1 and 2 7 min for Tasks 3 and 4

- Instructions:**
1. Within a given time limit (2 minutes), students write down individually as many words as they can directly or indirectly linked to the word *poetry*.
 2. Then, they should compare their ideas in pair and briefly comment on the words they wrote.
 3. Afterwards, in groups they modify the following unfinished sentence with the words they have already written and discussed in order to make a complex sentence:

POETRY IS A SOURCE OF NEVER-ENDING INSPIRATION...

4. All their ideas are collected and analysed together.

Tips for online teaching

The activity can be done in the same way in breakout rooms on any platform available.

Activity 2: Who

Aims: **Collaborative:** joint cooperation, working effectively on a given task

Soft skills: creativity, problem solving

Action orientation: poem analysis /structure vs. function

Knowledge: students' prior knowledge of subordination

Form: Group work and whole class

Aids: The poem "Who" by W. Videlock

Time: 15 min

- Instructions:**
1. Students read the poem *Who* and draw a picture the poem evokes them.
 2. Then, they comment on the structure of the poem and answer the following question:

What have all the lines got in common?

Answer: It is WHO as a relative subordinating pronoun with many different functions, used mainly with defining relative clauses (clauses that give us essential information about their antecedents/elements which precede them). In the above-mentioned poems WHO can be replaced with a relative pronoun THAT.

Tips for in-person teaching

The activity can be done in the same way in breakout rooms on any platform available.

Activity 3: Chain sentence

Aims:	Collaborative: working together Soft skills: creativity, communication skills Action orientation: writing a poem Knowledge: –
Form:	Individual work and whole class
Aids:	A piece of paper with the first line of the poem.
Time:	15 min
Instructions:	1. The teacher writes down the first line of the poem “Who” by W. Videlock and then, the next person must use the end of the previous sentence to begin their own sentence with a relative pronoun (who, which, that, etc.). e.g., IT WAS THE BLIND GIRL FROM THE REZ WHO... S1: who was asking so many questions... S2: which were not answered by her parents... 2. Afterwards, the whole poem is read aloud and discussed together. Students answer various questions like What is the poem about? Are there any similarities with the poem by W. Videlock? If there are, what are they?
Tips for online teaching	The activity can be done in the same way in breakout rooms on any platform available.
Home assignment	None
Sources	Videlock, W. (2010, September 10). “Who”. In <i>Poetry</i> . https://www.poetryfoundation.org/poetrymagazine/poems/53832/who

WORKING MATERIALS

Activity 1: Poetry is...

Finish the sentence to make a complex sentence.

Poetry is a source of never-ending inspiration...

Activity 2: Wendy Videlock, "Who"

<https://www.poetryfoundation.org/poetrymagazine/poems/53832/who>

Activity 3: It was the blind girl from the rez who...

S1:

S2:

S3:

S4:

S5:

S6:

S7:

S8:

S9:

S10:

EMOTIONS IN POETRY

"THE RAVEN" BY E. A. POE, PART 1

LP author	Agata Buda
Time	45 min
Mode of teaching	In-person
Problem task	To understand the background of the poem and the idea of emotions presented in the poem "The Raven" by Edgar Allan Poe. To understand the visual and sound representations of the raven, the statue etc.
Interdisciplinarity	Literature: Students recognise the emotions of the speaker portrayed in the poem and notice the beauty of the poem as a literary form. Media: Students notice the coexistence of different media (music, painting etc) in the poem.
Prior preparation requirements	Students are to read the poem at home

PROCEDURE

Activity 1: Warm-up: the presentation of the poem and creating its visualisation

Aims:	Collaborative: to discuss the poem and exchange the first impressions it evoked in the students Soft skills: to use imagination and awareness of the connection of language and image Action orientation: active interaction via the discussion about the poem Knowledge: to get familiar with the background of the poem and its author
Form:	Group work and whole class
Aids:	Projector or an interactive monitor, coloured paper, felt-tip pens
Time:	15 min

Instructions:

1. The teacher asks the students to form groups or divides them into groups.
2. The teacher asks the students whether they have read the poem and asks them to share in groups their ideas about the poem (first impressions, images in their heads). The students can draw their ideas on the coloured paper.
3. The students present their conclusions to the whole class.
4. The teacher summarises the students' ideas.

Activity 2: Presenting human emotions painted via sounds and pictures

Aims:

Collaborative: to find the words and phrases connected with emotions and their representations via sounds and pictures

Soft skills: to use imagination and awareness of the connection of language and image

Action orientation: active discussion about the coexistence of words and other media

Knowledge: to get familiar with the word choice and language used in the poem

Form:

Group work and whole class

Aids:

Projector or an interactive monitor, coloured paper, felt-tip pens

Time:

20 min

Instructions:

1. The teacher asks the students to form groups or divides them into groups.
2. The teacher asks the students to find in the poem the words and phrases connected with emotions, as well as those reflecting sounds or pictures.
3. Students are to write the words and phrases on the coloured paper.
4. The students present their work to the whole class.
5. The teacher summarises the students' ideas.

Activity 3: Presenting final conclusions concerning the language of the poem

Aims:

Collaborative: to present final conclusions about the language of the poem

Soft skills: to notice the connection between different types of media

Action orientation: to involve an interaction and debate

Knowledge: to familiarise the concepts of coexistence of media

Form:

Group work and whole class

Aids:

Coloured paper, felt-tip pens

Time:	10 min
Instructions:	1. The teacher asks the students to form groups or divides them into groups. 2. The teacher asks the students to prepare the summary of their observations while analysing the poem. 3. Students are to write the summary on the coloured paper. 4. The students present their work to the whole class. 5. The teacher summarises the students' ideas.
Home assignment	None
Sources	"The Raven". https://www.poetryfoundation.org/poems/48860/the-raven (Retrieved January 20, 2025)

WORKING MATERIALS

Activity 1: Edgar Allan Poe, "The Raven"

<https://www.poetryfoundation.org/poems/48860/the-raven>

Activity 2: Presenting human emotions painted via sounds and pictures

1) Fill in the chart with your ideas about the emotions you can notice in the poem.

<u>EMOTIONS</u>	<u>MEDIA</u>
e.g. sadness	e. g. the sound of the rustle of the curtain

2) Identify the pictures with particular words or phrases in the poem.

- a) Purple Curtain Images - Free Download on Freepik



- b) Open Door in a Dark Room · Free Stock Photo



- c) Raven WIP – Step Away From the Drawing!!!! | arlenepowers



ANCIENT AND BIBLICAL ELEMENTS IN POETRY

"THE RAVEN" BY E. A. POE, PART 2

LP author	Agata Buda
Time	45 min
Mode of teaching	In-person
Problem task	To understand the background of the poem and the elements of culture presented in the poem
Interdisciplinarity	Literature: Students recognise the cultural elements portrayed in the poem and notice the richness of the poem as a literary form. Media: Students notice the coexistence of different media (sculpture, painting etc). Art and culture: Students recognise the elements of antiquity and the biblical elements and their role
Prior preparation requirements	Revision of the discussed aspects from Part 1 – human emotions in the poem, visual representations of the elements of the poem (the raven, the statue, etc.).

PROCEDURE

Activity 1: Emotions and their representations – revision from Part 1

Aims:	Collaborative: to discuss the poem and the representations of emotions presented in the first session Soft skills: to use imagination and awareness of the connection of language and image Action orientation: active interaction while exchanging the information Knowledge: to revise the material connected with the emotions presented in the poem
Form:	Individual work and whole class
Aids:	Posters from Part 1
Time:	10 min

- Instructions:**
1. The teacher asks the students to revise the previous knowledge they got during the first session. The students can form groups.
 2. The teacher asks the individual students to remind the whole class the conclusions from the previous session, using the posters.
 3. The students present their conclusions to the whole class.
 4. The teacher summarises the students' ideas.

Activity 2: The Raven and its ancient or biblical references

- Aims:**
- Collaborative:** to find the references to ancient culture and the Bible
- Soft skills:** to use imagination to recognize the above elements and their role
- Action orientation:** active cooperation while searching for the elements
- Knowledge:** to get information about other cultures implemented in the poem
- Form:** Group work and whole class
- Aids:** Smartphones with access to the Internet, coloured paper, felt-tip pens
- Time:** 25 min
- Instructions:**
1. The teacher asks students to form groups or divides them into groups.
 2. The teacher explains the idea of this part of the lesson – to find any elements connected with antiquity or the Bible.
 3. The teacher can help them by suggesting some names, e. g. Pallas, Aidenn, etc.
 4. The students can use the Internet to identify the words they have found in the poem.
 5. The students prepare the posters with their ideas and present them to the whole class.
 6. The teacher summarises the students' ideas.

Activity 3: Summarising the lesson – the richness of the poem in terms of allusions and references

- Aims:**
- Collaborative:** to summarise the references found in the poem
- Soft skills:** to confirm students' knowledge on various elements in poetry
- Action orientation:** to involve an interaction and cooperation
- Knowledge:** to get to know the connection between poetry and culture
- Form:** Individual work, group work and whole class
- Aids:** Posters prepared during the lesson

Time:	10 min
Instructions:	1. The teacher asks the students to form groups or work individually. 2. The teacher asks the students to prepare the summary of their observations while analysing the poem. 3. Students present their summary prepared on the coloured paper. 4. The students present their work to the whole class. 5. The teacher summarises the students' ideas.
Home assignment	None
Sources	"The Raven". https://www.poetryfoundation.org/poems/48860/the-raven (Retrieved January 20, 2025)

WORKING MATERIALS

Activity 1: Edgar Allan Poe, "The Raven"

<https://www.poetryfoundation.org/poems/48860/the-raven>

Activity 2: The Raven and its ancient or biblical references

A teacher's aid – highlighted words:

Pallas – a nickname of Athena, ancient Greek goddess of wisdom, warfare and handicraft

Plutonian shore – **Pluto** – ancient Roman god of the dead, wealth and agriculture

God – a supreme being in monotheistic religions, e.g. Christianity

Gilead – a historical land, mentioned in the Bible

Aidenn (Hebrew) – a reference to Paradise

Angels – messengers of God, e.g., in Christian religion

APPENDIX

TEACHING AIDS AND MATERIALS

HERMAN MELVILLE, PART 1 – INTRODUCTION TO HIS LIFE

Key for Activity 2

Time-line of Herman Melville's Life

Date/year	Event
August 1, 1819	Herman Melville was born in New York City, U.S.
1835	Melville started attending Albany Classical School
1837	Melville works as a teacher at Sikes District School near Lenox, Massachusetts
June 1839	Melville gets aboard the merchant ship St. Lawrence (cruised from New York to Liverpool)
January 1841	Melville gets aboard the whaling ship the Acushnet.
1846	Melville's first book <i>Typee</i> is published.
August 4, 1847	Melville marries Elizabeth 'Lizzie' Shaw
October 1851	<i>The Whale (Moby-Dick)</i> is published in Britain.
Nov- Dec 1853	'Bartleby, the Scrivener: A Story of Wall Street' is published in <i>Putnam's Magazine</i>
Winter 1856	Melville's travel to the Holy Land
1866	Melville becomes a customs inspector for New York City
1867	Melville's older son Malcolm dies
September 28, 1891	Melville dies, aged 72, in New York City, U.S.

↩ **BACK TO THE LESSON PLAN**

THE SCARLET LETTER AND THE PURITANS, PART 1

Worksheet – *Book summary*

Answer Key: possible answers (students work out their own answers)

The Scarlet Letter

Nathaniel Hawthorne

SparkNotes Editors. (2005)

Brief information about the period when the book was written

The 1800s were a time of big changes and growing conflict in America. As the Founding Fathers passed away, the country started to split over the issue of slavery. Every time a new state was added to the Union, there was a heated debate about whether it would be a free state or a slave state—each side wanting more power in government. When Hawthorne’s novel came out, the Fugitive Slave Law had just been passed. It gave slave owners the right to capture people who had escaped to the North. Sadly, not everyone taken under the law had actually been a former slave, which only made tensions worse.

Instead of diving into those national issues, Hawthorne chose to focus on something more personal: the dark parts of his own family history. He set his novel in Puritan times to call out what he saw as their hypocrisy—especially the idea of “The Elect,” the belief that some people were chosen by God to go to heaven. Hawthorne also felt guilty about his great-grandfather’s role in the Salem Witch Trials. Writing this novel gave him a way to criticize the Puritans and put some distance between himself and his ancestor’s actions.

Information about the author

Nathaniel Hawthorne was born in Salem, Massachusetts in 1804. He is descended from the infamous Judge Hathorn, who was played a major role in convicting people of witchcraft during the Salem Witch Trials. Many of his works focus on the Puritans and are harshly critical of them. Hawthorne attended college with Henry Wadsworth Longfellow, a famous poet, and Franklin Pierce, the fourteenth President. He also became good friends with Herman Melville, Robert Browning, and Elizabeth Barrett Browning, all famous writers. Hawthorne died in 1864.

Book summary

The story begins in seventeenth-century Boston, then a Puritan settlement. A young woman, Hester Prynne, is led from the town prison with her infant daughter, Pearl, in her arms and the scarlet letter “A” on her breast. A man in the crowd tells an elderly onlooker that Hester is being

punished for adultery. Hester's husband, a scholar much older than she is, sent her ahead to America, but he never arrived in Boston. The consensus is that he has been lost at sea. While waiting for her husband, Hester has apparently had an affair, as she has given birth to a child. She will not reveal her lover's identity, however, and the scarlet letter, along with her public shaming, is her punishment for her sin and her secrecy. On this day Hester is led to the town scaffold and harangued by the town fathers, but she again refuses to identify her child's father.

The elderly onlooker is Hester's missing husband, who is now practicing medicine and calling himself Roger Chillingworth. He settles in Boston, intent on revenge. He reveals his identity to only Hester, whom he has sworn to secrecy. Several years pass. Hester supports herself by working as a seamstress, and Pearl grows into a wilful, impish child. Shunned by the community, they live in a small cottage on the outskirts of Boston. Community officials attempt to take Pearl away from Hester, but, with the help of Arthur Dimmesdale, a young and eloquent minister, the mother and daughter manage to stay together. Dimmesdale, however, appears to be wasting away and suffers from mysterious heart trouble, seemingly caused by psychological distress. Chillingworth attaches himself to the ailing minister and eventually moves in with him so that he can provide his patient with round-the-clock care. Chillingworth also suspects that there may be a connection between the minister's torments and Hester's secret, and he begins to test Dimmesdale to see what he can learn. One afternoon, while the minister sleeps, Chillingworth discovers a mark on the man's breast (the details of which are kept from the reader), which convinces him that his suspicions are correct.

Dimmesdale's psychological anguish deepens, and he invents new tortures for himself. In the meantime, Hester's charitable deeds and quiet humility have earned her a reprieve from the scorn of the community. One night, when Pearl is about seven years old, she and her mother are returning home from a visit to a deathbed when they encounter Dimmesdale atop the town scaffold, trying to punish himself for his sins. Hester and Pearl join him, and the three link hands. Dimmesdale refuses Pearl's request that he acknowledge her publicly the next day, and a meteor marks a dull red "A" in the night sky. Hester can see that the minister's condition is worsening, and she resolves to intervene. She goes to Chillingworth and asks him to stop adding to Dimmesdale's self-torment. Chillingworth refuses.

Hester arranges an encounter with Dimmesdale in the forest because she is aware that Chillingworth has probably guessed that she plans to reveal his identity to Dimmesdale. The former lovers decide to flee to Europe, where they can live with Pearl as a family. They will take a ship sailing from Boston in four days. Both feel a sense of release, and Hester removes her scarlet letter and lets down her hair. Pearl, playing nearby, does not recognize her mother without the letter. The day before the ship is to sail, the townspeople gather for a holiday and Dimmesdale preaches his most eloquent sermon ever. Meanwhile, Hester has learned that Chillingworth knows of their plan and has booked passage on the same ship. Dimmesdale, leaving the church after his sermon, sees Hester and Pearl standing before the town scaffold. He impulsively mounts the scaffold with his lover and his daughter, and confesses publicly, exposing a scarlet letter seared into the flesh of his chest. He falls dead, as Pearl kisses him.

Frustrated in his revenge, Chillingworth dies a year later. Hester and Pearl leave Boston, and no one knows what has happened to them. Many years later, Hester returns alone, still wearing the scarlet letter, to live in her old cottage and resume her charitable work. She receives occasional letters from Pearl, who has married a European aristocrat and established a family of her own. When Hester dies, she is buried next to Dimmesdale. The two share a single tombstone, which bears a scarlet “A.”

↩ **BACK TO THE LESSON PLAN**

THE SCARLET LETTER AND THE PURITANS, PART 2

Worksheet – Questions

Answer key: possible answers (students work out their own answers)

1. Hester's decision not to leave town is driven by a combination of factors including her desire for independence, which she can reach while living out of the community and still being able to earn her living by serving the Puritans. Her need to raise her daughter and take care of her as a single mother is another factor. Her determination to expose the truth about Dimmesdale's guilt in contrast to her love for him.
2. Unlike other Puritan children, who are taught to be religious and obedient, Pearl is more free-spirited and independent, often speaking up and acting contradictory to Puritan societal norms. Pearl is described as wild and she has an unkept appearance and it is seen as a reflection of her mother's sin and her own wild and untamed nature.
3. Hester Prynne and Arthur Dimmesdale had a romantic and intimate relationship, which was considered sinful and taboo in the Puritan community. Even though he did not confess to adultery, he suffered in silence and that could have been the reason why Hester decided to forgive him and leave with him.
4. The Puritans believed that Hester's actions threatened the social order and morals of their community. By punishing her publicly, they aimed to maintain discipline and conformity. They saw Hester's adultery as a sin that needed to be punished by shaming her. They also wanted to protect the community's reputation.

Worksheet – Character flaws

Answer Key: possible answers (students work out their own answers)

CHARACTERS FROM THE NOVEL THE SCARLET LETTER	CHARACTER FLAWS	ADJECTIVES	RESULT
Hester Prynne	Adultery Secrecy	Adulterous Secretive	- imprisoned with her infant daughter, being punished, being forced to wear the scarlet letter, ... - Hester can see that the minister's condition is worsening, and she resolves to intervene. She goes to Chillingworth and asks him to stop adding to Dimmesdale's self-torment. Chillingworth refuses.
Arthur Dimmesdale	Adultery Self-destruction Self-torment Hypocrisy	Adulterous Self-destructive Self-tormenting Hypercritical	- wasting away and suffers from mysterious heart trouble, seemingly caused by psychological distress - invents new tortures for himself - ... - exposing a scarlet letter seared into the flesh of his chest, he falls dead
Roger Chillingworth	Revenge	Vengeful	- frustrated in his revenge, Chillingworth dies a year later
The Puritans	Hypocrisy Cruelty Oppression Intolerance Fanatism	Hypocritical Cruel Oppressive Intolerant Fanatic	- they believed in The Bible, but they would never forgive others, even after they had paid their sins - they looked down on Hester and treated her poorly, even though many of them were guilty of far worse sins than she - they are hypocritical

↩ **BACK TO THE LESSON PLAN**

VICTORIAN VALUES IN LITERATURE, PART 1

Charlotte Brontë, *Jane Eyre*

Text 1 from chapter 27: Brontë, Ch. (2010). *Jane Eyre*. HarperCollins Publishers Ltd., pp. 319–321
A conversation between Mr. Rochester and Jane Eyre after finding out he is married. Mr. Rochester is trying to persuade Jane to stay with him.

‘It was because I felt and knew this, that I resolved to marry you. To tell me that I had already a wife is empty mockery: you know now that I had but a hideous demon. I was wrong to attempt to deceive you; but I feared a stubbornness that exists in your character. I feared early instilled prejudice: I wanted to have you safe before hazarding confidences. This was cowardly: I should have appealed to your nobleness and magnanimity at first, as I do now - opened to you plainly my life of agony - described to you my hunger and thirst after a higher and worthier existence - shown to you, not my resolution (that word is weak), but my resistless bent to love faithfully and well, where I am faithfully and well loved in return. Then I should have asked you to accept my pledge of fidelity, and to give me yours: Jane - give it me now.’

A pause.

‘Why are you silent, Jane?’

I was experiencing an ordeal: a hand of fiery iron grasped my vitals. Terrible moment: full of struggle, blackness, burning! Not a human being that ever lived could wish to be loved better than I was loved; and him who thus loved me I absolutely worshipped: and I must renounce love and idol. One drear word comprised my intolerable duty - ‘Depart!’

‘Jane, you understand what I want of you? Just this promise – “I will be yours, Mr. Rochester.”’

‘Mr. Rochester, I will *not* be yours.’

Another long silence.

‘Jane!’ recommenced he, with a gentleness that broke me down with grief, and turned me stone-cold with ominous terror - for this still voice was the pant of a lion rising - ‘Jane, do you mean to go one way in the world, and to let me go another?’

‘I do.’

‘Jane’ (bending towards and embracing me), ‘do you mean it now?’

‘I do.’

‘And now?’ softly kissing my forehead and cheek.

‘I do’ - extricating myself from restraint rapidly and completely.

‘Oh, Jane, this is bitter! This - this is wicked. It would not be wicked to love me.’

‘It would to obey you.’

A wild look raised his brows - crossed his features: he rose; but he forebore yet. I laid my hand on the back of a chair for support: I shook, I feared - but I resolved.

‘One instant, Jane. Give one glance to my horrible life when you are gone. All happiness will be torn away with you. What then is left? For a wife I have but the maniac upstairs: as well might you refer me to some corpse in yonder churchyard. What shall I do, Jane? Where turn for a companion, and for some hope?’

‘Do as I do: trust in God and yourself. Believe in heaven. Hope to meet again there.’

‘Then you will not yield?’

‘No.’

‘Then you condemn me to live wretched, and to die accursed?’ His voice rose.

‘I advise you to live sinless: and I wish you to die tranquil.’

‘Then you snatch love and innocence from me? You fling me back on lust for a passion - vice for an occupation?’

‘Mr. Rochester, I no more assign this fate to you than I grasp at it for myself. We were born to strive and endure - you as well as I: do so. You will forget me before I forget you.’

‘You make me a liar by such language: you sully my honour. I declared I could not change: you tell me to my face I shall change soon. And what a distortion in your judgment, what a perversity in your ideas, is proved by your conduct! Is it better to drive a fellow-creature to despair than to transgress a mere human law - no man being injured by the breach? for you have neither relatives nor acquaintances whom you need fear to offend by living with me.’

This was true: and while he spoke my very conscience and reason turned traitors against me, and charged me with crime in resisting him. They spoke almost as loud as Feeling: and that clamoured wildly. ‘Oh, comply!’ it said. ‘Think of his misery; think of his danger - look at his state when left alone; remember his headlong nature; consider the recklessness following on despair - soothe him; save him; love him; tell him you love him and will be his. Who in the world cares for *you*? or who will be injured by what you do?’

Still indomitable was the reply - ‘I care for myself. The more solitary, the more friendless, the more unsustained I am, the more I will respect myself. I will keep the law given by God; sanctioned by man. I will hold to the principles received by me when I was sane, and not mad - as I am now. Laws and principles are not for the times when there is no temptation: they are for such moments as this, when body and soul rise in mutiny against their rigour; stringent are they; inviolate they shall be. If at my individual convenience I might break them, what would be their worth? They have a worth - so I have always believed; and if I cannot believe it now, it is because I am insane - quite insane: with my veins running fire, and my heart beating faster than I can count its throbs. Preconceived opinions, foregone determinations, are all I have at this hour to stand by: there I plant my foot.’

Text 2 from chapter 32: Brontë, Ch. (2010). *Jane Eyre*. HarperCollins Publishers Ltd., pp. 379–382

A conversation between St. John and Jane Eyre about his love for Rosamond Oliver, his ambition and vocation.

‘It is strange,’ pursued he, ‘that while I love Rosamond Oliver so wildly - with all the intensity, indeed, of a first passion, the object of which is exquisitely beautiful, graceful, and fascinating - I experience at the same time a calm, unwarped consciousness, that she would not make me a good wife; that she is not the partner suited to me; that I should discover this within a year after marriage; and that to twelve months’ rapture would succeed a life-time of regret. This I know.’

‘Strange indeed!’ I could not help ejaculating.

‘While something in me,’ he went on, ‘is acutely sensible to her charms, something else is as deeply impressed with her defects: they are such that she could sympathise in nothing I aspired to - co-operate in nothing I undertook. Rosamond a sufferer, a labourer, a female apostle? Rosamond a missionary’s wife? No!’

‘But you need not be a missionary. You might relinquish that scheme.’

‘Relinquish! What! my vocation? My great work? My foundation laid on earth for a mansion in heaven? My hopes of being numbered in the band who have merged all ambitions in the glorious one of bettering their race - of carrying knowledge into the realms of ignorance - of substituting peace for war - freedom for bondage - religion for superstition - the hope of heaven for the fear of hell? Must I relinquish that? It is dearer than the blood in my veins. It is what I have to look forward to, and to live for.’

After a considerable pause, I said, - ‘And Miss Oliver? Are her disappointment and sorrow of no interest to you?’

‘Miss Oliver is ever surrounded by suitors and flatterers: in less than a month, my image will be effaced from her heart. She will forget me; and will marry, probably, some one who will make her far happier than I should do.’

‘You speak coolly enough; but you suffer in the conflict. You are wasting away.’

‘No. If I get a little thin, it is with anxiety about my prospects, yet unsettled - my departure, continually procrastinated. Only this morning, I received intelligence that the successor, whose arrival I have been so long expecting, cannot be ready to replace me for three months to come yet; and perhaps the three months may extend to six.’

‘You tremble and become flushed whenever Miss Oliver enters the school-room.’

Again the surprised expression crossed his face. He had not imagined that a woman would dare to speak so to a man. For me, I felt at home in this sort of discourse. I could never rest in communication with strong, discreet, and refined minds, whether male or female, till I had passed the outworks of conventional reserve, and crossed the threshold of confidence, and won a place by their heart’s very hearthstone.

‘You *are* original,’ said he, ‘and not timid. There is something brave in your spirit, as well as penetrating in your eye; but allow me to assure you that you partially misinterpret my emotions. You think them more profound and potent than they are. You give me a larger allowance of sympathy than I have a just claim to. When I colour, and when I shake before Miss Oliver, I do not pity myself. I scorn the weakness. I know it is ignoble: a mere fever of the flesh: not, I declare, the convulsion of the soul. *That* is just as fixed as a rock, firm set in the depths of a restless sea. Know me to be what I am - a cold hard man.’

I smiled incredulously.

‘You have taken my confidence by storm,’ he continued, ‘and now it is much at your service. I am simply, in my original state - stripped of that blood-bleached robe with which Christianity covers human deformity - a cold, hard, ambitious man. Natural affection only, of all the sentiments, has permanent power over me. Reason, and not Feeling, is my guide; my ambition is unlimited; my desire to rise higher, to do more than others, insatiable. I honour endurance, perseverance, industry, talent; because these are the means by which men achieve great ends, and mount to lofty eminence. I watch your career with interest, because I consider you a specimen of a diligent, orderly, energetic woman: not because I deeply compassionate what you have gone through, or what you still suffer.’

‘You would describe yourself as a mere pagan philosopher,’ I said.

‘No. There is this difference between me and deistic philosophers: I believe; and I believe the Gospel. You missed your epithet. I am not a pagan, but a Christian philosopher - a follower of the sect of Jesus. As His disciple I adopt His pure, His merciful, His benignant doctrines. I advocate them: I am sworn to spread them. Won in youth to religion, she has cultivated my original qualities thus: - From the minute germ, natural affection, she has developed the overshadowing tree, philanthropy. From the wild, stringy root of human uprightness, she has reared a due sense of the Divine justice. Of the ambition to win power and renown for my wretched self, she has formed the ambition to spread my Master’s kingdom; to achieve victories for the standard of the cross. So much has religion done for me; turning the original materials to the best account; pruning and training nature. But she could not eradicate nature: nor will it be eradicated “till this mortal shall put on immortality”’.

Having said this, he took his hat, which lay on the table beside my palette. Once more he looked at the portrait.

‘She *is* lovely,’ he murmured. ‘She is well named the Rose of the World, indeed!’

‘And may I not paint one like it for you?’

‘CUI BONO? No.’

Thomas Hardy, *Tess of the D'Urbervilles*

Text 1 from chapter 26: Hardy, T. (2010). *Tess of the D'Urbervilles*. HarperCollins Publishers Ltd., pp. 196–198

A conversation between Angel Clare and his parents, defending his choice of Tess for his wife.

‘What kind of wife do you think would be best for me as a thrifty hard-working farmer?’

‘A truly Christian woman, who will be a help and a comfort to you in your goings-out and your comings-in. Beyond that, it really matters little. Such an one can be found; indeed, my earnest-minded friend and neighbour, Dr. Chant—’

‘But ought she not primarily to be able to milk cows, churn good butter, make immense cheeses; know how to sit hens and turkeys and rear chickens, to direct a field of labourers in an emergency, and estimate the value of sheep and calves?’

‘Yes; a farmer’s wife; yes, certainly. It would be desirable.’ Mr Clare, the elder, had plainly never thought of these points before. ‘I was going to add,’ he said, ‘that for a pure and saintly woman you will not find one more to your true advantage, and certainly not more to your mother’s mind and my own, than your friend Mercy, whom you used to show a certain interest in. It is true that my neighbour Chant’s daughter had lately caught up the fashion of the younger clergy round about us for decorating the Communion-table—alter, as I was shocked to hear her call it one day—with flowers and other stuff on festival occasions. But her father, who is quite as opposed to such flummery as I, says that can be cured. It is a mere girlish outbreak which, I am sure, will not be permanent.’

‘Yes, yes; Mercy is good and devout, I know. But, father, don’t you think that a young woman equally pure and virtuous as Miss Chant, but one who, in place of that lady’s ecclesiastical accomplishments, understands the duties of farm life as well as a farmer himself, would suit me infinitely better?’

His father persisted in his conviction that a knowledge of a farmer’s wife’s duties came second to a Pauline view of humanity; and the impulsive Angel, wishing to honour his father’s feelings and to advance the cause of his heart at the same time, grew specious. He said that fate or Providence had thrown in his way a woman who possessed every qualification to be the helpmate of an agriculturist, and was decidedly of a serious turn of mind. He would not say whether or not she had attached herself to the sound Low Church School of his father; but she would probably be open to conviction on that point; she was a regular church-goer of simple faith; honest-hearted, receptive, intelligent, graceful to a degree, chaste as a vestal, and, in personal appearance, exceptionally beautiful.

‘Is she of a family such as you would care to marry into—a lady, in short?’ asked his startled mother, who had come softly into the study during the conversation.

‘She is not what in common parlance is called a lady,’ said Angel, unflinchingly, ‘for she is a cottager’s daughter, as I am proud to say. But she *is* a lady, nevertheless—in feeling and nature.’

‘Mercy Chant is of a very good family.’

‘Pooh!—what’s the advantage of that, mother?’ said Angel quickly. ‘How is family to avail the wife of a man who has to rough it as I have, and shall have to do?’

‘Mercy is accomplished. And accomplishments have their charm,’ returned his mother, looking at him through her silver spectacles.

‘As to external accomplishments, what will be the use of them in the life I am going to lead?—while as to her reading, I can take that in hand. She’ll be apt pupil enough, as you would say if you knew her. She’s brim full of poetry—actualized poetry, if I may use the expression. She *lives* what paper-poets only write... And she is an unimpeachable Christian, I am sure; perhaps of the very tribe, genus, and species you desire to propagate.’

‘O Angel, you are mocking!’

‘Mother, I beg pardon. But as she really does attend Church almost every Sunday morning, and is a good Christian girl, I am sure you will tolerate any social shortcomings for the sake of that quality, and feel that I may do worse than choose her.’ Angel waxed quite earnest on that rather automatic orthodoxy in his beloved Tess which (never dreaming that it might stand him in such good stead) he had been prone to slight when observing it practised by her and the other milkmaids, because of its obvious unreality amid beliefs essentially naturalistic.

In their sad doubts as to whether their son had himself any right whatever to the title he claimed for the unknown young woman, Mr. and Mrs. Clare began to feel it as an advantage not to be overlooked that she at least was sound in her views; especially as the conjunction of the pair must have arisen by an act of Providence; for Angel never would have made orthodoxy a condition of his choice. They said finally that it was better not to act in a hurry, but that they would not object to see her.

Angel therefore refrained from declaring more particulars now. He felt that, single-minded and self-sacrificing as his parents were, there yet existed certain latent prejudices of theirs, as middle-class people, which it would require some tact to overcome. For though legally at liberty to do as he chose, and though their daughter-in-law’s qualifications could make no practical difference to their lives, in the probability of her living far away from them, he wished for affection’s sake not to wound their sentiment in the most important decision of his life.

Text 2 from chapter 46: Hardy, T. (2010). *Tess of the D’Urbervilles*. HarperCollins Publishers Ltd., pp. 376–378

A conversation between Alec D’Urberville and Tess regarding her rejection of his proposal to marry him.

‘You will not marry me, Tess, and make me a self-respecting man?’ he repeated, as soon as they were over the furrows.

'I cannot.'

'But why?'

'You know I have no affection for you.'

'But you would get to feel that in time, perhaps—as soon as you really could forgive me?'

'Never!'

'Why so positive?'

'I love somebody else.'

The words seemed to astonish him.

'You do?' he cried. 'Somebody else? But has not a sense of what is morally right and proper any weight with you?'

'No, no, no—don't say that!'

'Anyhow, then, your love for this other man may be only a passing feeling which you will overcome—'

'No—no.'

'Yes, yes! Why not?'

'I cannot tell you.'

'You must in honour!'

'Well then.... I have married him.'

'Ah!' he exclaimed; and he stopped dead and gazed at her.

'I did not wish to tell—I did not mean to!' she pleaded.

'It is a secret here, or at any rate but dimly known. So will you, *please* will you, keep from questioning me? You must remember that we are now strangers.'

'Strangers—are we? Strangers!'

For a moment a flash of his old irony marked his face; but he determinedly chastened it down.

'Is that man your husband?' he asked mechanically, denoting by a sign the labourer who turned the machine.

'That man!' she said proudly. 'I should think not!'

'Who, then?'

'Do not ask what I do not wish to tell!' she begged, and flashed her appeal to him from her upturned face and lash-shadowed eyes.

D'Urberville was disturbed.

‘But I only asked for your sake!’ he retorted hotly. ‘Angels of heaven!—God forgive me for such an expression—I came here, I swear, as I thought for your good. Tess—don’t look at me so—I cannot stand your looks! There never were such eyes, surely, before Christianity or since! There—I won’t lose my head; I dare not. I own that the sight of you had waked up my love for you, which, I believed, was extinguished with all such feelings. But I thought that our marriage might be a sanctification for us both. “The unbelieving husband is sanctified by the wife, and the unbelieving wife is sanctified by the husband,” I said to myself. But my plan is dashed from me; and I must bear the disappointment!’

He moodily reflected with his eyes on the ground.

‘Married. Married!... Well, that being so,’ he added, quite calmly, tearing the licence slowly into halves and putting them in his pocket; ‘that being prevented, I should like to do some good to you and your husband, whoever he may be. There are many questions that I am tempted to ask, but I will not do so, of course, in opposition to your wishes. Though, if I could know your husband, I might more easily benefit him and you. Is he on this farm?’

‘No,’ she murmured. ‘He is far away.’

‘Far away? From *you*? What sort of husband can he be?’

‘O, do not speak against him! It was through you! He found out—’

‘Ah, is it so!... That’s sad, Tess!’

‘Yes.’

‘But to stay away from you—to leave you to work like this!?’

‘He does not leave me to work!’ she cried, springing to the defence of the absent one with all her fervour. ‘He don’t know it! It is by my own arrangement.’

‘Then, does he write?’

‘I—I cannot tell you. There are things which are private to ourselves.’

‘Of course that means that he does not. You are a deserted wife, my fair Tess!’

In an impulse he turned suddenly to take her hand; the buff-glove was on it, and he seized only the rough leather fingers which did not express the life or shape of those within.

‘You must not—you must not!’ she cried fearfully, slipping her hand from the glove as from a pocket, and leaving it in his grasp. ‘O, will you go away—for the sake of me and my husband—go, in the name of your own Christianity!’

‘Yes, yes; I will,’ he said abruptly, and thrusting the glove back to her he turned to leave. Facing round, however, he said, ‘Tess, as God is my judge, I meant no humbug in taking your hand!’

A pattering of hoofs on the soil of the field, which they had not noticed in their preoccupation, ceased close behind them; and a voice reached her ear:

‘What the devil are you doing away from your work at this time o’ day?’

Farmer Groby had espied the two figures from the distance, and had inquisitively ridden across, to learn what was their business in his field.

‘Don’t speak like that to her!’ said d’Urberville, his face blackening with something that was not Christianity.

‘Indeed, Mister! And what mid Methodist pa’sons have to do with she?’

‘Who is the fellow?’ asked d’Urberville, turning to Tess.

She went close up to him.

‘Go—I do beg you!’ she said.

‘What! And leave you to that tyrant? I can see in his face what a churl he is.’

‘He won’t hurt me. *He’s* not in love with me. I can leave at Lady-Day.’

‘Well, I have no right but to obey, I suppose. But—well, good-bye!’

Her defender, whom she dreaded more than her assailant, having reluctantly disappeared, the farmer continued his reprimand, which Tess took with the greatest coolness, that sort of attack being independent of sex. To have as a master this man of stone, who would have cuffed her if he had dared, was almost a relief after her former experiences. She silently walked back towards the summit of the field that was the scene of her labour, so absorbed in the interview which had just taken place that she was hardly aware that the nose of Groby’s horse almost touched her shoulders. ‘If so be you make an agreement to work for me till Lady-Day, I’ll see that you carry it out,’ he growled.

“Od rot the women—now ’tis one thing, and then ’tis another. But I’ll put up with it no longer!”

Knowing very well that he did not harass the other women of the farm as he harassed her out of spite for the flooring he had once received, she did for one moment picture what might have been the result if she had been free to accept the offer just made her of being the monied Alec’s wife. It would have lifted her completely out of subjection, not only to her present oppressive employer, but to a whole world who seemed to despise her. ‘But no, no!’ she said breathlessly; ‘I could not have married him now! He is so unpleasant to me.’

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CULTURAL STEREOTYPES THROUGH DAVID LODGE'S CHANGING PLACES

Study notes

David Lodge

He was a British academic, novelist and literary critic. As part of his research, he focused mainly on the critical assessment of English and American novel.

He studied at University College London where he received his bachelor and master's degrees in art and at Birmingham University where he received his PhD. He became a teacher, teaching first for the British Council and then at University of Birmingham. He taught English literature for 27 years before retiring, and he still retains the title of Honorary Professor of Modern English Literature at Birmingham.

As a part of his university career he spent several months on teaching exchanges in the US, such as the University of California and University of East Anglia. His travel-teaching experiences influenced him so much, that they became an inspiration for his most famous novel trilogy, comprising *Changing Places*, *Small World* and *Nice Work*. These follow the lives of two professors, one from Britain and one from the US, who go on an exchange teaching program in the first novel, and the cultural shock they experience there, besides other issues.

Interesting trivia: Lodge admits that he is inspired by his own life and experiences, but at the same time, he denies that the features and plots in the novels are autobiographical. He also acknowledges that he has a fondness for binary structures – the two professors exchanging their jobs, cultures, wives, and to some extent some of their character traits as well.

Throughout the novels he also makes a distinction between the university and the outside world. He shows that the university setting is a world of its own, functioning on its own terms and somewhat secluded and detached from the rest of the world. He aims to bring the university closer to the ordinary people and he also wants those two worlds to connect, to understand each other!

Historical context

In the background of *Changing Places*, students are revolting because of the civil injustice felt by students of the '60s and '70s, feminism is on the rise as women's liberation movement spreads from the U.S. to England, the US consumerism is rampaging, the prominent English welfare state is becoming more and more worn out, the yoga and hippie free love era of the '60s are also mentioned in the book. The comparison of the two academies, English and American, becomes a microcosm for the two nations as a whole. The novel explores how the two professors and their respective wives become reciprocally aware of how much their lifestyle and their set of values, inside and outside the Academy, owe to what they recognise as national identity and character.

Vietnam War

Was an open war conflict between the communist North Vietnam, whose armies were referred to as the VietCong, and the South Vietnam fought in years 1955-1975. The North Vietnam wanted to dominate the whole country and establish a communist regime in it, while the South wanted to follow the example of western democracies. The US supported the South by supplying their armed forces. By 1969, there were more than 500 000 American soldiers stationed in Vietnam, but since the losses were becoming unbearable and there was a huge social pressure on the US government to stop the fighting, US withdrew its forces from Vietnam by 1973. The overall casualties of the war were estimated to 2 million civilians on both sides, over 1 million of VietCong soldiers, over 200 000 South Vietnamese soldiers, and 58 000 American soldiers.

Cold War

The Vietnam war was eventually included as a part of the Cold war. This term refers to a period of geopolitical tension between the US and the Soviet Union and their respective allies, lasting from 1947 to 1991. There was officially no open war conflict between these two rival countries, except for several regional conflicts known as proxy wars (= through the support of these big political powers, any regional conflict becomes a representation of the global conflict). Instead, it was marked by a competition in the development of nuclear weapons, the holding of which posed a threat to the other country and since it presupposed the annihilation of the world, neither country eventually dared to use them. Another part of the competition was the space exploration race, when the US and the USSR competed who will send the first space probe and manned shuttle to the Earth's orbit and the first people to the Moon. Besides that, the Cold War used psychological warfare, propaganda, espionage, and information embargoes.

Student uproars

The protests of 1968 comprised a worldwide escalation of social conflicts, which were predominantly characterized by the rise of left-wing politics, anti-war sentiment, civil rights urgency, youth counterculture, and popular rebellions against state militaries and bureaucracies. The biggest manifestations were in France in 1968, but protests were going on even in other countries. The UK and US people, and mainly students, protested against the Vietnam war and the Cold War in general, and countries like Czechoslovakia against the communist regimes and over-rule of the Soviet Union.

Feminist movements in the 1960s

The 1960s were marked by the rise of feminist campaigns, which later became known as the second wave feminism, lasting until 1980s. Once the first wave feminism movement secured the rights of women to vote and work, the second wave started advocating more rights in the areas of health care (mainly regarding reproductive rights), sexuality, domestic and workplace equality. It

brought attention to issues of domestic violence and marital rape, created rape crisis centres and women's shelters, and brought about changes in custody law and divorce law.

Hippie movement

It was a countercultural movement that rejected the mainstream mores and expectations of the American culture. They promoted the idea of free love, meaning that anybody was free to love whomever and however they wanted as long as it wasn't hurting anyone, and sexual and drug experimentation. They rejected the moral up-tightness of the previous generations as well as mainstream religions (Christianity, Judaism), and while they presented themselves as apolitical, they were heavily involved in the anti-war protests as they believed that war is the most horrific breach against love. One of their most popular slogans was "Make love, not war." They advocated of peace in all its forms, from national political peace to internal individual peace that can be ensured by letting everyone do what they love. Hippies were mainly white youth, who felt alienated from the materialist society, so they preferred independence from possession. They experimented with communal and cooperative living arrangements, traveling lifestyle (always being on the road, physically and spiritually) symbolised by the iconic VW caravans. Often, they adopted vegetarian or vegan diets and practiced holistic and alternative medicine. This, like their religious beliefs were mostly inspired by the eastern world traditions (Indian, Chinese, Buddhist, Taoist, Hinduistic, less so Arabic). The typical fashion consisted of clothes made from natural materials (wool, cotton, wood). Both men and women wore loose clothes, representing their freedom, hand-dyed in psychedelic colours and patterns, and wore sandals or even walked barefoot. Men grew long beards and both sexes let their hair grow long. Hippies tended to be dropouts from society, foregoing regular jobs and careers, although some developed small businesses that catered to other hippies.

Structure and the plot of the novel

The novel is divided into 6 chapters named after the stages of their travelling.

Chapter 1: **Flying** – It takes place at the North Pole when two professors of English Literature approach each other travelling by plane. They are going to change places as part of a teacher exchange scheme.

Chapter 2: **Setting** – The two professors swap places at each other's universities. Phillip Swallow rents an apartment on the top of a two-storey house and Morris Zapp takes an apartment on the top floor of a huge old house, owned by an Irish doctor, Dr. O'Shea.

Chapter 3: **Corresponding** – twenty -two letters held between the two couples make us know how life is going on in each place.

Chapter 4: **Reading** – 28 newspaper and magazine cuttings, taken by Rummidge and Euphoric newspapers and magazines, tell us what is coming on in the story. They are shown to have a pretended claim to transparency to what is happening around them.

Chapter 5: **Changing** – Somehow, and quite by accident, the two men swap their lives and with it their wives, too.

Chapter 6: **Ending** - The four people arrange to meet each other in a hotel in New York. Lodge shows us the world of academia set and the swinging sixties background. After having intercourse and speaking for a long time, the book ends with a frozen image, so their conflict remains unresolved.

The setting is primarily focused on two main locations: England and the United States, particularly:

The University of Rummidge in England: This fictional university is inspired by Birmingham University and serves as the primary setting for Philip Swallow's academic life. It is depicted as a traditional institution with a bureaucratic structure and a conservative academic culture. It is situated in the town of Rummidge

Euphoria State University in California is inspired by Californian campuses and it is where Philip Swallow temporarily teaches as part of the academic exchange program. The university is depicted as a sprawling campus with modern facilities and a liberal, laid-back atmosphere. It contrasts sharply with the more traditional and conservative environment of the University of Rummidge. It is set in the town of Plotinus.

Characters

The novel centres on the two professors participating in the exchange program and their wives:

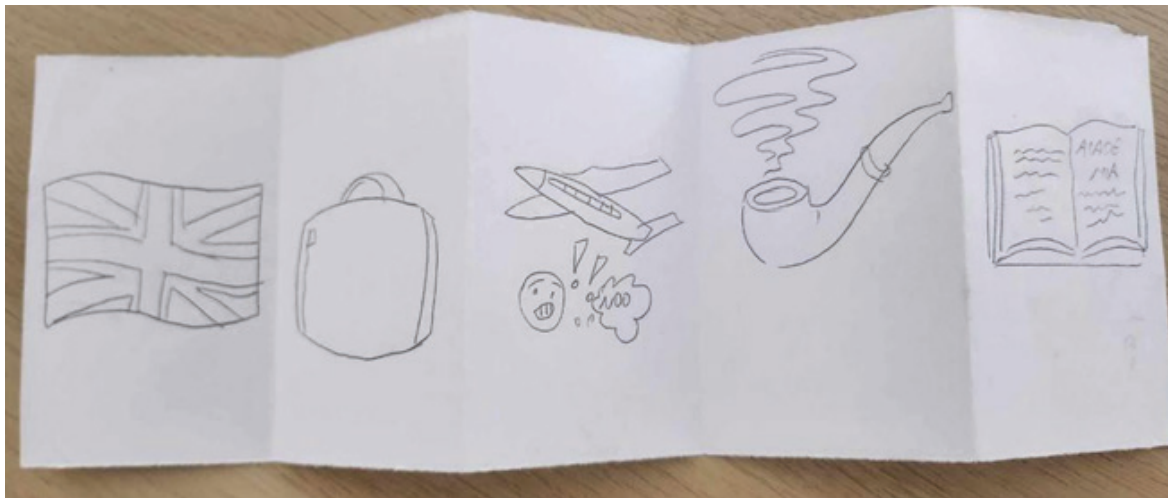
Philip Swallow is a professor of English Literature from Rummidge, a large industrial city in England. He represents the stereotypical Briton. He lives a very ordinary life, he considers himself to be a family man, who loves his wife and children immensely. He is polite, reserved, and doesn't like changes. He is not very ambitious, he has published one scholarly work and basically lives off its fame ever since, satisfied with teaching his own classes. However, since his career stagnates, he is threatened by being fired unless he goes on the exchange program, and he takes it as an opportunity to revisit the places where he and his wife spent their honeymoon, which was the most exciting time of his life and provided him with the inspiration to write his sole academic work.

Morris Zapp is also a professor of English Literature. He has a PhD. and has published a lot of papers, specialising on the work and life of Jane Austin. He is such a fan of her work that he even named his children after the characters in her books. However, as enthusiastic he is about his writing career, as little interested he is in family life. He is divorced, having one adult child from his first marriage, and remarried with two more children. What's worse, even his second marriage is on the verge of a divorce and he sees the exchange program as an opportunity to postpone the inevitable catastrophe and rethink his relationship. He is almost the exact opposite of Swallow. He does not trust providence and doesn't like teaching as much as writing. He is very open, almost arrogant, boastful, energetic, never apologizes, and likes "living the life" to the fullest, taking a lot of risks. He is a tenacious, well-respected man.

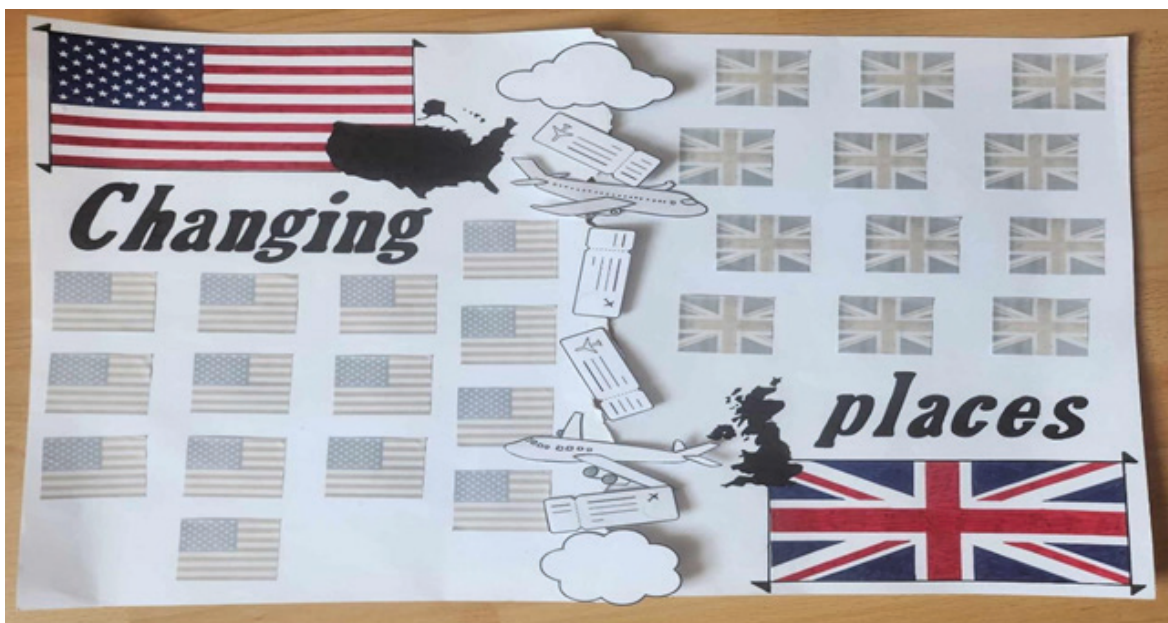
Hilary Swallow is Philip's wife. She is a housewife, and they have three children. She never refuses her husband's advances, but she never positively invites them either. Like her husband, she misses the closeness they had between each other during their honeymoon, but does not know how to rekindle it.

Désirée Zapp is Morris' second wife. She has red hair and small green eyes. She is in her mid-thirties. They have twins, a boy and a girl, aged nine. She wants divorce because she says that she is "eaten" by her husband and needs to be free. She considers herself emancipated, identifies with the feminist movement and their demands and feels dissatisfied in the marriage.

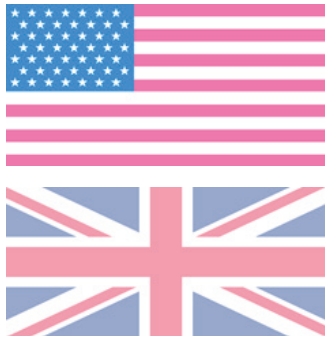
Character strips – example of a drawn sheet



Example of the final version of the poster



Flag and plane cuts



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LITERATURE AND GEOGRAPHY: THE SUBURB, PART 1

Suggestion for the presentation

Use illustrations for development of urban settlements (medieval towns, changes during the Industrial Revolution), city structure models (Burgess' Concentric Zone City Model < <https://www.re-thinkingthefuture.com/city-and-architecture/a2953-urban-planning-an-analysis-of-concentric-zone-model>>, Sector model <<https://planningtank.com/settlement-geography/sector-model-hoyt-model>>), images of suburb types

Notes for slides:

Urbanisation:

- **Urbanisation:** the process through which cities grow, and higher and higher percentages of population come to live in the city
 - The growth of the number and size of cities and of the number and proportion of people living in cities
 - The spread of urban lifestyle
- Causes:
 - Industrialisation – job opportunities
 - Wider range of services – education, entertainment, healthcare
 - Better housing
 - Social benefits

Usual characteristics of suburbs:

- Low-density development
- Predominantly single-family residential use
- Separation of retail and commercial uses (malls, big box stores)
- Automobile dependence
- Long distance commutes into the central city to work

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LITERATURE AND THE ENVIRONMENT: PASTORAL, PART 1

Suggestion for the presentation

Notes for slides:

Definitions:

- Pastoral is the fictionalised imitation of rural life, usually the life of an imaginary Golden Age, in which the loves of shepherds and shepherdesses play a prominent part. (Preminger, A., & Brogan, T.V.F. (eds.) (1993) *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton, New Jersey, Princeton University Press)
- A minor but important mode which, by convention, is concerned with the lives of shepherds. For the most part pastoral tends to be an idealisation of shepherd life, and, by so being, creates an image of a peaceful and uncorrupted existence. (Cuddon, J.A. (2013). *A Dictionary of Literary Terms and Literary Theory*. Fifth edition. Chichester, Wiley-Blackwell)

Modern use of the term

- 3 different ways:
- A historical form with a long tradition, with motifs that derive from certain early Greek and Roman poems about life in the country, and about the life of the shepherd in particular
- Any literature that describes the country with an implicit or explicit contrast to the urban
- A sceptical use of the term – pastoral is a simplified vision and thus an idealisation of the reality of life in the country (Gifford, T. (1999) *Pastoral*. New Critical Idiom. London, Routledge)

A very brief history

- Beginnings: Theocritus, ancient Greece, 3rd century BC – *Idylls*
- The most well-known early examples: Virgil, 1st century BC – *Eclogues*, *Georgics*
- It became very popular in the Renaissance (poetry and drama)
- Sir Philip Sidney, *Arcadia*
- Edmund Spenser, *The Shepherdes Calender*
- The pastoral was further modified in the 18th century, its main focus was the simplicity and innocence of country life

Main points

- Nostalgia for the past, a state of love and peace which has been lost
- Search for the simple life away from the court and town – away from corruption, intrigue, war etc.; emphasis on the contrast between the country and the court/town – contrast of peace and what threatens it
- Yearning for a lost innocence – when man existed in harmony with nature
- The myth of the Golden Age

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WORDSWORTH'S ECO LEGACY

Notes for teachers

The First Industrial Revolution

The First Industrial Revolution was a period of global transition of human economy towards more efficient and stable manufacturing processes. It started in Britain during the period from around 1760 to about 1820–1840. This transition included going from hand production methods to machines; new chemical manufacturing and iron production processes; the increasing use of water power and steam power; the development of machine tools; and the rise of the mechanized factory system. Output greatly increased, and a result was an unprecedented rise in population and in the rate of population growth. The textile industry was the first to use modern production methods, and textiles became the dominant industry in terms of employment, value of output, and capital invested. The Industrial Revolution influenced in some way almost every aspect of daily life. Before this period, most households made their living farming and lived primarily in small, rural communities. With the advent of factories during the 18th century, people began working for companies located in urban areas for the first time. Often the wages were low, and conditions were harsh. However, working for such businesses still paid a better living wage than farming.

Important inventions

- **Textiles** – mechanised cotton spinning powered by steam or water increased the output of a worker by a factor of around 500. The power loom increased the output of a worker by a factor of over 40. The cotton gin increased productivity of removing seed from cotton by a factor of 50. Large gains in productivity also occurred in spinning and weaving of wool and linen, but they were not as great as in cotton.
- **Steam power** – the efficiency of steam engines increased so that they used between one-fifth and one-tenth as much fuel. The adaptation of stationary steam engines to rotary motion made them suitable for industrial uses. The high-pressure engine had a high power-to-weight ratio, making it suitable for transportation. Steam power underwent a rapid expansion after 1800.
- **Iron making** – the substitution of coke for charcoal greatly lowered the fuel cost of pig iron and wrought iron production. Using coke also allowed larger blast furnaces, resulting in economies of scale. The steam engine began being used to power blast air (indirectly by pumping water to a water wheel) in the 1750s, enabling a large increase in iron production by overcoming the limitation of water power. The cast iron blowing cylinder was first used in 1760. It was later improved by making it double acting, which allowed higher blast furnace temperatures. The puddling process produced a structural grade iron at a lower cost than the finery forge. The rolling mill was fifteen times faster than hammering wrought iron.

Developed in 1828, hot blast greatly increased fuel efficiency in iron production in the following decades.

- **Invention of machine tools** – the first machine tools were invented included the screw-cutting lathe, the cylinder boring machine, and the milling machine. Machine tools made the economical manufacture of precision metal parts possible, although it took several decades to develop effective techniques.

Romanticism

Romanticism was an artistic and intellectual movement that ran from the late eighteenth century through the nineteenth century. It emerged as a reaction to Classicism, which was an artistic movement popular during the 18th century. The 18th century is often nicknamed as “The Age of Reason” or the enlightenment era because it was a time of preferring scientific exploration of the world around us through experience, experiments, philosophising and theorizing about it. Rationalism was dominant over emotions and religion and spirituality were renounced as unreasonable and mythical. It was also tied with technological development and industrialisation. In contrast, Romanticism is presented as the “Age of Emotion”. The Romantic artists and writers recognized the negative effects of industrialisation on nature as well as society and human relationships. It was inspired by the philosophy of Kant and Rousseau, who believed in some kind of transcendental knowledge, which cannot be known through reason, or not only through it, but through reconnecting with our spirituality and the nature. The artists, with their ideas, felt misunderstood in the society and perceived themselves as social outcasts rebelling against the current customs and tendencies in the society, which they thought to be corrupt. They focused on the exploration of emotions and individuals’ perception of reality. Just like they were unwilling to accept the social conventions, they rebelled against the writing conventions as well and experimented with writing forms.

In Britain, the fathers of Romanticism are considered to be William Wordsworth and Samuel Taylor Coleridge, who published a collection of their poems called *The Lyrical Ballads*. In an introduction to it, they presented what they believed to be the principles of Romanticism. Some other famous British Romanticists were William Blake, Robert Burns, Lord Gordon Byron, Percy Bysshe Shelley, Mary Shelley, John Keats, Lord Alfred Tennyson, or Robert Browning.

Basic principles

- **HEROES:** Just like the writers viewed themselves, their characters were very similar, social outcasts, rebels, titans, lonely and misunderstood figures who perceived themselves as prophets. They had a strong desire for personal freedom, independence, beauty, and peace of soul. Often, they were exceptional people put in exceptional situations, who found solace in spirituality (especially pagan religions) and nature.
- **MOOD:** Romantic stories are usually sad, pessimistic, melancholic. They focus on the spontaneity of feelings and emphasize the importance of intuition and instincts.

- **CONFLICT:** the main conflict is usually between the main hero and the society, or internal conflict.
- **SETTING:** Romantic poets took inspiration in folklore and pagan religions. Often the stories are set in nature as a place where one can live close to the pantheistic God, far away from the vicious society. Another source of inspiration are exotic countries, distant lands which the British Empire occupied during the colonial era; settlements of primitive nations, or Oriental countries. They also idealized the past as better, more innocent time and hence set many stories in the previous centuries.
- **GENRES:** Again, the inspiration by folklore is most evident in the form of writing produced during the Romanticism era. Typical were poems, mostly ballads, sonnets, songs. New genres such as lyrical and philosophical drama evolved in this time. Another source of inspiration was mythology and legends and they incorporated many elements from various world mythologies in it.
- **LANGUAGE:** Romantic poetry should use the language of the common people and imitate its natural rhythms and melody. It used a lot of metaphors and symbols.
- **POETS:** they believed themselves to be prophets who only have access to the transcendental truths thanks to their different vision and perception of the world and thought it their duty to spread these truths to other people through their art and writing. They were the ones who possessed the key to the hidden mysteries of the heart.

William Wordsworth

Biography

Wordsworth was one of the most influential of England's Romantic poets.

William Wordsworth was born on 7th April 1770 at Cockermouth in the Lake District of northern England. He was the second of five children (three brothers and one sister Dorothy). Both Wordsworth's parents died before he was 15, and after that, he was sent, with his brothers, to live with his uncle in Penrith, he didn't get on with his uncle, he even contemplated suicide.

At Hawkshead Wordsworth received an excellent education in classics, literature, and mathematics, but the chief advantage to him there was the chance to fully enjoy the pleasures of living and playing outdoors. As a young man, he developed a love of nature, a theme reflected in many of his poems.

Wordsworth moved on at 17 to St. John's College, Cambridge. Repelled by the competitive pressures there, he elected to idle his way through the university, persuaded that he "was not for that hour, nor for that place."

He spent a summer holiday on a walking tour in Switzerland and France. He became an enthusiast for the ideals of the French Revolution.

After finishing school, he returned in 1791 to France where he fell in love with a Frenchwoman, Annette Vallon. But before their child was born in December 1792, Wordsworth had to return to

England and was cut off there by the outbreak of war between England and France. He was not to see his daughter Caroline until she was nine.

The three or four years that followed his return to England were the darkest of Wordsworth's life. Unprepared for any profession, he lived in London in the company of radicals. This dark period ended in 1795, when he met with his beloved sister Dorothy —the two were never again to live apart—and their move in 1797 to Alfoxden House, near Bristol.

The most creative period of his life was called the Great decade and lasted from 1797 to 1808. While living with Dorothy at Alfoxden House, Wordsworth became friends with a fellow poet, Samuel Taylor Coleridge. They formed a partnership that would change both poets' lives and alter the course of English poetry.

Living near the poet Samuel Taylor Coleridge, they collaborated on "Lyrical Ballads", published in 1798. This collection of poems, mostly by Wordsworth but with Coleridge contributing "The Rime of the Ancient Mariner", is generally taken to mark the beginning of the Romantic movement in English poetry.

In 1799, after a visit to Germany with Coleridge, Wordsworth and Dorothy settled at Dove Cottage in Grasmere in the Lake District. Coleridge lived nearby with his family. Wordsworth's most famous poem, 'I Wandered Lonely as a Cloud' was written at Dove Cottage in 1804.

In 1802, Wordsworth married a childhood friend, Mary Hutchinson. The next few years were personally difficult for Wordsworth. Two of his children died, his brother was drowned at sea and Dorothy suffered a mental breakdown. His political views underwent a transformation around the turn of the century, and he became increasingly conservative, disillusioned by events in France culminating in Napoleon Bonaparte taking power.

In 1813, Wordsworth moved from Grasmere to nearby Ambleside. Where he accepted the post of distributor of stamps for the county of Westmorland. He continued to write poetry, but it was never as great as his early works. After 1835, he wrote little more. In 1842, he was given a government pension and the following year became poet laureate. Wordsworth died on 23 April 1850 and was buried in Grasmere churchyard. His great autobiographical poem, 'The Prelude', which he had worked on since 1798, was published after his death.

Why is he important?

Firstly, William Wordsworth is known as the master of Romantic Poetry for his literary brilliance, depiction of emotions, personifying human life with nature, and propagation of a way of living that called everyone back to nature. It is this impact on Romanticism, which makes Wordsworth arguably the greatest poet of the Romantic Age.

Secondly, the influence he has had on his contemporaries and the future generation of romantic poets is immense. Almost all the great poets of the Romantic Age were either directly or indirectly influenced by Wordsworth's works, his way of thinking, and his level of artistry.

Works:

The most important work is *Lyrical ballads*. Coleridge collaborated in its publication. It contains 23 poems, 19 of which were written by Wordsworth. He stated that his primary purpose in terms of subject matter was to “select events and situations from everyday reality, and language understood by men.”

Another important work is “**Composed Upon Westminster Bridge**”. In it, the speaker appreciates the early morning peacefulness of his surroundings while resting on the Westminster Bridge, which industrial operations would later ruin during the day.

He also composed about 500 sonnets. He is regarded as one of English literature’s best sonneteers. *The Prelude* was composed between the years 1799 and 1805. It is a descriptive epic poem written in blank verse. The poet’s emotional growth is evaluated in this poem.

Ode: Intimations of Immortality - This poem discusses the author’s heavenly connection to nature and is regarded as Wordsworth’s best ode. The poem contrasts a kid’s strong relationship with the environment to that which is lost when the child gets older and loses his heavenly perspective. The narrator’s memories of the past, on the other hand, permit him to experience his connection with nature.

Daffodils is one of the masterpieces of English Romantic literature, describes the story of a poet walking around the countryside and encountering a field of lovely flowers.

“The World Is Too Much With Us”

It is a sonnet published in a book called *Poems, in Two Volumes* in 1807. The poem laments the withering connection between humankind and nature, blaming industrial society for replacing that connection with material pursuits. The title was given from the first line of the poem.

Since it is a sonnet, it has 14 lines, written in iambic pentameter.

The lyrical speaker is unidentified. No gender, name, or other identifying features are specified. Though it might be reasonable to assume that the speaker is Wordsworth himself, there’s simply not enough evidence in this poem to prove that’s the case.

In the first eight lines, the poem is spoken from the perspective of a collective “we”. In the final six, it’s spoken from the perspective of an “I”.

Historical context

The year of the poem’s publication, 1807, was a time of major social, political, and economic change for Great Britain and the world. In 1799, ten years after the French Revolution, Napoleon Bonaparte had seized power, and by 1803 had begun his march toward European domination. After a decade-long series of wars that ended with France’s defeat, Britain, which had financed and organized much of the resistance, emerged as the world’s leading power.

Internally, the First Industrial Revolution was firing the growth of British cities. Workers lost jobs to automation, slurry from steel foundries and offal from slaughterhouses polluted the rivers, and agricultural workers moved from the country to the cities. This new type of urban life is “the world” that Wordsworth’s speaker refers to in the poem, a new order that he or she seems to think is permanent.

Analysis

The plot: Angrily, the speaker accuses the modern age of having lost its connection to nature and to everything meaningful: “Getting and spending, we lay waste our powers: / Little we see in Nature that is ours; / We have given our hearts away, a sordid boon!” He says that even when the sea “bares her bosom to the moon” and the winds howl, humanity is still out of tune, and looks on uncaringly at the spectacle of the storm. The speaker wishes that he were a pagan raised according to a different vision of the world, so that, “standing on this pleasant lea,” he might see images of ancient gods rising from the waves, a sight that would cheer him greatly. He imagines “Proteus rising from the sea,” and Triton “blowing his wreathed horn.”

Vocabulary

Lay waste = An archaic expression that means to destroy completely.

Sordid Boom = ugly gift

Suckled = means breast-fed. More broadly, it means nurtured,

Creed outworn = “Creed” is a noun that refers to religious belief, and “outworn” means overused and outdated.

“Creed outworn,” therefore, refers to an old religious system that has no practical use in the present day.

Lea = means an open, grassy space

Forlorn = Deeply and inconsolably sad and lonely.

Proteus and Triton = are sea gods in the Greek pantheon.

“Wreathed” = means surrounded or encircled.

Form

Sonnets are fourteen-line poetic inventions written in iambic pentameter (five stressed and five unstressed syllables in an alternating pattern). There are several varieties of sonnets; “The world is too much with us” takes the form of a Petrarchan sonnet, modelled after the work of Petrarch, an Italian poet of the early Renaissance. A Petrarchan sonnet is divided into two parts, an octave (the first eight lines of the poem) and a sestet (the final six lines).

The rhyme scheme of a Petrarchan sonnet is somewhat variable; in this case, the octave follows a rhyme scheme of ABBAABBA, and the sestet follows a rhyme scheme of CDCDCD. In most Petrarchan sonnets, the octave proposes a question or an idea that the sestet answers, comments upon, or criticizes.

In this poem, the problem is expressed pretty clearly in the title: “The world is too much with us.” The octave explains that industrial society has killed humankind’s connection with nature. The sestet responds to the problem via the speaker’s individual perspective.

In this poem, that transition to the sestet and this personal perspective is clearly marked. In the middle of the ninth line, “Great God!” breaks the somewhat meandering description of the moonlit ocean.

Setting

- physical setting

By the end of the poem, it has become clear that the speaker does his or her speaking from a point in the natural world—specifically, a “pleasant lea,” or patch of grass, overlooking the ocean (in daydreaming about Greek paganism, the speaker pictures ocean gods). We also know that this is happening at night, as the poem’s first specific nature description is of a windless, moonlit scene.

- mental setting

“The world” from the opening line refers to urban, industrial society. We know this because the speaker specifies by explaining what goes on in that world: “Getting and spending.” This is a clear reference to economic activity, which, at the turn of the 19th century, would have occurred in the centre of economic activity: the city.

Themes

1. Nature, Materialism and Loss

The speaker describes humankind’s relationship with the natural world in terms of loss. That relationship once flourished, but now, due to the impacts of industrialisation on everyday life, humankind has lost the ability to appreciate, celebrate, and be soothed by nature. Notably, the poem does not suggest a way to regain what is lost. Rather, its tone is desperate, arguing that humankind’s original relationship with nature can never be revived.

2. The Individual vs Society

The poem explores how modernity has eroded not just people’s connection to nature, but also people’s sense of individual identity and agency. The poem subtly suggests that modern city life has led to a sort of uniformity of experience, and that individuals are powerless to resist society’s homogenizing effects.

3. Greek mythology

Proteus and Triton are gods in the Greek pantheon. Greek myths describe Proteus as a prophetic sea-god who would utter some truth to the person who could capture him, which was extremely difficult given his ability to shape-shift. Triton was a son of the main ocean god, Poseidon (some myths say Proteus was also a son of Poseidon, his first). He looked like a merman (part man, part fish), carried a trident, and blew a conch shell that could either calm or disturb the waters. These gods might actually represent the power of the individual. Proteus, with his ability to constantly change form, could stand for individual versatility. Triton, with his ability to lift waves by blowing his conch, might represent human strength. But having acknowledged the uselessness of the Greek tradition, the speaker regards these powers as pure fantasy.

[**↩ BACK TO THE LESSON PLAN**](#)

GOTHIC LITERATURE AND CULTURE

THREE SHORT STORIES BY E. A. POE

Activity 1: Some definitions and possible answers.

For advanced learners only (e.g., university level, or upper high-school level), you can introduce the concept of the **uncanny**, as well.

- *“Heimlich (homely)... becomes increasingly ambivalent, until finally it merges with its antonym unheimlich (unhomely). The uncanny (das Unheimlich, ‘the unhomely’) is in some way a form of the familiar (das Heimlich, ‘the homely’).*
- *The uncanny is something “undoubtedly related to what is frightening – to what arouses dread and horror [...] what excites fear in general”*
- *It is “in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression. [The uncanny is] something which ought to have remained hidden but has come to light”*

(Sigmund Freud, “The Uncanny”)

Gothic settings:

In a piece of Gothic writing, you can find a combination of some typical elements, such as:

- a ruined castle or house, which can be haunted,
- and, of course, such ruined buildings are scary, and are surrounded by a certain depressive state of mind, a melancholy,
- you can also see dungeons, underground passages, catacombs, spooky basements or attics,
- labyrinths, dark corridors,
- the protagonist often faces extreme landscapes, like misty mountains, dark forests, or wild storms, and so on,
- and, of course, you can also find magic, supernatural manifestations, horrifying (or terrifying) events or the threat of such happenings.

Gothic, uncanny elements to discuss based on the pictures:

- First of all, there is a setting. A favourite motif was that of **the churchyard**, or **the graveyard**, a place where people could meditate on life and death and feel close to their dead family members. Such settings **suggest human’s confrontation with infinite forces (for example, death, spirits, time).**

- To such places Gothic literature immediately links the presence of Ghosts, or spirits, and such creatures can represent something of the protagonist's experience that "will not die," that cannot be repressed or escape (especially guilt or regret).

The False Semblance of Death and the raising of the dead which are important traits of the uncanny/Gothic. The ambiguity of whether a character is alive or otherwise can create a deep sense of the uncanny. This is derived from our inability to accept death and the possible nothingness thereafter.

- There are specific settings which become great sites of horror: the **haunted houses or the monster houses**. The *unheimlich* place, according to Freud is a place which evokes a sense of déjà vu, a sense of repetition, as if recognizing that: 'this place is familiar to me, I've been here before.'
- Also, the greatest source of fear is when **inanimate objects become animated**, when the story's protagonist realizes that the house might have a personality, a soul, and this personality is quite evil, monstrous, either because the house is possessed by a ghost, or because the house reflects upon someone, who lives in it.
- Hidden chambers, a secret basement, twisting corridors, and secret passages can symbolize the hidden depths of the mind, unknown features of the psyche that are beyond rational control.

Consider Frankenstein's secret laboratory at the top of his house (Mary Shelley – "Frankenstein; or, the Modern Prometheus"). Also, a favourite horror device is that a character can be confined or trapped, such as being shackled to a floor or hidden away in some dark cell or cloister. This sense of there being *no way out* brings about a sense of claustrophobia.

The Double or Doppelgänger (German for "double-goer"): here I bring you a definition of the double by Frederick S. Frank: "a second self or alternate identity, sometimes a physical twin. The Doppelgänger in demonic form can be a reciprocal or lower bestial self or a Mr. Hyde. Gothic doppelgängers often haunt and threaten the rational psyche of the victim to whom they become attached" (*The First Gothics: A Critical Guide to the English Gothic Novel*. New York: Garland Publishing, 1987, 435).

- The double motif involves a comparison or contrast between two characters or sets of characters within a work to represent opposing forces in human nature. For example, Dr. Jekyll and his evil double Mr. Hyde are contrasted to represent the battle between the rational, intellectual self (Jekyll) and the irrational, bestial self (Hyde). The double motif suggests that humans are burdened with a dual nature, a soul forever divided.
- Double characters are often paired in common relationships, such as twins, siblings, husband/wife, parent/child, hero/villain, creator/creature, etc. We can also consider Frankenstein and his creature as doubles.

- The double (*the Doppelgänger*) then is the appearance of persons who have to be regarded as identical because they look alike. This can produce the uncanny as it can suggest the coming back to life, or possession of someone. The encounter of the protagonist with his double(s) brings about the sense of anxiety. The boundaries between the fictional and the real world become blurred. One's confrontation with his double is a confrontation with oneself which introduces a state of uneasiness and fear.

Monsters and the Fallen Man

- In Gothic stories the protagonist is often searching for forbidden knowledge or power which always leads the hero to a fall, and therefore we have to deal with themes such as corruption, or destruction, such as Satan's or Adam's fall.
- The archetype of the **mad scientist**, who tries to transcend human limitations through science, is a type of Satanic hero that is popular in Gothic literature (examples include Dr. Jekyll and Frankenstein).

Dreams/Visions: dreams or visions might reveal some terrible information to characters. The hidden knowledge of the universe and of human nature emerges through dreams because, when the person sleeps, reason sleeps, and the supernatural, unreasonable world can break through. Dreams in Gothic literature express the dark, unconscious depths of the psyche that are repressed by reason – truths that are too terrible to be comprehended by the conscious mind.

Madness / Madmen / Characters Who Question Their Own Sanity:

- Insanity represents another source of the uncanny. Poe's characters often suffer from some sort of illness, the origin of which is always inexplicable.
- Madness is a common theme in Gothic stories. It serves both to create suspense for the reader and to explore aspects of human nature that cannot be easily understood.

The Evil Eye

- A question arises here: why is the eye uncanny? The motif of the eye is associated to the fear of castration, in a symbolic sense of the word. The eye might have an evil power: it often generates the fear from a secret intention of doing harm.
- Freud claims that „the fear of damaging or losing one's eyes is a terrible source of anxiety especially in children. We are accustomed to say, too, that we will treasure a thing as the apple of our eye. Anxiety about one's eyes, the fear of going blind, is often enough a substitute for the dread of being castrated.” (see the *Sand Man*, the story written by E. T. A. Hoffman)
- Other organs can also be considered uncanny (e.g.: the heart)

Artificial Beings, Automaton

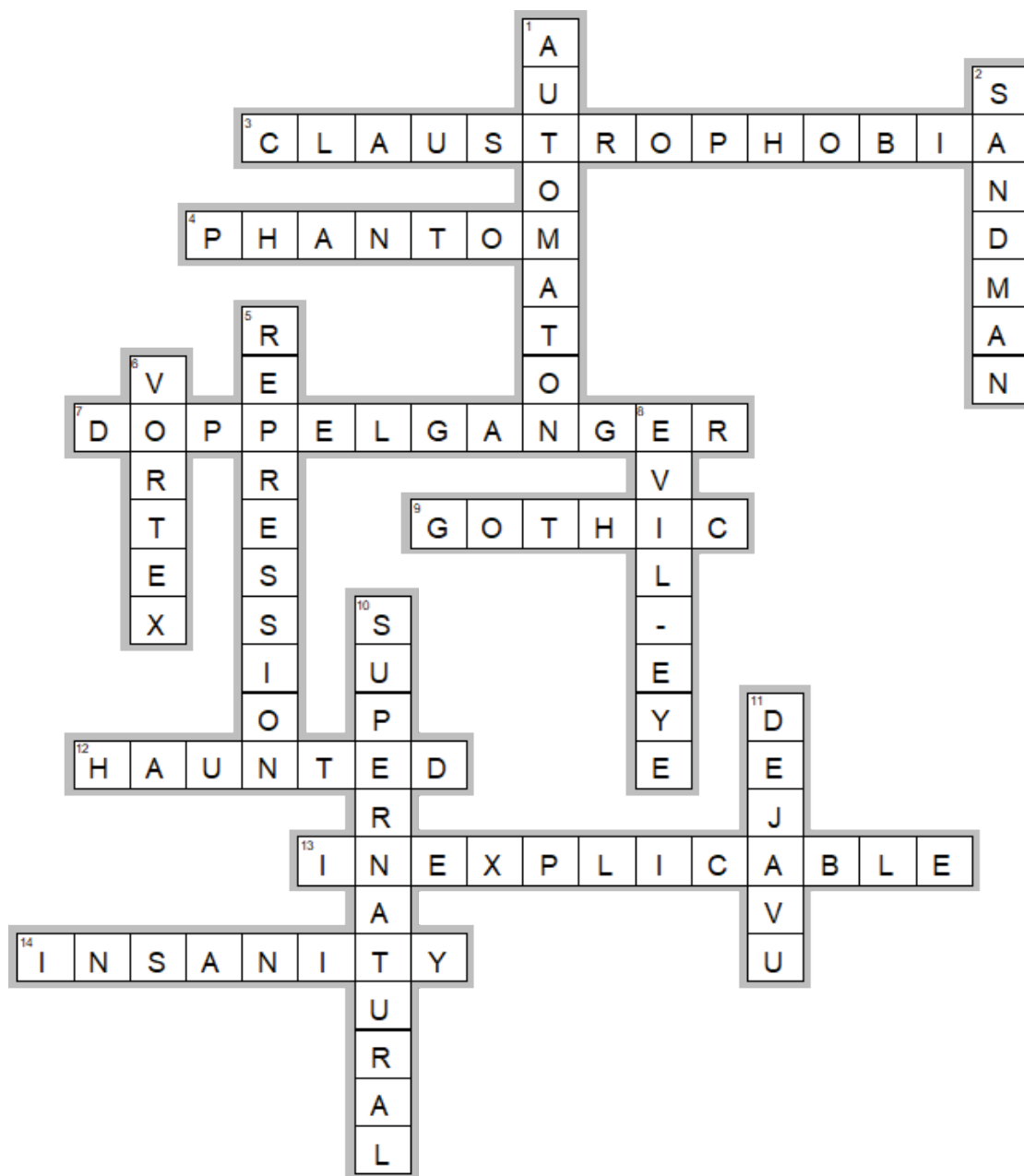
- Freud mentions that uncanny feelings are created when there is intellectual uncertainty whether an object is alive or not, and when an inanimate object becomes too much like an animate one.
- Why is the automaton such a great source of the uncanny? It might be because robots are so unnatural, that they are obviously artificial and this is how they create a sense of uneasiness in every human being. In late science fiction stories, the issue of the automaton, or the artificial human is strongly linked to the figure of the doppelganger, just look at the appearance of clones in such stories. Their very presence generates horror, since they seem to be perfect, they seem to be humans, while in reality they are not, they do not have a soul. Or, it could be that they bring about a great anxiety in the creator: what if the creation becomes better, more perfect than the creator? What if machines, artificial humans will substitute the real humans one day?

Being buried Alive

- Live burial is uncanny, unsettling, and terrifying because it refers to a forbidden action: the awakening of something or someone, who should have stayed dead. And it opens a forbidden boundary between two dimensions that should remain separated. Like the dead, memories of being in the womb are elements of the subconscious that ought to remain buried but in terms of live burial, they rise up and occupy a troubled space in the conscious mind. So the motif of live burial is a symbol of a forbidden relationship between the living and the dead. In many gothic writings the horror basically comes from the fact that the main character comes close to a corpse, or a dead body is revealed, suddenly showing the signs of life, movements, and so both the protagonist and reader becomes uncertain about the finality of death.
- Another source of horror could be the fear from being buried alive.
- The motif of being buried alive, the uncanny confusion of life and death have become truly gothic elements, and the most evident ones in Poe's short stories.

Activity 2: Reading, Interpreting, and Communication

Puzzle and Vocabulary



EclipseCrossword.com

Across

3. **CLAUSTROPHOBIA**—This is the fear of having no escape and being in closed or small spaces or rooms.
4. **PHANTOM**—Something apparently seen, heard, or sensed, but having no physical reality; a ghost or apparition.
7. **DOPPELGÄNGER**—This is a look-alike of a living person, sometimes portrayed as a paranormal phenomenon, and in some traditions as a harbinger of bad luck (e.g., Dr. Jekyll and Mr. Hyde, William Wilson, etc.)

9. **GOTHIC**—This is a genre or mode of literature that combines fiction, horror, death and Romanticism. Its origin is attributed to English author Horace Walpole, with his 1764 novel *The Castle of Otranto*.
12. **HAUNTED**—Frequented or visited by ghosts. A ____ house.
13. **INEXPLICABLE**—Something that is difficult or impossible to explain or account for, for example, a paranormal phenomenon (adj.)
14. **INSANITY**—This is a spectrum of behaviours characterized by certain abnormal mental or behavioural patterns. It may manifest as violations of societal norms, including a person becoming a danger to themselves or others. Many of E. A. Poe's characters suffer from this malady, and commit evil acts because of this.

Down

1. **AUTOMATON**—This is a term that is often used to describe self-operating moving machines, especially those that have been made to resemble human or animal actions.
2. **SANDMAN**—A character in fairy tales and folklore who makes children go to sleep by sprinkling (?) in their eyes. In E.T.A. Hoffman's story, according to the protagonist's nurse, he threw (?) in the eyes of children who wouldn't sleep, with the result of those eyes falling out and being collected by him, who then takes the eyes to his iron nest on the Moon, and uses them to feed his children.
5. **REPRESSION**—The rejection from consciousness of painful or disagreeable ideas, memories, feelings, or impulses.
6. **VORTEX**—A region in a fluid medium in which the flow is mostly rotating around an axis line, as in a whirlpool. When this image (a spinning, swirling whirlpool that cycles like water down a sink's drain) appears in literature and in films, it implies a loss of control and disorientation.
8. **EVIL-EYE**—This is a magical curse believed to be cast by a malevolent glare, usually given to a person when they are unaware. Many cultures believe that receiving this curse will cause misfortune or injury. According to Freud, the fear of this ugly organ is associated with the fear of castration.
10. **SUPERNATURAL**—This term is often used interchangeably with paranormal (it is used in connection with beings such as: angels, demons, ghosts, dragons, fairies, monsters, vampires)
11. **DEJAVU**—Those who have experienced this feeling describe it as an overwhelming sense of familiarity with something that shouldn't be familiar at all. In other words, it is the illusion of having previously experienced something which is actually being encountered for the first time.

↩ **BACK TO THE LESSON PLAN**

WHAT MAKES THEATRE

Teacher's Package

Information Sheet for Teachers

THE PLAY THAT GOES WRONG

2017 Broadway World Winner for Best New Play

2017 Broadway.com Winner Favourite New Play

2015 Olivier Award Winner for Best New Comedy

2015 Broadway World UK Winner for Best New Play

2014 WhatsOnStage Award Winner for Best New Comedy

The Cornley Polytechnic Drama Society are putting on a 1920s murder mystery, but as the title suggests, everything that can go wrong... does! The accident-prone thespians battle against all odds to make it through to their final curtain call, with hilarious consequences!

Source: The official website of the play

(<https://www.theplaythatgoeswrong.com/london/about>)

Source n°2: https://en.wikipedia.org/wiki/The_Play_That_Goes_Wrong

The Play That Goes Wrong by Henry Lewis, Jonathan Sayer, and Henry Shields of Mischief Theatre Company.

Plot

Before the play starts the audience see the backstage staff doing last-minute adjustments to the set, including trying to mend a broken mantelpiece, and to find a dog that has run off.

The fictitious Cornley Polytechnic Drama Society, fresh from such hits as *The Lion and The Wardrobe*, *Cat*, and *James and the Peach or James, Where's your Peach?*, has received a substantial bequest and is putting on a performance of *The Murder at Haversham Manor – a 1920s murder mystery play, similar to The Mousetrap*, which has the right number of parts for the members. During the production a plethora of disasters befall the cast, including doors sticking, props falling from the walls, and floors collapsing. Cast members are seen misplacing props, forgetting lines (in one scene, an actor repeats an earlier line of dialogue and causes the dialogue sequence triggered by that line to be repeated, ever more frenetically, several times), missing cues, breaking character, having to drink white spirit instead of whisky, mispronouncing words, stepping on fingers, being

hidden in a grandfather clock, and being manhandled off stage, with one cast member being knocked unconscious and her replacement (and the group technician) refusing to yield when she returns. The climax is a tribute to a scene in Buster Keaton's film *Steamboat Bill, Jr. (1928)*, when *virtually the whole of the remaining set collapses*.

Mischief Theatre Company have also written *Peter Pan Goes Wrong* which opened at London's Apollo Theatre in December 2015 and starred the original cast from *The Play That Goes Wrong*.

The Play That Goes Wrong has been translated and licensed for productions in over 30 other countries, namely China, Hungary, Poland, Spain, Greece, Israel, Scandinavia, France, Italy, Iceland, Brazil, Germany, Austria, Switzerland, Kosovo, Belgium, The Netherlands, Mexico, Argentina, Uruguay, Colombia, Chile, Turkey, New Zealand, Hong Kong, Singapore, Philippines, Puerto Rico, South Africa, Slovakia, Slovenia, South Korea, Taiwan, Portugal (UAU), Croatia, Russia, India (*Natak na Natak nu Natak* by Sharman Joshi Productions), ("Play that goes wrong" by Prathmesh Viveki), Cyprus and the Czech Republic.

Some adaptations:

Slovakia

- The **Slovak National Theatre** (*Slovenské národné divadlo*, SND) premiered the play on **November 8, 2019**, under the translated title "**Celé zle**" (which roughly means "All Wrong"). It was directed by **Michal Vajdička**. See more: <https://snd.sk/inscenacia/4125/cele-zle>
- The play has been repeatedly performed through 2025 (including in April, May, and June), often with **sold-out performances**, indicating continued popularity.
- It's a fully translated and adapted version of the original English play for Slovak-speaking audiences (snd.sk).

Czech Republic

- A notable Czech production was staged in **Brno**, at the **Municipal Theatre Brno** (*Městské divadlo Brno*) under the title "**A Play Gone Wrong**", in Czech. More information: <https://www.mdb.cz/en/performance/616-a-play-gone-wrong>
- Reviews indicate it was a high-quality local adaptation with full translation, staging, and comic timing tailored for Czech audiences (mdb.cz).

Poland

- A Polish-language production titled "**Premiera, która poszła nie tak**" (literally "A Premiere That Goes Wrong") premiered at the **Kraków VARIETE Theatre** on **3 February 2024**, directed by **Janusz Sztybel** under licence from Mischief Worldwide Ltd. More information:

<https://www.teatrvariete.pl/repertuar/spektakle/premiera-ktora-poszla-nie-tak>

- The Polish translation was done by **Krystyna Podleska** (though one source also mentions Elżbieta Woźniak involved in other regions, in this production it's Podleska)
- It has seen multiple runs through 2024 and into 2025, with performances through February, May, June, and scheduled autumn dates—often selling out.
- The show is a **replica-style production**, meaning its staging and design faithfully follow the West End original, as licensed

Hungary

- A Hungarian adaptation titled ***Ma este megbukunk*** (literally “*We’ll Fail Tonight*”) premiered on **27 Sept 2015 at Centrál Theatre**. It was produced in collaboration with Mischief Worldwide Ltd. and licensed accordingly. More information: https://www.centralszinhaz.hu/eloadasok/ma_este_megbukunk
- The production was translated by **Baráthy György** and directed by **Mark Bell**.
- The staging stayed true to the licensed style of the original West End production, incorporating elements like physical comedy, precise stagecraft, and cascading onstage mishaps

The Play that Goes Wrong performing at The Royal Variety Performance 2015

(<https://www.youtube.com/watch/DOWO4gq-whg>)

Transcription

Characters:

Chris Bean, *director*

Charles Haversham, *deceased*

Thomas Colley Moore, *Charles’ old school friend*

Perkins, *Charles’ butler*

Cecil Haversham, *Charles’ brother*

Florence Colley Moore, *Charles’ fiancée and Thomas’ sister*

Inspector Carter, *an esteemed local inspector*

[Noises of last-minute stage preparation.]

[Stagehands: – Just leave. – Just keep. – We don’t have time.]

[Chris] – Good evening, Ladies and... Gentlemen! Please, allow me to introduce myself. I am Chris Bean, the director of the Cornley Polytechnic Drama Society and I’m delighted to be presenting to you this evening an extract from the *Murder at Haversham Manor*, my directorial debut. We are... we are thrilled to be presenting this piece because, as you can see, we have managed to secure a

much larger budget than usual. So, we will certainly be able to outshine our rather underfunded 2014 production of Roald Dahl's classic *James and the Peach*. Or last Christmas's *The Lion and the Wardrobe*. Or, indeed, our summer musical *Cat*. Anyway, onto the main event, so without any further ado, Ladies and Gentlemen, please, put your hands together for... not yet... for the *Murder at Haversham Manor*.

[Applause] [Music] [Laughter]

[Florence] – Charles.

[Thomas] – Florence, I'm sorry you have to see him like this.

[Florence] – My fiancé. Are you sure he's dead, Thomas?

[Perkins] – I'll take his pulse.

[Thomas] – Charles's gone. What a horror!

[Perkins] – There's no question he's passed away.

[Thomas] – I'm dumbfounded he was in his righteous reign an hour ago.

[Perkins] – But who on earth would want to murder him? He was so kind, so generous, a true philanthropist.

[Florence] – We must telephone the police, Perkins.

[Thomas] – Inspector Carter's already on his way. Although, I imagine, it must be difficult to get here in this snowstorm.

[Cecil] – Where is he? [Applause] Eh, and my brother dead? It can't be. He always tried to hide it but his depression must have finally have overcome him. I believe it was suicide.

[Perkins] – It's true his smile was often merely a façade. But now... But Mr. Haversham, do you think there might have been someone with the means of motivation to kill Charles?

[Cecil] – Nonsense. [Exaggerated silly move. Repeats the move. Eye contact with the audience. Applause] It's nonsense. It was suicide.

[Thomas] – There's no need to squabble, we're sure to get to the bottom of this now that the inspector has arrived. [Laughter. Applause. Closes and reopens the door.] We are sure to get to the bottom of this now that the inspector has arrived.

[Inspector] – What a terrible snowstorm. I'm inspector Carter. This must be Charles Haversham. Take the body upstairs, I'd like it to be examined.

[Perkins] – Yes, inspector.

[Thomas] – Are there any ideas as to the cause of death, inspector.

[Inspector] – It could be a number of things: strangulation, suffocation, poison. Before fully examining the body, I wouldn't like to say.

[Florence] – How could someone do it?

[Inspector] – Try not to think about it, Miss Colley Moore. As soon as I finished up...up...stairs, I'll speak to everyone individually and then you can get some space to calm your nerves.

[Applause] [Laughter]

[Florence –] Thank you, inspector, this is all more than I can bear.

[Inspector] – I shall return presently as soon as I finished examining the body.

[Applause]

[Cecil] – Well,...

[Interlude of the corpse leaving the scene]

[Cecil] – Thank God, they've all gone.

[Florence] – Oh, Cecil, I can't bear. I can't take it a moment longer. If they find out about our affair, we'll be suspects.

[Laughter]

[Cecil] – What's the matter, Florence? Calm down. Stop shouting.

[Laughter]

[Thomas] – She's having one of her episodes. Snap out of it, you're hysterical.

[Inspector] – Miss Colley Moore, where are you going?

[Thomas] – Come back here this instant. [Laughter] She's run off. [To Cecil] I'll take her back. You'll stay here, Cecil. I dare say the inspector will have some questions for you. You were Charles's brother after all.

[Cecil] – Well, do you have any questions for me, inspector?

[Inspector] – Yes, yes. You and your brother did you get along well?

[Cecil] – Up and down. There was rather more strain on our relationship when father died, and it was certainly no secret that our father cared for Charlie more than myself.

[Inspector] – I see. Is it your father in the portrait, is it not?

[Cecil] – It is.

[Laughter]

[Inspector] – He looks the spit of Charles, doesn't he?

[Cecil] – He did ever since he was quite young, yes.

[Inspector] – You were the junior by four years.

[Cecil] – Almost four. And didn't I know it, Charles would patronise and embarrass me throughout

my entire childhood. [Laughter] He was always the best and father always took his side. He got it in his own way. Is that a brother?

[Inspector] – It sounds far from the ideal brother. In fact, it sounds like you hated one another.

[Cecil] – I shan't lie, inspector. My brother and I never truly saw...aye [Laughter]... but if you're suggesting I had something to do with this murder, then you're mistaken.

[Inspector] – I see. It's a dark night, said you...

[Cecil] – Inspector,...

[Inspector] – ...you can barely even make out the trees.

[Laughter] [They all speak at the same time.]

[Cecil] – What are you saying, inspector?

[Inspector] – I'm saying tonight could be the perfect night for you to murder your brother.

[Cecil] – Well, we had our differences...

[They all speak at the same time.] [Applause]

[Cecil] – Well, bravo, inspector.

[Opera singer] – Oh, my god.

[Cecil] – Well, bravo, inspector. You found out about Florence and I but it proves nothing. We had nothing to do with Charlie's murder. But do you really think that we killed him?

[Inspector] – Perhaps but for now at least we're one step closer to solving the murder at Haversham Manor.

[Cecil] – No.

[Inspector] – No.

[Music] [Applause]

Question Sheet for *The Play That Goes Wrong* scene (teacher's version with answer key)

I. Who greets the audience?

The director himself (=Chris Bean).

(Further information: he is the head of the fictitious theatre company called *The Cornley Polytechnic Drama Society*, and he will also play the role of the Inspector.)

II. What is the title and the genre of the play that they want to perform?

1. Title: *The Murder at Haversham Manor*
2. Genre: a mystery play (a thrilling whodunit; a thrill)

III. Why is it a special performance?

1. It's the first production of Chris as the head of the drama society.
2. They managed to secure a larger budget than usual. So, they will certainly be able to outshine their rather underfunded previous performances. (The titles he mentions: Roald Dahl: James and the Peach; The Lion and the Wardrobe; Cat)

IV. Who are the characters? (What is the relationship between them?)

1. **The Corpse/The Dead** (=Charles Haversham): fiancé of the Young woman in red, murdered on the day of their engagement.
2. **Young woman in red** (=Florence Colley Moore): Charles Haversham's fiancée but loves Cecil Haversham, Charles's brother; Thomas Colley Moore's sister.
3. **The Bulky/Fat Guy** (=Thomas Colley Moore): Charles's old schoolfriend; Florence Colley Moore's brother.
4. **The Butler** (=Perkins): Charles's butler.
5. **Young Man in striped suit** (=Cecil Haversham): Charles's brother; having a love affair with Florence Colley Moore.
6. **The Inspector** (=Inspector Carter): an esteemed local inspector.

Extra question: Can you characterise them briefly?

1. Charles: young, wealthy, wearing a vintage smoking jacket; kind, generous
2. Florence: young, pretty, wearing a sleeveless red robe; her hairstyle is from the 1920s
3. Thomas: young, with a beard, overweight, wearing golf knickers
4. Perkins: middle-aged, wearing short trousers, socks with a UK-flag pattern; always ready to help
5. Cecil: young, astonished by being on stage, often communicates directly with the audience,
6. Inspector: experienced, respected

V. What synonyms do they use for 'he is dead'?

1: He is gone. 2: He passed away.

VI. How does Perkins, the butler check if Charles Haversham is surely dead?

He takes his pulse.

VII. What are the two words that Perkins, the butler cannot say or pronounce properly?

1: philanthropist [fɪlən'θrɒpɪst]: a person who loves and help people in need; syn. *humanitarian*.

2: façade (from French *façade*) [fə'seɪd]: 1. the front of a building; 2. (here) a false, superficial or artificial appearance or effect.

VIII. What does Cecil Haversham say of how his brother must have died?

Charles must have committed suicide. ("He always tried to hide it but the pressure must have finally overcome him.")

IX. What other causes of death does the Inspector mention?

1: strangulation; 2: suffocation; 3: poison

X. What words does Florence use to say “this is way too much” for her?

- 1: “This is all more than I can bear”.
- 2: “I can’t bear”.
- 3: “I can’t take it any moment longer”.

XI. What do the other characters say when Florence experiences long moments of faintness?

- 1: Calm down. Stop shouting.
- 2: She’s having one of her episodes. (=She has fainted again.)
- 3: Snap out of it. (=Stop behaving in this negative way. Force yourself to stop feeling upset.)
- 4: Come back here this instant.
- 5: She’s run off.

XII. What does Cecil Haversham complain about in connection with his elder brother?

- 1: There was more quarrel between them since their father died.
- 2: Charles always patronised and embarrassed him.

XIII. Find the exact words they use in the scene:

- to) kill = to) murder
- happy = delighted
- a short part of a play/book = an extract
- the first production of a director or of any artists = a debut (dayboo)
- to) feel excited or pleased = to) thrill (about sg.)
- to) be better than someone = to) outshine (=to surpass, to outdo sy.)
- A phrase to say you return to the main topic of a speech after a short detour = ... but on to the main of it...
- A phrase to say one has no more very important things to say = ...without any further ado...
- to) applaud sg. = to) put one’s hands together for sg.
- an engaged man = a fiancé (an engaged woman=fiancée)
- to) resolve sg, to) find out sg, to) fully understand sg. = to) get to the bottom of sg.
- a blizzard = a snow storm
- to) relax and become peaceful again = to) calm one’s nerves (=to settle one’s nerves)
- very soon = presently
- a love relationship = an affair (to have an affair with sy.)
- She has fainted again. = She is having one of her **episodes**.
- Stop being upset. = Snap out of it.
- right now = this instant
- to) be on good terms with sg. = to) get along well with sy.
- a stream of forceful speech (between the brothers) = a strain
- a perfect likeness; when sy. looks exactly the same as sy. (e.g. a son and a father) = a spit of (his father)
- a younger (brother) = to) be the junior (by 4 years)

- to) make a hint = to) suggest
- not to be right = to) be mistaken
- to) see the shape of sg. = to) make out sg.
- to) give evidence = to) prove

OR (depending on the group's language level):

Find the sentences where the words on the right can be heard.

XIV. Game between individuals (or pairs or groups):

List as many items of the setting as you can (remember).

a door, a large window, a carpet, a (red velvet) curtain, walls, wallpaper, a portrait (of a dog), a fireplace (with a mantelpiece), a barometer, a chaise longue, a heraldic shield.

STAGE PRESENCE TIPS

WHEN YOU ARE ON STAGE

Do not forget the audience and your acting partners

- The audience is also your acting partner and you interact with them.
- Make sure they can see, hear and understand you.
- You are one team on the stage. Help your acting partners.

Act with the voice AND the body

- It is not enough to memorize your lines: create your character.
- What kind of character do you want to show to the audience?
- How does your character stand, walk, interact, gesture, speak?
- Be aware of your diction, articulation and volume.

Stay in character

- Be one with your character for the whole time of the performance.
- Even if you forget your lines or get horrible stage fright, do not panic but stay in character.
- If you are always in character the audience will not notice any mistakes.

You are ALWAYS visible

- A very simple rule: if you can see the audience, they can see you.
- Never assume that you can chit-chat, monkey around, make unnecessary moves or break character when you are not a central character in a scene.

Enjoy it. Have fun.

Infographic created by
Krisztina Káló

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COMMEDIA DELL'ARTE

Activity 2: Commedia dell'Arte – A Historical Overview (Answer Key)

1	In which country and city was commedia dell'arte born?	Italy, Venice
2	When was it born?	1600s
3	What are the two parts that formed it, referred to as „palace and street“?	literary societies and street performers
4	What did the characters represent?	everybody in society (it was a popular theatre)
5	What is its importance?	It has given the roots and the grammar of European theatre.
6	What other functions did the actors have beside playing on stage?	authors, editors, performers
7	How were the troupes run?	very democratically;
8	What two new features did the troupes introduce?	everybody got paid; the first time that women were seen on stage
9	What was a key interest for this theatre?	the relationship with the audience; the audience had to understand the structure of a play
10	What was the maximum length of a scene?	3 minutes
11	What are the lazzi?	comic business
12	What are their two basic types?	verbal or physical
13	What are their function in a play?	interrupted the action of a scene; took it off in another direction, then brought it firmly back to the backbone of the story
14	Where can we see the influence of the commedia dell'arte? Identify 3 or 4 of them.	in every style of theatre e.g., Shakespeare: A Midsummer Night's Dream; The Merchant of Venice. in Restoration theatre; melodrama; Chaplain; sitcoms; Lion King

Explain the following theatrical terms:

A scenario = a rough outline of a performance, often just a summary of the situation, main events, and order of entrances/exits. In commedia, scenarios guided actors but left space for improvisation.

A plot = the sequence of events that make up the story. In commedia, plots were usually simple (love triangles, mistaken identities, tricks, etc.).

A setting = where and when the action takes place (e.g., a town square, a noble's house).

A character = the role played by an actor (e.g., Harlequin, Pantalone, Colombina). In commedia, characters were stock types with set personalities, costumes, and masks.

A play script = a full written text of the performance (dialogue, stage directions). Commedia dell'arte didn't use full scripts—only scenarios and improvisation.

An improvisation = when actors invent dialogue, action, or jokes spontaneously, based on the situation and their character's traits. This was central to commedia.

An entrance = the moment an actor comes onto the stage, often with a gesture, line, or physical routine to introduce themselves.

An exit = the moment an actor leaves the stage, sometimes with a flourish, gag, or comic bit.

Lazzi = rehearsed comic routines, physical gags, or bits of business (e.g., tripping over a chair, pretending to fight, juggling), inserted into performances whenever needed to entertain.

Comedic/comic devices = techniques used to create humour, such as exaggeration, wordplay, slapstick, misunderstandings, reversals, or satire.

Gromolot (or Grammelot) = a nonsense “language” made of gibberish sounds, rhythm, and tone to mimic real speech. It let actors communicate across language barriers and rely on gesture and intonation for humour.

CHARACTERS of *commedia dell'arte*

The Masters (Vecchi – “the Old Ones”)

- **Pantalone (The Old Merchant / The Miser)** – A wealthy, greedy old man. Loves money and tries to control his daughter's marriage. Often foolishly lustful.
- **The Doctor (Il Dottore)** – A pompous know-it-all (usually a lawyer or professor). Loves to show off his “learning,” but often spouts nonsense.
- **The Captain (Il Capitano)** – A braggart soldier who boasts of bravery and conquests but is actually cowardly.

The Servants (Zanni – clever or foolish helpers)

- **Harlequin (Arlecchino)** – The comic trickster. Agile, playful, hungry, and mischievous. Wears a patched (later diamond-patterned) costume.
- **Brighella** – A cunning and scheming servant, more serious and sly than Harlequin. Often runs taverns or kitchens.
- **Pulcinella** – A hunchbacked, crafty, sometimes grumpy servant with a squeaky voice. (Later evolves into Punch in “Punch and Judy.”)

- **Colombina (The Maid / The Clever Servant)** – Witty, resourceful, and charming. Often Harlequin's partner. Helps her mistress in love intrigues.
- **Zanni** (general type) – The lowly servant; can be simple, foolish, or clever, depending on the play.

The Lovers (Innamorati)

- **The Lovers (Isabella, Flavio, etc.)** – Young, beautiful, and hopelessly in love. Speak in flowery, poetic language. They don't wear masks, unlike most others.

Others

- **Scaramouche** – A boastful rogue, often a mix of The Captain and a cunning servant.
- **Pedrolino (later Pierrot)** – A gentle, dreamy servant, usually dressed in white with a sad, naive personality.
- **La Ruffiana (The Old Woman / The Procuress)** – A meddling older woman, gossiping and plotting, sometimes helping or hindering the lovers.

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COORDINATION AND SUBORDINATION

THREE POEMS BY ROBERT FROST

Notes on Robert Frost:

Robert Frost (1874-1963) was one of the greatest American poets of the 20th century and much of his poetry was inspired by the landscape around him. The concept of a right choice and uncertain outcomes in “The Road Not Taken” (1915) make this poem very popular among its readers. Frost wrote this poem for his friend Edward Thomas as a joke since Thomas was indecisive which road to take when these two went for walk. Its theme and unpredictable depiction of feelings make it one of the most read and favourite poems written by Robert Frost.

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IMPLEMENTING POETRY IN ELT: SENTENCE TYPES AND DISCOURSE FUNCTIONS, PART 1 "THE MYSTERY CAT" BY T. S. ELIOT

Notes on T. S. Eliot:

T. S. Eliot (1888–1965), born in 1888, one of the greatest poets of the twentieth century, was awarded the Nobel Prize for literature in 1948. His best-known poems are *The Waste Land*, *Ash Wednesday* and *Four Quartets*. His poem *The Mystery Cat* written in 1939 is from his collection *Old Possum's Book of Practical Cats* and describes a criminal who is surprisingly, a cat.

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