

ART & CULTURE AT YOUR FINGERTIPS

Fostering Students' Interdisciplinary
Competence through the Action-Oriented
approach and Collaborative Online
International Learning

Eva Skopečková, Klára Lancová (eds.)



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Fostering Students' Interdisciplinary Competence through the Action-Oriented Approach and Collaborative Online International Learning



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Introduction

The international FOSTIN project (*Fostering Students' Interdisciplinary Competence through the Action-Oriented approach and Collaborative Online International Learning*) responds to the current need to incorporate interdisciplinary learning in education to prepare high school and university students for real life and broaden their understanding of the world. It aims to provide teachers with learning materials with interdisciplinary content so that the teachers would not see time constraints and lack of resources as major challenges, and would have resources of high quality ready to be used. One of the outcomes of the project are four thematically distinct teaching handbooks that can also be used as coursebooks. The four thematic areas cover art and culture, history, civic education and literature.

The *Art and Culture Coursebook* offers a collection of 25 lesson plans designed for advanced students (B2+ level) at higher secondary or undergraduate level. It brings together the work of eight authors from four different countries (Czechia, Slovakia, Hungary, Romania) and different educational institutions (secondary schools and universities), which results in a welcome variety of ideas and perspectives.

The lesson plans, designed primarily for online 45-minute sessions, explore artistic topics ranging from literature and mythology (e.g. the myth of the Minotaur, early English poetry, science fiction), to painting (e.g. E. Munch's *The Scream*), music (e.g. the genres of ballad and blues), film adaptation (e.g. *The Hours*), film (e.g. K. Deák's short film *Sing*) and architecture (e.g. the forms and functions of buildings). As such, they are a creative resource that draws on a hands-on approach. It supports experiential, reflective, and culturally engaged learning. Most importantly, it helps students build a meaningful relationship with art and culture in its many forms and shapes. As to our intended audience, the coursebook is equally aimed at teachers and students who can share engagement with the lesson plan.

The introduction to each lesson plan outlines the topic, a problem task, and comments on prior preparation and interdisciplinarity. It is followed by three to four detailed activities, each including learning objectives, recommended timing and aids, tips for in-person teaching, discussion prompts, and step-by-step instructions. The lesson plans typically conclude with a follow-up assignment, a list of sources and links to relevant materials, a reflection and, in some cases, worksheets. All lesson plans are highly practical, allowing teachers to pick a plan and use it (or adapt it) the very next day.

The lesson plans are organised into five larger thematic units that are ordered in the following manner:

1. The Art of the Film World (**Ottília Veres** with **Tünde Bodoni-Dombi** on cinematography from different genre perspectives and **Iuliana Borbely** on film adaptations)
2. The Art of Painting (**L'ubica Durcová** on great paintings)
3. The Art of Mythology and of the Unreal (**Bökös Borbála** on the fantasy and utopian worlds in literature and **Ottília Veres** on reflections of mythological characters in modern literature)
4. The Art of Music and Poetry (**Titus Pop** on music in poetry and **Titus Pop** with **Laszloffy Zsolt** on musical genres)
5. The Art of Building (**Klára Lancová** on lived-in architecture)

The added value that the coursebook offers lies mainly in its conjoining of interdisciplinarity, international cooperation, engagement of different tiers of the educational system and

its flexibility of format that focuses primarily on the online environment but can easily be adapted for in-person teaching.

One of the collection's greatest strengths lies in its focus on student collaboration and critical thinking. Many activities are discussion-based and encourage learners to listen to each other, express their views, compare concepts, and consider alternative perspectives. In addition, the lesson plans often touch on the affective domain – prompting students to reflect on the emotions elicited by a painting or a piece of writing. Another valuable feature is the emphasis on learning through direct interaction with cultural artefacts, often resulting in creative tasks such as writing a scene from a film or constructing an imaginary dwelling. This supports not only the development of intercultural competence but also a broader appreciation for the arts. Methodologically speaking, the lesson plans frequently employ discovery-based techniques. In some of them, there is another notable feature – a connection with the present, for example, when exploring the theme of vanity in Augustan poetry and contemporary popular music.

As it is a teaching handbook by definition, teachers can choose by disciplines, topic/key vocabulary or classroom interaction patterns. The publication maintains coherence through a unified structure: each plan follows the same table-like format, making it easy for teachers to navigate and implement. The lesson plans themselves are adaptable and replicable. Teachers can tailor them to different timeframes, student levels, or teaching contexts. The supplementary materials typically include worksheets or PowerPoint slides. Moreover, the standard suggested timings of 45 minutes per lesson are tentative and can be easily shortened or extended based on the immediate classroom needs.

The content of the individual lesson plans is solely the work and responsibility of the respective authors, whose academic and pedagogical autonomy was fully respected in the editorial process. All materials are subject to copyright, where either duly cited or removed and referred to by using appropriate links and references, e.g., in the case of presentation support in four lessons on great paintings.

We sincerely hope this coursebook helps create classroom moments of enlightenment, aesthetic and intellectual depth, and emotional and creative freedom for teachers and students alike.

The editors
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Contributors

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Bökös Borbála is a Lecturer at the **Partium Christian University of Oradea, Romania**. She teaches nineteenth- and twentieth-century American literature, American cinema, as well as Studies in intermediality, translation and consecutive interpreting techniques. She is the author of *Intermediality and Narrative Identity in Paul Auster's Oeuvre*, *Border Crossings in Science Fiction* and has published several articles on various topics in conference proceedings as well as in national and international journals. She is a member of the organising committee of the ELLE international conference (English Language and Literatures in English) and the organiser of the Networks international conference held annually at the Partium Christian University.

Iuliana Borbely is a senior lecturer in English language and literature and head of the Department for Teacher Training at **Partium Christian University of Oradea, Romania**. She holds a PhD in Philology from the West University of Timisoara. She authored *Reading and Watching Jane Austen: Sense and Sensibility and Pride and Prejudice*. She teaches Writing courses, English Morphology, Syntax, and English Teaching Methodology. In addition to being the Head of the Teacher Training Department, she coordinates the group of English teacher trainees. Her research interests also include translation studies with special focus on audio-visual translation based on her experience as a dubbing translator from English to Hungarian. She is a member of ESSE (European Society for the Study of English) and RSEAS (Romanian Society for English and American Studies).

Lubica Durcová has been teaching English for 15 years and Civics and Arts in English at Gymnázium Myjava, Slovakia, for 10 years. She has also successfully participated in the Comenius and Erasmus projects in the school. She contributes to the school magazine and organises various activities and excursions for bilingual students. She has also taken part in Comenius projects for individual teachers' education. Lubica organises excursions for students to English-speaking countries: England, Scotland or Ireland.

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Titus Pop is a Senior Lecturer at the Department of Languages and Literature at the **Partium Christian University of Oradea, Romania**. He is the author of *Imaginary Everyman's Land: The Plea for a Hybrid Identity in S. Rushdie's Discourse*, *Cultural and Linguistic Hybridity in Postcolonial Text*, *Reading/E-Reading Modern English literature* and of several articles on language, literature and culture. He holds a PhD in Philology from the West University of Timisoara. He is a member of ESSE (European Society for the Study of English), RSEAS and RAAS. His research areas are English Literature, Postcolonial Studies and Cultural Studies. He teaches British Literature, British Culture and Civilisation, British and American Pop Culture, British and American Press, Discourse Analysis, Grammar, Phonetics and Phonology and Lexicology.

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Ottília Veres is Senior Lecturer at the Department of Languages and Literature, **Partium Christian University of Oradea, Romania**. She graduated from the Institute of English and American Studies, University of Debrecen (Hungary) in 2004. She earned her PhD degree from the University of Debrecen in 2017. Her dissertation analysed the questions of colonial intersubjectivity and mythical subtexts in Nobel laureate J. M. Coetzee's early fiction. Her field of research focuses on theories of intersubjectivity and myth criticism. She has published scholarly papers on Coetzee, Beckett, and contemporary adaptations of Greek and Roman myths in Hungary, Romania, Poland, and the UK. She teaches British Literature and Myths and Literature.

Laszloffy Zsolt is an Associate Professor at the **Partium Christian University of Oradea, Romania** and the Conductor of the Oradea Philharmonic Choir. He is the author of the books *Back to the Origins 2.0*, *Symmetry First* and *The Musicality of the Style* and of many articles on music criticism. He holds a PhD in Arts and Composition from Liszt Ferencz Music Academy, Budapest. He has conducted and arranged music at various performances, including classical and modern British and American music recitals. His research area is Musical Symmetry and Composition, and he teaches Musical Pedagogy, Canto, Composition, Theatre and Music, and Modal Harmony.

Thematic Unit 1:

THE ART OF THE FILM WORLD

Authors:

Ottília Veres, Tünde Bodoni-Dombi, Iuliana Borbely



Session n. 1 of 3	
Time	45 mins
Topic of the session	FILM and CINEMATOGRAPHY
Problem task	<p><i>Sing</i> is an Academy Award-winning Hungarian short film directed by Kristóf Deák in 2016. It is the story of a school choir in post-socialist, 1990s Hungary in Budapest, depicting the childhood drama of a girl (Zsófi) who joins the school choir and is asked by the rigid and perfectionist choir teacher not to sing but rather imitate singing in silence. As it turns out, many other children from the choir were asked to do the same, thus being silenced, to be the best and win the choir festival in Sweden.</p> <p>Problem task:</p> <ul style="list-style-type: none"> • What is the problem addressed in the film? How do the children in the film address the unfairness of the situation and face the moral dilemma: should they stay silent about the corruption of the system or stand up against injustice? • How does the film explore the subtle ways of oppression, fairness, and the importance of standing up against injustice and authority?
Interdisciplinarity	Art; Short Film; History (<i>Communism in Eastern Europe</i>); Cinematography (<i>filmmaking, different types of camera shots</i>).
Prior preparation requirements	<p>If taught ONLINE: in an online version, this lesson can be done in two sessions: the first one should focus on the viewing of the film (the class watches the short film together), then the second one on the discussion and the related activities.</p> <p>If taught IN-PERSON: The students either watch the film at home, before the class, so they come to the class prepared, or they watch the movie together with the teacher in class (in this case, the lesson would probably require a double session as the film is 25 minutes long)</p>
Mode of teaching (online or in-person)	The activities are suitable for both online and in-person teaching.

Activity 1	FILM CONTENT
Aims	<p>Collaborative: Ss will be able to (SWBAT) work in groups to understand the way the film formulates its message, the significance of solidarity and standing up against injustice.</p> <p>Soft skills: SWBAT understand the nuanced representations of oppression.</p> <p>Action orientation: SWBAT gain an understanding of the subtle ways of suppression of individuality in the post-socialist countries.</p> <p>Knowledge: SWBAT gain insight into the mentality of a school from a post-socialist country, solidarity, the significance of supporting each other, and standing up against injustice.</p>
Form:	Group work + whole class
Aids:	Laptop, projector, internet
Time:	10 mins
Instructions:	<p>After watching the film, divide the students into three groups and give them a few minutes to discuss the following questions. Then, let them report their opinions to the rest of the class.</p> <p>Questions for discussion:</p> <p>GROUP 1:</p> <ul style="list-style-type: none"> • What do you think is the central theme of the film and how does it develop throughout the movie? What kind of pressure do the students experience in the system? • How does the film depict the power of solidarity and defiance? <p>GROUP 2:</p> <ul style="list-style-type: none"> • What do you think is the role of the choir teacher, Miss Erika, in the film? What does she represent in the system and how does the film comment on the cost of maintaining appearances? • Discuss the symbolism of the school choir competition. What does it represent beyond just a singing competition? How does the silencing of the children become symbolic (not having a voice of your own)? <p>GROUP 3:</p> <ul style="list-style-type: none"> • Discuss the character of the protagonist Zsófi. How does her journey from the beginning to the end of the film reflect her growth and self-discovery?

	<ul style="list-style-type: none"> • What emotional moments in the film stood out to you the most and why?
Tips for in-person teaching	None
Activity 2	CINEMATOGRAPHY: Visual tools and camera shots
Aims	<p>Collaborative: SWBAT understand basic vocabulary of filmmaking and types of camera shots.</p> <p>Soft skills: SWBAT discuss and collaborate to recognise different camera shots.</p> <p>Action orientation: SWBAT recognise different camera shots.</p> <p>Knowledge: SWBAT incorporate new knowledge of film-related vocabulary (linear film narrative, continuity editing) and identify different types of camera shots and the colour grading of images.</p>
Form:	Whole class
Aids:	laptop, projector, internet. See Working materials below.
Time:	25 mins
Instructions:	<ul style="list-style-type: none"> • T introduces basic film vocabulary. Ss consult provided web-page links about three basic camera shots (close-up, medium close, long frame). Use Working materials, handout Nr. 1. • Ss watch trailer of a film (<i>Sing</i>) and identify and say out loud the name of each camera shot every time the shot changes. This is a fun activity which can be repeated twice. See the trailer here: Deák, K. (Director). (2016). <i>Sing</i> [Short film, Movie trailer]. National Film Institute Hungary. https://nfi.hu/en/films/sing.html
Tips for in-person teaching	None

Activity 3	CAMERA SHOTS
Aims	<p>Collaborative: SWBAT work in groups to understand various camera shots.</p> <p>Soft skills: SWBAT discuss and collaborate to recognise different camera shots.</p> <p>Action orientation: SWBAT make their own different camera shots with their smartphone cameras.</p> <p>Knowledge: SWBAT incorporate new knowledge of film-related vocabulary, they learn to use different types of camera shots.</p>
Form:	Pair work
Aids:	Smartphones
Time:	10 mins
Instructions:	<ul style="list-style-type: none"> T gives Ss a few minutes to consult the various types of camera shots (<i>pan, tilt, dolly, truck, etc.</i>) here: McGuinness, K. (2023, November 1). <i>The 16 Types of Camera Shots & Angles</i>. Boords. https://boords.com/blog/16-types-of-camera-shots-and-angles-with-gifs?fbclid=IwAR3qehr59iU_tmfcueOKhKbBeqCyrUnYBt6PZ_3dW9ZMArLnNRS_7PVcMxY Ss pair up and work together with a partner to try out various types of camera shots with their own phones.
Tips for in-person teaching	None
Home assignment	None
Sources	<p>Deák, K. (Director). (2016). <i>Sing</i> [Short film]. Meteor Filmstudio. https://www.youtube.com/watch?v=OpiiNk_jMrE.</p> <p>Deák, K. (Director). (2016). <i>Sing</i> [Short film, Movie trailer]. National Film Institute Hungary. https://nfi.hu/en/films/sing.html.</p> <p>Dudley, J. (2024, April 26). <i>Close-Up Shots: a Guide for Filmmakers and Actors</i>. Backstage. https://www.backstage.com/magazine/article/close-up-shot-explained-directors-actors-how-to-75033/.</p>

	<p>Lawrence, G. (2024, February 20). <i>How to Use Medium Shots in Your Films</i>. Backstage. https://www.backstage.com/magazine/article/medium-shot-film-definition-examples-76159/.</p> <p>Lee Simpson, M. (2022, August 2). <i>How to Use Wide Angle Shots as a Director & Cinematographer</i>. Backstage. https://www.backstage.com/magazine/article/wide-shot-film-examples-75310/.</p> <p>McGuinness, K. (2023, November 1). <i>The 16 Types of Camera Shots & Angles</i>. Boords. https://boords.com/blog/16-types-of-camera-shots-and-angles-with-gifs?fbclid=IwAR3qehr59iU_tmfcueOKhKb-BeqCyrUnYBt6PZ_3dW9ZMArLnNRS_7PVcMxY.</p>
<p>Instructor's post-session reflection, suggested changes</p>	<p>none</p>

Working materials

Activity 2. Handout No. 1. BASIC FILM VOCABULARY

- **linear film narrative:**
To understand the narrative of a film is to observe what happens, where it happens, when it happens, and why it happens. A film can have several narrative forms, one of the oldest and most common being the **linear film narrative**, as in the short movie *Sing*. In the case of linear film narratives, the story/narrative is easy to understand and follow, the plot is told in chronological order and is continuous. The alignment of camera shots, angles, and movements all work together to create the illusion of seamless continuity. The illusion of continuity in a linear film narrative is supported by **continuity editing**.
- **continuity editing:**
Continuity editing means that during the editing process, the arrangement of shots should be done in a way that creates a seamless sense of continuity for the audience while watching the film. This requires different camera shots, which helps to tell the story in pictures.
- **camera shots:**
Camera shots are the different ways a camera can show a subject or scene in a film. They vary in distance, angle, and framing to tell the story, show emotions, or focus on important details.
The most significant camera shots are the following:
 1. **close-up:** The close-up is a type of film shot that shows an entire head, a body part, or a small object. It is also referred to as a close or tight shot. It is often used to emphasize a character's facial expression or the details of an object.
See examples here:
Dudley, J. (2024, April 26). *Close-Up Shots: a Guide for Filmmakers and Actors*. Backstage. <https://www.backstage.com/magazine/article/close-up-shot-explained-directors-actors-how-to-75033/>

- 2. medium close:** It shows the head and part of the body of one or more characters, or an object of medium size. In reality, we see them from a similar angle and scale. It is used to show both the character and some of their surroundings, helping to place them in context. See examples here:

Lawrence, G. (2024, February 20). *How to Use Medium Shots in Your Films*. Backstage. <https://www.backstage.com/magazine/article/medium-shot-film-definition-examples-76159/>

- 3. long frame:** A long shot (or wide shot) shows the whole scene or setting. It helps the viewer understand where the action is taking place, the location and context of the scene. See examples here:

Lee Simpson, M. (2022, August 2). *How to Use Wide Angle Shots as a Director & Cinematographer*. Backstage. <https://www.backstage.com/magazine/article/wide-shot-film-examples-75310/>

Session n. 2 of 3	
Time	45 min
Topic of the session	MUSIC VIDEO and CINEMATOGRAPHY
Problem task	<p>In this class, we will explore the music video “Ocean” by the band <i>Platon Karataev</i>, which features a single actor performing as a music conductor across four different locations, with movements synchronized to the rhythm, melody, and dynamics of the song.</p> <p>Student Task: analyse the video based on the following points of discussion:</p> <ol style="list-style-type: none"> 1. What is the effect of using one actor in multiple settings? 2. How does the rhythm and pacing of the music influence the editing of the video? Pay attention to how cuts, movements, or scene changes reflect musical elements. 3. What cinematic techniques are used (e.g., framing, lighting, camera movement)?
Interdisciplinarity	Music video; Cinematography.
Prior preparation requirements	No prior preparation required.
Mode of teaching (online or in-person)	The activities are suitable for both online and in-person teaching.
Activity 1	CONTENT and VISUAL of a MUSIC VIDEO
Aims	<p>Collaborative: SWBAT work in groups to understand the way a music video is created and how it conveys its message.</p> <p>Soft skills: SWBAT understand the nuanced visuals of a music video.</p> <p>Action orientation: SWBAT identify basic elements of music video production, such as frames, shots, rhythm, dynamics, visuals.</p> <p>Knowledge: SWBAT get an insight into what we have to look at when watching a music video, understanding the know-how of music video film production.</p>

Form:	Group work + whole class
Aids:	Laptop, projector, internet, speakers
Time:	15 mins
Instructions:	<p>Students watch the music video. The teacher divides the class into groups and asks the following questions:</p> <p>GROUP 1:</p> <ul style="list-style-type: none"> • What is it we see? What is the “story,” how many actors do we see? What is he doing, how do you understand his gestures? <p>GROUP 2:</p> <ul style="list-style-type: none"> • How many locations do you see? • What is the significance of the lack of audience? What is the development of the protagonist’s conducting gestures? Why is he fatigued by the end? <p>GROUP 3:</p> <ul style="list-style-type: none"> • What emotional moments in the film stood out to you the most and why? • The lyrics of the song are pretty abstract and lyrical. For example, how do you understand the following lines? • “I’m not saying that I’m crying / Just an ocean fell out of my eyes [...] I’m a splinter in God’s numb palm” <p>GROUP 4:</p> <ul style="list-style-type: none"> • What do you think, how many people worked to create this music video? Can you name them? Who are the professional staff that make up a film crew? Film Crew members for filming: director, cameraman/photographer, actor, lighting designer. Think about what the task of each crew member must have been when shooting this video. <p>After the students’ discussion, the teacher sums up:</p> <p>KEY: We see a music video using traditional cinematic language elements; it is a montage of live images (not animation, not visual effects) of an actor in several locations. The scenes always show only the actor (who plays the role of a music conductor) and his alternating surroundings, in empty spaces, without other participants. He can be seen in close-ups and wider frames, from the front, back or side, sometimes with a visible landscape in the background, sometimes just a close-up hand gesture. The space around him is sometimes blurred, and in places, there is a sharp glimpse of a field, a riverbank, a city, or just a black background. The varying scenes and continuous movement of the actor as well as the relationship between music and image can evoke additional thoughts in the viewer.</p>

Tips for in-person teaching	None
Activity 2	VISUAL TOOLS, SHOOTING and FILM CREW
Aims	<p>Collaborative: SWBAT work in groups to understand the basic know-how of music video making and cinematography.</p> <p>Soft skills: SWBAT collaborate to understand the balance of working in a team.</p> <p>Action orientation: SWBAT identify how a film crew works when creating a music video, understanding who is responsible for what in producing a music video.</p> <p>Knowledge: SWBAT incorporate new knowledge of film-related vocabulary, learn about the various work phases of film production, and understand the professional work of a film crew (how many people's organised, professional work is needed for a quality music video).</p>
Form:	Group work + whole class
Aids:	Pictures from the movie, handouts, laptop, projector, internet, speakers.
Time:	25 mins
Instructions:	<ul style="list-style-type: none"> • Ss get acquainted with the crew of a film production. Ss are given the handout with various film crew members to help them understand who is responsible for what when creating a music video. Use the FILM CREW HANDOUT in the Working materials. • T divides the class into four groups. Ss imagine they are a film crew who created this music video. The four groups/four film crews now get the task of imagining shooting this music video in the following four locations: <ul style="list-style-type: none"> • GROUP 1. Handout 1. Studio (inside) • GROUP 2. Handout 2. Field (outside) • GROUP 3. Handout 3. Riverbank (outside) • GROUP 4. Handout 4. City (outside) <p>T gives each group their handout with their set (four sets altogether that we see in the video, one set/location for each group). See Working materials.</p>

	<ul style="list-style-type: none"> • Ss organise themselves into proper film crews. Have all the students from the particular groups choose a crew role (or two roles if the groups are small) for themselves and let them imagine and discuss what their task was in that particular work phase. Each group then reports back to the whole class what their particular tasks were in shooting their sequences in their set.
Tips for in-person teaching	None
Activity 3	FILM CREW ROLE-PLAY
Aims	<p>Collaborative: SWBAT discuss, work as a team.</p> <p>Soft skills: SWBAT understand that creating a film is teamwork.</p> <p>Action orientation: SWBAT experience what it would be like to work as a film crew, they understand the steps and phases of film production.</p> <p>Knowledge: SWBAT learn the various tasks of a film crew and about the diverse teamwork of film production.</p>
Form:	Group work + whole class
Aids:	None
Time:	5 mins
Instructions:	<ul style="list-style-type: none"> • One student group goes in front of the class and creates one live photograph of themselves working as a film crew (as they did in Activity 2.) • Ss think about what particular place each member of the crew occupies. Where does the director stand? Where does the actor stand? Where does the cinematographer stand? What do they all do? • Create a scene (and make a picture of yourselves) that best illustrates your work as a crew.
Tips for in-person teaching	None

Home assignment	None
Sources	Dobos, E. (Director). (2018). <i>Platon Karataev, Ocean</i> [Music Video]. Stamusic Studios Mastering & Production. Youtube: https://www.youtube.com/watch?v=-4b1GatHKZO .
Instructor's post-session reflection, suggested changes	None

Working materials. Activity 2

FILM CREW HANDOUT

- **Director:** manages the making of the film from the beginning to the end; He instructs the actors, works with the cinematographer and the editor based on his concept
- **Actor:** plays the role as instructed by the director, in parts, even several times in succession
- **Choreographer:** works with the actor/dancer, guides and instructs her/him about the dance/movements s/he plays
- **Cinematographer:** does the shooting, handles the camera, composes and plans the camera shots
- **Lighting designer:** sets up the lights/lamps (both inside and outside) based on the director's concept
- **Location designer:** responsible for finding the best location for the concept
- **Costume designer:** designing and implementing the most suitable costume for the concept
- **Make-up:** designing and implementing the most suitable make-up for the concept
- **Editor:** takes notes on successful shots during the shooting and then edits the raw material according to the concept
- **Production manager:** ensures the conditions of the production (location, travel, weather conditions, props), schedules the shooting, provides the material conditions (money)

It is important that all crew members work creatively with the director to the best of their knowledge.

Working materials. Activity 2. Pictures Worksheet

Handouts 1–4 for groups 1–4. Shooting locations: studio, field, riverbank, city.

1. STUDIO

Watch the music video and identify the scenes that were filmed in the studio. Then, think about the following:

- What was needed/required for the scene to be shot in this location?
- What do you think the film crew needed to pay attention to?
- What equipment was needed?
- What instructions were given to the actor?
- How many times were the scenes shot? How many cameras and camera set-ups were needed?
- In what order did they take the shots?

What is the task of the film crew? Think about what the task and responsibilities of each crew member is when filming in this location.

- director
- actor
- photographer
- editor
- production manager
- costume designer/make-up
- location manager

2. FIELD

Watch the music video and identify the scenes that were filmed in the field. Then, think about the following.

- What was needed/required for the scene to be shot in this location?
- What do you think the film crew needed to pay attention to?
- What equipment was needed?
- What instructions were given to the actor?
- How many times were the scenes shot? How many cameras and camera set-ups were needed?
- In what order did they take the shots?

What is the task of the film crew? Think about what the task and responsibilities of each crew member is when filming in this location.

- director
- actor
- photographer
- editor
- production manager
- costume designer/make-up
- location manager

3. RIVERBANK

Watch the music video and identify the scenes that were filmed on the riverbank. Then, think about the following.

- What was needed/required for the scene to be shot in this location?
- What do you think the film crew needed to pay attention to?
- What equipment was needed?
- What instructions were given to the actor?
- How many times were the scenes shot? How many cameras and camera set-ups were needed?
- In what order did they take the shots?

What is the task of the film crew? Think about what the task and responsibilities of each crew member is when filming in this location.

- director
- actor
- photographer
- editor
- production manager
- costume designer/make-up
- location manager

4. CITY

Watch the music video and identify the scenes that were filmed in the city. Then, think about the following.

- What was needed/required for the scene to be shot in this location?
- What do you think the film crew needed to pay attention to?
- What equipment was needed?
- What instructions were given to the actor?
- How many times were the scenes shot? How many cameras and camera set-ups were needed?
- In what order did they take the shots?

What is the task of the film crew? Think about what the task and responsibilities of each crew member is when filming in this location.

- director
- actor
- photographer
- editor
- production manager
- costume designer/make-up
- location manager

Session n. 3 of 3	
Time	45 mins
Topic of the session	VIDEO COMMERCIAL and CINEMATOGRAPHY_
Problem task	<ul style="list-style-type: none"> Many commercials clearly present the product they are selling. However, the Kenzo World commercial does not. Why would a brand choose not to show or describe its product directly in the advertisement? What effect might this have on the viewer? <p><i>Kenzo World</i> is a 4-minute perfume commercial directed by Spike Jonze in 2016, featuring dancer Margaret Qualley. The quality of commercials for profit ranges very widely. KENZO's <i>My Mutant Brain</i> campaign is an award-winning beauty industry product commercial (made for commercial purposes) with the message "Be free of your daily boring life." The live-action commercial is <i>not</i> about the product (it does not present the Kenzo perfume); it presents a way of life/a lifestyle instead. It expresses a desire to escape the boredom of everyday life, and it does this through the body movement of a character, pretending to be in different situations.</p> <ul style="list-style-type: none"> The commercial does not use dialogue, yet the character communicates a wide range of emotions. How is this possible? The character uses facial expressions, dance, and body language. For example, at the beginning, she shows boredom, then sadness, and later, with a "wink," the desire to break free, and the release and explosion of energy that comes from within. Thus it is a film about the empowerment and strength of women. In this class, we will learn about an award-winning commercial that uses the language and tools of a music video, understanding the various phases of work the film crew does when creating a music video commercial.
Interdisciplinarity	Music video commercial; Dance; Cinematography.
Mode of teaching (online or in-person)	The activities are suitable for both online and in-person teaching.
Prior preparation requirements	No prior preparation required.

Activity 1	CONTENT and VISUALS of a COMMERCIAL
Aims	<p>Collaborative: SWBAT work in groups to understand the way a commercial is created and how it conveys its message.</p> <p>Soft skills: SWBAT critically interpret the underlying messages and emotional appeals used in audiovisual advertising. They develop media literacy by analysing how commercials use narrative, visuals, and sound to convey their message.</p> <p>Action orientation: SWBAT discuss the dynamics of music, dance, and visual sequences of a commercial video.</p> <p>Knowledge: SWBAT gain insight into what we have to look at when watching a commercial video, understanding the know-how of film production and how a commercial structures and conveys its message.</p>
Form:	Group work + whole class
Aids:	Laptop, projector, internet, speakers
Time:	15 mins
Instructions:	<p>Ss watch the commercial. Ss are split into pairs or groups and are given one question to think about:</p> <p>Questions for discussion:</p> <ol style="list-style-type: none"> 1. What do we see? What is the “story” of the music video? How many actors do we see? How do you understand the opening scene? 2. What are the stages and path of the major character’s “journey?” How many locations do you see? What is the dynamic of her movement from sitting on a chair in the conference room to jumping through the flowers in the end? How is her development from boredom to freedom (“madness”) built and expressed? 3. How are the sequences built? Who is she in the opening scene, and in which sequence does she play the role of an action movie hero, a video game character, a theatre actress, and the embodiment of total liberation? 4. What emotional moments in the film stood out to you the most and why? 5. What do you think, how many people worked to create this video? Who are the professional staff that make up the film crew? Crew members for filming: director, photographer, actors, lighting designer (see more in Activity 2)

	<p>6. What is the final work phase after the shooting is done? Post-production (editing) crew members: director, editor, visual effects crew.</p> <p>At the end of the activity, T sums the discussion up with the following:</p> <p>KEY: We see a music video using traditional cinematic language elements (live images, played by actors: timecode 2:55–3:13), as well as visual effects (such as laser lights). The commercial expresses a desire to break free from the boredom of everyday life in a rebellion of self-expression. Her explosion of energy is signalled by strange dance-like and pantomime body movements. We see her in simulated action scenes, playing the roles of an action movie hero in a fight, as well as a computer game character (shooting: timecode 2:27–2:34; and falling: timecode 3:08–3:13). Finally, the dynamic clip intensifies with the music, ending with a slow-motion shot of the actor flying through a huge eye made of flower petals, signalling full empowerment (timecode 3:25–3:39).</p>
<p>Tips for in-person teaching</p>	<p>None</p>
<p>Activity 2</p>	<p>VISUAL TOOLS of MUSIC VIDEO COMMERCIAL</p>
<p>Aims</p>	<p>Collaborative: SWBAT work in groups to understand the basic know-how of film production.</p> <p>Soft skills: SWBAT develop an understanding of the know-how of filmmaking, understanding the balance of working in a team.</p> <p>Action orientation: SWBAT understand the various tasks of the film crew, they create an imaginary film crew and understand who is responsible for what in producing a commercial video.</p> <p>Knowledge: SWBAT incorporate new knowledge of film-related vocabulary; they learn about the various work phases of film production, and understand the professional work of a film crew (how many people’s organised, professional work is needed for a quality commercial video).</p>
<p>Form:</p>	<p>Group work + whole class</p>
<p>Aids:</p>	<p>Laptop, projector, internet, speakers, handouts (see Working materials at the end of the lesson)</p>

Time:	25 mins
Instructions:	<p>Ss get acquainted with the crew of a film production and understand who is responsible for what in creating a music video.</p> <p>See FILM CREW HANDOUT in Working materials.</p> <p>Ss create their own imaginary film crew. Ss form groups and then they choose a role (or two, if they are smaller groups, with less students) from the crew for themselves. T gives each group a handout to work with as follows (for each scene, we have provided the time-code references referring to minutes and seconds to identify the specific sequence/frames of the video), see Working materials:</p> <ul style="list-style-type: none"> • GROUP 1. Handout 1. Opening scene (boredom): 0:00–0:45 • GROUP 2. Handout 2. Action film character: 2:05–2:26 • GROUP 3. Handout 3. Video game character: 2:26–2:34 • GROUP 4. Handout 4. Closing scene (the embodiment of freedom): 3:14–3:43 <p>Ss think about and imagine what their task would be in shooting the given sequences (the students should take notes of their particular task). The questions at the end of each handout help Ss to think about their various tasks as film crew members.</p> <p>At the end of the activity, the teacher sums up:</p> <p>KEY: The commercial was made on a big budget by a crew of creative professionals (famous director Spike Jonze, well-known actress/dancer Margaret Qualley, etc), and it was filmed at the Dorothy Chandler Pavilion in Los Angeles. The live footage was refined and finalised in post-production. The shooting was done on location with the cast, while some scenes (such as the mirror scene: time-code 1:29–1:36 and 1:48–2:04) were re-shot without the cast, with the precise movement of the camera.</p> <p>Important technical elements:</p> <ul style="list-style-type: none"> • telescopic camera cranes • clearing the frame of reflective shooting elements in post-production • reworking elements of the scene in post-production with computer-generated imagery (CGI)
Tips for in-person teaching	None

Activity 3	FILM CREW ROLE-PLAY
Aims	<p>Collaborative: SWBAT discuss and work in teams.</p> <p>Soft skills: SWBAT understand that creating a film is a teamwork.</p> <p>Action orientation: SWBAT work as if they were members of a film crew and gain knowledge of the various steps and phases of film production.</p> <p>Knowledge: SWBAT identify the basic know-how of film production.</p>
Form:	Group work + whole class
Aids:	none
Time:	5 mins
Instructions:	<ul style="list-style-type: none"> • Ss decide which group(s) would like to go out in front of the class and create a live photograph of themselves working as a film crew (as they did in Activity 2.). • Ss think about what particular place each member of the crew occupies. Where does the director stand? What does the actor do? Where does the cinematographer stand? What do they all do? Asks the students to create one scene that best illustrates their work as a crew. Let them make a picture of themselves working as a film crew. Enjoy working as a film crew!
Tips for in-person teaching	None
Home assignment	None
Sources	Jonze, S. (Director). (2016). <i>Kenzo World. My Mutant Brain</i> [Video]. MJZ Morton Jankel Zander Production Studio. https://mjz.com/directors/spike-jonze/work/kenzo-world-the-new-perfume/ and/or Youtube: https://www.youtube.com/watch?v=NoMqvniiEkk
Instructor's post-session reflection, suggested changes	None

Working materials

Activity 2. HANDOUT: MEMBERS OF A FILM CREW:

- **Product Creative Staff:** they commission the ad, they formulate the message and the purpose of the ad (but they don't know how to do it)
- **Director:** manages the making of the film from the beginning to the end; He instructs the actors, works with the cinematographer and the editor based on his concept
- **Actor:** plays the role as instructed by the director, in parts, even several times in succession
- **Choreographer:** works with the actor/dancer, guides and instructs her/him about the dance/movements s/he plays
- **Cinematographer:** does the shooting, handles the camera, composes and plans the camera shots
- **Lighting designer:** sets up the lights/lamps (both inside and outside) based on the director's concept
- **Location designer:** responsible for finding the best location for the concept
- **Costume designer:** designing and implementing the most suitable costume for the concept
- **Make-up:** designing and implementing the most suitable make-up for the concept
- **Editor:** takes notes on successful shots during the shooting and then edits the raw material according to the concept
- **Visual effects crew:** collaborate with the director, evaluate how his/her ideas can be implemented, and carry them out in post-production
- **Production manager:** ensures the conditions of the production (location, travel, weather conditions, props), schedules the shooting, provides the material conditions (money)

It is important that all crew members work creatively with the director to the best of their knowledge.

Working materials. Activity 2.

Handouts 1–4 for groups 1–4

(for each scene you'll find the timecode references in parenthesis referring to minutes and seconds to identify the specific sequence/frames of the video)

HANDOUT 1. OPENING SCENE (0:00–0:45)

Watch the following sequence of the music video and think about the following:

- What is the task and responsibility of each crew member when filming this sequence? Imagine yourself in the following roles: director, actor, photographer, costume designer, make-up artist, location manager, production manager, special effects crew.
- What was needed/required for the scene to be shot in this location?
- What do you think the film crew needed to pay attention to?
- What equipment was needed?
- What instructions were given to the actor?
- How many times were the scenes shot? How many cameras and camera set-ups were needed?

HANDOUT 2. ACTION FILM CHARACTER (2:05–2:26)

Watch the following sequence of the music video and think about the following:

- What is the task and responsibility of each crew member when filming this sequence? Imagine yourself in the following roles: director, actor, photographer, costume designer, make-up artist, location manager, production manager, special effects crew.
- What was needed/required for the scene to be shot in this location?
- What do you think the film crew needed to pay attention to?
- What equipment was needed?
- What instructions were given to the actor?
- How many times were the scenes shot? How many cameras and camera set-ups were needed?

HANDOUT 3. VIDEO GAME CHARACTER (2:26–2:34)

Watch the following sequence of the music video and think about the following:

- What is the task and responsibility of each crew member when filming this sequence? Imagine yourself in the following roles: director, actor, photographer, costume designer, make-up artist, location manager, production manager, special effects crew.
- What was needed/required for the scene to be shot in this location?
- What do you think the film crew needed to pay attention to?
- What equipment was needed?
- What instructions were given to the actor?
- How many times were the scenes shot? How many cameras and camera set-ups were needed?

HANDOUT 4. CLOSING SCENE (3:14–3:43)

Watch the following sequence of the music video and think about the following:

- What is the task and responsibility of each crew member when filming this sequence? Imagine yourself in the following roles: director, actor, photographer, costume designer, make-up artist, location manager, production manager, special effects crew.
- What was needed/required for the scene to be shot in this location?
- What do you think the film crew needed to pay attention to?
- What equipment was needed?
- What instructions were given to the actor?
- How many times were the scenes shot? How many cameras and camera set-ups were needed?

Session n. 1 of 3	
Time	45 mins
Topic of the session	Film Adaptations: Warfare in <i>Dune</i>
Problem task	Using clues formulated in class, write an essay about a film adaptation they choose; the topic is change of focus.
Interdisciplinarity	Literature; Culture; Arts Film adaptations based on novels are a common phenomenon, and the tools to analyse these exceed the domain of literature. They are considered artefacts that bring together two forms of art: literature and film.
Prior preparation requirements	The lesson can be held online or in-person. Before class, T should consult (Ss may also read) some material on film adaptations on the Internet or elsewhere. <ul style="list-style-type: none"> • Before class, students read the excerpt from <i>Dune</i> (<i>Dune Saga Books 1–6: Free Download, Borrow, and Streaming: Internet Archive</i>, 2022) provided at the end of the Lesson Plan. • A glossary follows the excerpt.
Activity 1	Warm-up and Lead-In
Aims	Collaborative: Ss will be able to (SWBAT) discuss the topic using relevant vocabulary. Soft skills: SWBAT state opinion about film adaptations and support it with examples. Action orientation: SWBAT participate in introductory discussion. SWBAT discuss the novel the lesson focuses on. Knowledge: SWBAT activate language to present an opinion and support it.
Form:	Whole class

Aids:	<p>Online: Employ the working material (Worksheet) “Adapting is Interpreting” and the following terms: book title, author, film title, director, actors, plot, setting, fidelity. The file should be editable so that T can write in it. Ss take notes in their notebooks/on tablets (the document may be sent to them, but they should take notes during class as well).</p> <p>In-person: The list containing book title, author, film title, director, actors, plot, setting, and <i>fidelity</i> is written/drawn on the board. Ss take notes in their notebooks.</p>
Time:	10 mins
Instructions:	<p>The whole class discusses film adaptations that Ss have seen: sharing ideas and collecting vocabulary.</p> <p>Step 1. On the board, the following terms are written: <i>book title, author, film title, director, actors, plot, setting, fidelity</i>.</p> <ul style="list-style-type: none"> • To make sure students understand the terms, T elicits examples/explanations for the terms above. [book title, author, film title, director, actors: S tell their examples] [plot: the main events of a novel or a film] [setting: the time and space where the story takes place] • The last term is discussed: What does <i>fidelity</i> mean in terms of books and films? [It means that the film is faithful to the novel/ the story is presented just like in the novel.] <p>Step 2.</p> <ul style="list-style-type: none"> • Titles of books/films that have been the basis of other books/ adaptations are elicited. [Students name films they have seen that were based on books.] <p>Step 3. (still whole-class activity)</p> <ul style="list-style-type: none"> • Discussion centres on the following question: When watching a film, how do you know when and where the plot is set? [S answer: The costumes of the actors and the objects in the film.]
Tips for in-person teaching	Draw the mind map or the list of words in advance (before the class starts) on the board.

Activity 2	Adapting a film
Aims	<p>Collaborative: SWBAT discuss clips from an adaptation and the corresponding section from the novel. SWBAT interpret what they see and read based on the given criteria.</p> <p>Soft skills: SWBAT to engage their critical thinking skills.</p> <p>Action orientation: SWBAT form opinion and present it supporting it with proof from the texts.</p> <p>Knowledge: SWBAT activate the language needed to present the argument and prove it with supporting details.</p>
Form:	Whole class
Aids:	<p>Online: a PPT presentation is shared and shown to the students</p> <p>In-person: The PPT presentation is shown on a projector</p>
Time:	15 mins
Instructions:	<p>With the help of a PPT presentation, T leads a discussion about film adaptations. The aim is to establish that books are written by one person, whereas films are made by a team; therefore, it is natural that film adaptations should be different.</p> <p>Discussion points:</p> <p>1. The relationship between film and literature:</p> <ul style="list-style-type: none"> • The first movie considered a film adaptation was “La Vie et la Passion de Jésus-Christ” (The Life and Passion of Jesus Christ). • Books have always inspired filmmakers. What films have we mentioned earlier? [Students name a few titles already mentioned]. • Who are the authors? Of a book? [A writer.] Can you give any examples? [Students say examples of authors whose books were adapted.] • Who makes the films? [Possible answers: directors, production teams]. <p>2. Who do adaptations depend on?</p> <ul style="list-style-type: none"> • <i>The director is the person in charge of making the film; they tell the actors what to do and decide where filming takes place.</i> • <i>What do you think the director decides?</i> [They decide who plays in the film, what they cut from the plot or how they change the timeline.]

	<ul style="list-style-type: none"> • <i>Screenplay writer: the person who writes the lines for the actors, and describes what happens in the film.</i> • <i>What does the screenplay writer decide? [What is being said in the film?]</i> <p>3. The (im)possibility of fidelity.</p> <ul style="list-style-type: none"> • Are the films you have seen exactly like the books they were based on? [most likely answer: No.] • What changed? [Students' answers range based on their experience. E.g., characters in the films looked different from the way they were described in the book, /scenes from the book were not included in the film, /the setting of the story was changed, /we imagined the setting/characters differently, etc.] • Therefore, based on your experience, what are most adaptations like? Close or loose? Why? [Loose. Plot points are left out/characters are different/excluded, /story is cut, etc.] • Think about the adaptations you have seen. What is your opinion: how did the director, screenwriter, and the actors reimaged or reinterpreted the book? [Possible answer: Episodes/ scenes have been cut out, the plot is shorter.]
<p>Tips for in-person teaching</p>	<p>Online & In-person teaching:</p> <p>The discussion is organised around three topics; each topic stands for one slide in the PPT. During the discussion of topics, keep the corresponding slide on display.</p>
<p>Activity 3</p>	<p>Intertextual analysis of a literary text and a short video</p>
<p>Aims</p>	<p>Collaborative: SWBAT discuss literary text they have read prior to class. In groups, SWBAT interpret what they see based on given criteria.</p> <p>Soft skills: SWBAT compare the text and the clip, and name the similarities/differences).</p> <p>Action orientation: SWBAT apply the notions they heard in Activity 2 to interpret the clip they see. SWBAT report their opinion to class.</p> <p>Knowledge: SWBAT activate vocabulary that was collaboratively learned in class so far.</p>
<p>Form:</p>	<p>Group work + whole class</p>

Aids:	<p>Online-/in-person activity: The reading material provided at the end of the Lesson Plan should be done by Ss prior to the lesson.</p> <p>In class, first discuss the reading and then view the clip.</p>
Time:	20 mins
Instructions:	<p>Whole class discussion of the reading material.</p> <ol style="list-style-type: none"> 1. Where was Hawat when the attack began? [He was in Tsimpo, a garrison town.] 2. What is a garrison town? [A town that is supposed to protect Carthag, the capital city.] 3. What did Hawat initially think about the attack? [That the Harkonnens were only testing.] 4. How big was the attack? [Two legions were involved.] 5. What war/army-related words can you find in the text? [Garrison, outpost, raid, legions, brigades, attack]. 6. What culture are these words associated with? Which army was made up of legions? [Ancient Roman /The Roman army.] <p>Discussion of film clip. First, Ss watch the clip. Before starting the video, T assigns the following task:</p> <ul style="list-style-type: none"> • While watching, think of one word or feeling that comes to your mind when seeing the video. e.g. bright, happiness, wonderful. Students watch the video file. • [Possible answers to the before-watching question: darkness, gloomy, military order, war, grey, army-like.] <p>Questions that follow the video:</p> <ul style="list-style-type: none"> • The excerpt you read for today was about war; so is this scene from the film. What are the elements that suggest/indicate that? [The men are in uniforms, there are images of armies lined up, and the men discuss warfare.] • What is being discussed in the meeting? [The strategy they would use against the enemy.] • What about uniforms? Where are they prescribed? What are they like? [In the film. Simple, no decorations, practical.] • What is the difference between how war is presented in the written text and the film scene? [In the text, the events of the attack are presented, as well as how they affect Hawat. In the film, a strategy meeting is shown, uniforms are presented, and an army line-up is shown.]
Tips for in-person teaching	Have hard copies of the excerpt ready to use if necessary. Hand them out to the group before class.

<p>Home assignment</p>	<p>In groups, make a short film (2-3 minutes) based on the excerpt and the video you have seen. Topic: Being at War. In your film, present your version of “Being at war.” The members of the group will be the director, the screenplay writer, and the actors.</p>
<p>Sources</p>	<p><i>Dune Saga Books 1-6: Free Download, Borrow, and Streaming: Internet Archive.</i> (2022). Internet Archive. https://archive.org/details/frank-herberts-dune-saga-collection-books-1-6-by-frank-herbertz-lib.org.</p> <p>Dune 2021. (2022, January 15). <i>Dune – Strategy meeting</i> [Video]. YouTube. https://www.youtube.com/watch?v=PtHyEsipA_I.</p>
<p>Instructor’s post session reflection, suggested changes</p>	<p>The home assignments should be presented in the following class. Each group can describe the strategies they used to present the idea of “being at war.” The presentation can be done during an online or in-person activity.</p>
<p>Text used in the classroom</p>	<p>This had been the worst night of Hawat’s life. He had been at Tsimpo, a garrison village, buffer outpost for the former capital city, Carthag, when the reports of attack began arriving.</p> <p>At first, he’d thought: It’s a raid. The Harkonnens are testing.</p> <p>But report followed report – faster and faster.</p> <p>Two legions landed at Carthag.</p> <p>Five legions – fifty brigades! – attacking the Duke’s main base at Arrakeen.</p> <p>A legion at Arsunt. Two battle groups at Splintered Rock.</p> <p>Then the reports became more detailed – there were Imperial Sardaukar among the attackers – possibly two legions of them. And it became clear that the invaders knew precisely which weight of arms to send. Precisely! Superb Intelligence.</p> <p>Hawat’s shocked fury had mounted until it threatened the smooth functioning of his Mentat capabilities. The size of the attack struck his mind like a physical blow.</p> <p>Now, hiding beneath a bit of desert rock, he nodded to himself, pulled his torn and slashed tunic around him as though warding off the cold shadows.</p> <p>The size of the attack.</p> <p>He had always expected their enemy to hire an occasional lighter from the Guild for probing raids. That was an ordinary enough gambit in this kind of House-to-House warfare. Lighters landed and took off on Arrakis regularly to transport the spice for House Atreides. Hawat had taken precautions against random raids by</p>

false spice lighters. For a full attack, they'd expected no more than ten brigades.

(*Dune Saga Books 1-6: Free Download, Borrow, and Streaming: Internet Archive*, 2022b, pp. 363-365)

Glossary:

- Garrison: a group of soldiers stationed in a fortress or town to defend it/a smaller town close to a city that is supposed to defend the city.
- Legion: a large group of soldiers, part of the Roman army.
- Probing: searching closely
- Raid: sudden attack by a small group
- Brigade: a group of soldiers in an army, smaller than a legion.
- Intelligence: (here) news.
- Gambit: clever action that involves taking a risk

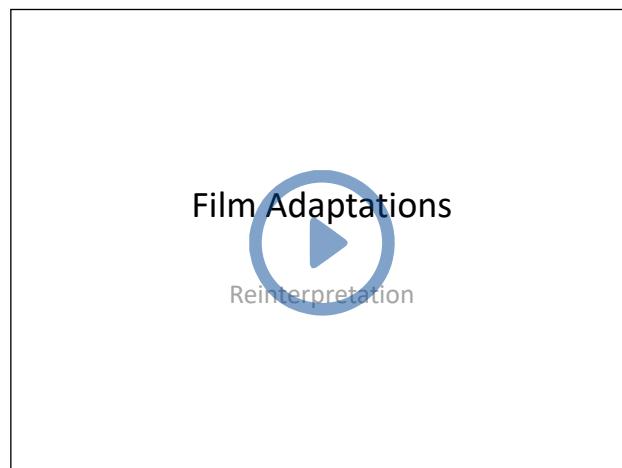
Working materials:

Worksheet

ADAPTING IS INTERPRETING

BOOK TITLE AUTHOR	FILM TITLE DIRECTOR ACTORS
PLOT SETTING FIDELITY	

LESSON 1 presentation support:



Session n. 2 of 3	
Time	45 mins
Topic of the session	Film Adaptations: Storylines in <i>The Hours</i>
Problem task	Using clues formulated in class, write an essay about a film adaptation they choose; the topic is change of focus.
Interdisciplinarity	Literature; Culture; Arts Film adaptations based on novels are a common phenomenon, and the tools to analyse these exceed the domain of literature. They are considered artefacts that bring together two forms of art: literature and film.
Prior preparation requirements	The lesson can be held online or in-person. Before class T should consult (Ss may also read) some material on the following topics: Wikipedia contributors. (2025, January 31). <i>Tie-in</i> . Wikipedia. https://en.wikipedia.org/wiki/Tie-in . Wikipedia contributors. (2025b, June 30). <i>Spinoff (media)</i> . Wikipedia. https://en.wikipedia.org/wiki/Spinoff_(media) . Wikipedia contributors. (2025b, June 15). <i>Mrs Dalloway</i> . Wikipedia. https://en.wikipedia.org/wiki/Mrs_Dalloway . Prior to class, students read the excerpt from <i>The Hours</i> (Cunningham, 1998) provided at the end of the Lesson Plan. The excerpt is followed by a glossary.
Activity 1	Warm-up and Lead-In
Aims	Collaborative: SWBAT discuss while using relevant vocabulary. Soft skills: SWBAT state opinion about film adaptations and support it with examples. Action orientation: SWBAT participate in introductory discussion and discuss the novel that was the focus of the lesson. Knowledge: SWBAT activate language to present an opinion and support it.

Form:	Whole class
Aids:	<p>Online: Share a Word file with the title “Adapting is Interpreting 2” and the following terms on it: book title, author, film title, director, actors, plot, setting, fidelity. The file should be editable, so the Teacher can write on it. Students take notes in their notebooks/on tablets. (The Word file may be sent to them prior to class, so they can edit it.)</p> <p>In-person: The list containing tie-ins and spin-offs is written/drawn on the board. Ss take notes in their notebooks.</p>
Time:	10 mins
Instructions:	<p>Whole-class discussion about film adaptations that Ss have seen – sharing ideas, collecting vocabulary.</p> <p>Step 1. (Whole-class discussion) On the board, the following terms are written: adaptation, tie-in, and spin-off.</p> <ul style="list-style-type: none"> • T and Ss discuss the terms. • T elicits examples/explanations for the terms above. [tie-in: a supplementary product, usually a book, that was inspired by a film, TV show, or other media property: Harry Potter games based on the series] [spin-off: a creative work derived from an existing one, focusing on specific characters and storylines of the original; it is a “side story,” and it does not adapt the original in another medium. E.g. <i>Young Sheldon</i> from <i>The Big Bang Theory</i>] <p>Step 2. (pair-work activity)</p> <ul style="list-style-type: none"> • In pairs, discuss the following question: What is your opinion of the spin-off/tie-in you have seen? Did you like it? Why/why not? • When watching/playing/reading the spin-off/tie-in, did you often think of the original? Having been familiar with the story, characters, and actors of the original, did it influence your opinion? <p>Step 3. (still whole-class activity)</p> <ul style="list-style-type: none"> • Ss report results of their discussion. <p>Discussion focuses on the question:</p> <ul style="list-style-type: none"> • Does knowing which films the actors have played influence our perception of the character? • Does knowing the source text influence our opinion of the new book/film/game? How (not)?

Tips for in-person teaching	None
Activity 2	Adapting a film
Aims	<p>Collaborative: SWBAT discuss clips from an adaptation and the corresponding section from the novel. SWBAT interpret what they see and read based on given criteria.</p> <p>Soft skills: SWBAT engage their critical thinking skills.</p> <p>Action orientation: SWBAT form opinion and present it supporting it with proof from the texts.</p> <p>Knowledge: SWBAT activate the language needed to present the argument and prove it with supporting details.</p>
Form:	Whole class
Aids:	<p>Online: a PPT presentation is shared and shown to the students</p> <p>In-person: the PPT presentation is shown on a projector</p>
Time:	10 mins
Instructions:	<p>With the help of a PPT presentation, T leads a discussion about film adaptations. The aim is to establish that our previous knowledge of the source material being adapted, the writer, the actors playing in the adaptation, and other related books and films influences our interpretation of the adaptation.</p> <p>Discussion points:</p> <ol style="list-style-type: none"> 1. Production of Adaptations: <ul style="list-style-type: none"> • Last time, we saw that fidelity to the source material is not possible. • How does the adaptation depend on the director? Explain. [They decide which actor plays in the film, and how they should act] • How does the adaptation depend on the screenplay writer? Explain. [They decide how to change the source text.] • How does the adaptation depend on the actor? Explain. [How they play the character influences our understanding of the character.] 2. Web of Artefacts: <ul style="list-style-type: none"> • We saw what tie-ins and spin-offs are and some examples.

	<ul style="list-style-type: none"> We do not experience (see/read/play) the products in the order they appear. What are the possible scenarios? [E.g. of S answer: see the film first, then read the book; see a spin-off first, then the source] <p>3. Interpreting adaptations.</p> <ul style="list-style-type: none"> How does our background knowledge influence how we interpret the adaptation? [E.g., if we read the novel, we expect the plot/characters to be the same; if we know something about the actors playing in the film, that can also influence how we see the characters; if we have read/seen something connected to that adaptation.]
<p>Tips for in-person teaching</p>	<p>Online & In-person teaching: The discussion is organised around three topics; each topic stands for one slide in the PPT. During the discussion of topics, keep the corresponding slide on display.</p>
<p>Activity 3</p>	<p>Intertextual analysis of a literary text and a short video</p>
<p>Aims</p>	<p>Collaborative: SWBAT discuss literary text they have read prior to class. In groups, SWBAT interpret what they see based on given criteria.</p> <p>Soft skills: SWBAT compare the text and the clip and name the similarities/differences.</p> <p>Action orientation: SWBAT apply the notions they heard in Activity 2 to interpret the clip they see. SWBAT report their opinion to class.</p> <p>Knowledge: SWBAT activate vocabulary that has been discussed so far.</p>
<p>Form:</p>	<p>Group work / whole class</p>
<p>Aids:</p>	<p>Online-/in-person activity: The reading material provided at the end of the Lesson Plan should be done by students prior to the lesson. In class, first discuss the reading and then view the clip.</p>
<p>Time:</p>	<p>20 mins</p>

<p>Instructions:</p>	<p>Step 1. Whole-class discussion of the reading material.</p> <ul style="list-style-type: none"> • Where is the story set? [London/in a city.] • When does the action take place? [Sometime in the morning.] • Whose thoughts do we read? [Clarissa Dalloway.] • Who is she with? [She is alone.] • Put Clarissa's actions in order: <ul style="list-style-type: none"> • She recalls Pater Walsh's words. • She decides to buy the flowers herself for the party. • She is waiting on the curb for a van to pass. • She recalls her childhood mornings. <p>Step 2. Group discussion of the opening scene of <i>The Hour</i>. First, Students watch the clip. Before starting the video, the Teacher assigns the following task:</p> <ul style="list-style-type: none"> • Discuss the film clip based on the following questions: <ul style="list-style-type: none"> • Where and when are the stories set? [1951 Los Angeles; 1923, Richmond, England; 2001 New York City.] • Who are the protagonists of the various stories? [A husband and his wife; a woman and Leonard; two women.] • What sequences suggest that the stories are related? [all three women in the stories are shown sleeping, then get up; the flowers] • Which element(s) in the film suggest that <i>The Hours</i> and <i>Mrs Dalloway</i> are related? [The flowers; the story set in 1923 features Leonard, Woolf's husband's name.] <p>Step 3. Short debate:</p> <ul style="list-style-type: none"> • <i>Mrs Dalloway</i> and <i>The Hours</i> (novel and adaptation) form a web of products. Our prior knowledge of the novels influences our understanding of <i>The Hours</i> (adaptation). <p>Groups present their answer/assessment to one question.</p>
<p>Tips for in-person teaching</p>	<p>Have hard copies of the excerpt ready to use if necessary. Hand them out to the group before class.</p> <p>The questions related to the video clip should be either projected on the board or presented on a handout.</p>
<p>Home assignment</p>	<p>Write a one-page essay about an adaptation focusing on the knowledge you had about the writer/book/director/actors and how that influenced the interpretation of the adaptation.</p>

Sources	<p>Cunningham, M. (1998). <i>The Hours</i>. Farrar, Straus and Giroux.</p> <p>Brendan. (2016, June 3). <i>The Hours (2002) – opening sequence</i> [Video]. YouTube. https://www.youtube.com/watch?v=ZMRoqYM01j0.</p> <p>Wikipedia contributors. (2025, January 31). <i>Tie-in</i>. Wikipedia. https://en.wikipedia.org/wiki/Tie-in.</p> <p>Wikipedia contributors. (2025b, June 30). <i>Spinoff (media)</i>. Wikipedia. https://en.wikipedia.org/wiki/Spinoff_(media).</p> <p>Wikipedia contributors. (2025b, June 15). <i>Mrs Dalloway</i>. Wikipedia. https://en.wikipedia.org/wiki/Mrs_Dalloway.</p> <p>Woolf, V. (1922). <i>Mrs Dalloway</i>. Internet Archive. Retrieved 29 June 2024 from https://dn790004.ca.archive.org/0/items/in.ernet.dli.2015.93420/2015.93420.Mrs-Dalloway.pdf.</p> <p>Woolf, V. (2004). <i>Mrs. Dalloway</i>. LA CASE Books. (or any other edition)</p>
Instructor's post-session reflection, suggested changes	<p>The essays may be handed in next class. Ss may present the gist of the essay in front of the whole class. Following the presentations, a conclusion may be drawn on what was common in students' responses.</p>
Working material	<p>Mrs Dalloway (<i>excerpt used in classroom</i>)</p> <p>Mrs. Dalloway said she would buy the flowers herself.</p> <p>For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning – fresh as if issued to children on a beach.</p> <p>What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, "Musing among the vegetables?" – was that it? – "I prefer men to cauliflowers" – was that it? He must have said it at breakfast one morning when she had gone out on to the terrace – Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered; his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished – how strange it was! – a few sayings like this about cabbage.</p>

She stiffened a little on the kerb, waiting for Durtnall's van to pass. A charming woman, Scrope Purvis thought her (knowing her as one does know people who live next door to one in Westminster); a touch of the bird about her, of the jay, blue-green, light, vivacious, though she was over fifty, and grown very white since her illness. There she perched, never seeing him, waiting to cross, very upright. (Woolf, 1922, pp. 3–4)

Working materials:

Handout

Film Adaptations

Adapting is Interpreting: Storylines in *The Hours*

Activity 3

Step 1

Whole-class discussion.

- Where is the story set?
- When does the action take place?
- Whose thoughts do we read?
- Who is she with?
- Put Clarissa's actions in order:
- She recalls Pater Walsh's words.
- She decides to buy the flowers herself for the party.
- She is waiting on the curb for a van to pass.
- She recalls her childhood mornings.

Step 2

Group discussion of the opening scene of *The Hour*.

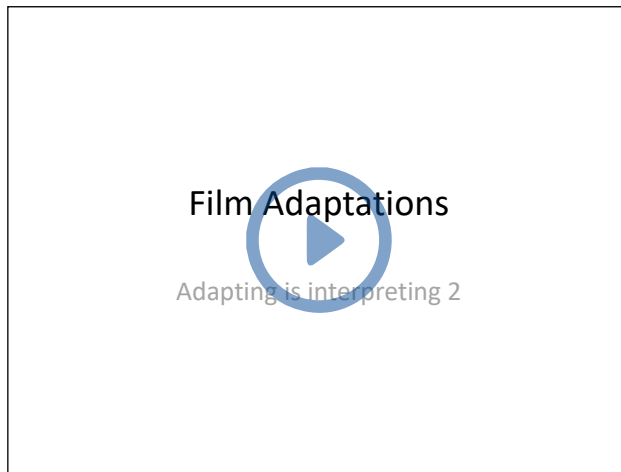
- Where and when are the stories set?
- Who are the protagonists of the various stories?
- What sequences suggest that the stories are related?
- Which element(s) in the film suggest that *The Hours* and *Mrs Dalloway* are related?

Step 3

Short debate.

- *Mrs Dalloway* and *The Hours* (novel and adaptation) form a web of products. Our prior knowledge of the novels influences our understanding of *The Hours* (adaptation).

LESSON 2 presentation support:



Session n. 3 of 3	
Time	45 mins
Topic of the session	Film Adaptations of Literary Classics: The Heritage Films
Problem task	Recognise/identify heritage films based on their characteristics.
Interdisciplinarity	<p>Literature; Visual Arts; History</p> <p>Film adaptations based on novels are a common phenomenon, and the tools to analyse these exceed the domain of literature. They are considered artefacts that bring together two forms of art: literature and film.</p> <p>The adaptations of literary classics can be seen in documentaries of history, as the research behind these productions is very thorough historical research.</p>
Prior preparation requirements	<p>The lesson can be held online or in-person.</p> <p>Before class, Ss could consult the summary of <i>Pride and Prejudice</i> at https://www.sparknotes.com/lit/pride/summary/ and the first chapter of the novel <i>Pride and Prejudice</i> by Jane Austen (1813) at <i>Jane Austen: Pride and Prejudice, Chapter I of Volume I (Chap. 1)</i>. (n.d.). https://www.pemberley.com/janeinfo/ppv1n01.htm.</p>
Activity 1	Warm up and Lead in
Aims	<p>Collaborative: SWBAT work in groups to answer the text comprehension questions.</p> <p>Soft skills: SWBAT state their opinion about the adaptations, listen to opinions of others.</p> <p>Action orientation: SWBAT state opinion about the adaptation.</p> <p>Knowledge: SWBAT activate previous knowledge of literature and history.</p>
Form:	Group work / whole class

Aids:	<p>In-person class: The questions discussed could be written on the board beforehand.</p> <p>Online class: If possible, students work in break-out rooms. If this is not possible, in a whole-class activity, half of the class reports the first text, and the other half reports the second text.</p>
Time:	8 + 6 mins
Instructions:	<p>Ss are divided into four groups. 2 groups read the synopsis, while the other two read the first page of the novel. Each group discusses the questions at the end of the worksheet.</p> <p>2 groups read the <i>Pride and Prejudice</i> (<i>Pride and Prejudice: Full Book Summary SparkNotes, n.d.-b</i>) synopsis and answer the questions:</p> <ul style="list-style-type: none"> • Where is the action set? [In the English countryside.] • When does the action take place? [19th century/1800s] • How do you expect the adaptation to start? [Students state their opinion] <p>The other two groups read the first page of the novel and answer the questions:</p> <ul style="list-style-type: none"> • Where is the action set? • When does the action take place? • How do you expect the adaptation to start? <p>Ss have 7 minutes to discuss it in groups and then another 7 to report to the class.</p> <p><i>Pride and Prejudice: Full book Summary SparkNotes.</i> (n.d.-b). SparkNotes. https://www.sparknotes.com/lit/pride/summary/.</p> <p><i>Jane Austen: Pride and Prejudice, Chapter I of Volume I (Chap. 1).</i> (n.d.). https://www.pemberley.com/janeinfo/ppv1n01.htm.</p>
Tips for in-person teaching	Grouping students may vary according to the number of students in class; in the activity, there are two texts, and each half of the class should deal with one text.
Activity 2	British Heritage films: Characteristics
Aims	<p>Collaborative: SWBAT discuss plot and description of characters with emphasis on time and setting of action.</p> <p>Soft skills: SWBAT describe characteristics, compiling a report on setting and action.</p>

	<p>Action orientation: SWBAT do research, if necessary, on the plot and characters of the adaptation, and discuss in groups.</p> <p>Knowledge: SWBAT activate previous literary knowledge.</p>
Form:	Individual work + whole class
Aids:	Appendix 1
Time:	20 mins
Instructions:	<p>Introductory questions:</p> <ul style="list-style-type: none"> • What posters are these? [<i>Pride and Prejudice</i>, <i>Wuthering Heights</i>] • What is there on the posters? [The main characters.] • What is in the background? [The landscape./ Natural environment.] <p>The whole class watches the first scene of <i>Pride and Prejudice</i> (basketca2, 2020). They answer the text comprehension questions:</p> <ul style="list-style-type: none"> • What happens in the scene? • Who is in the scene? • What are they doing? • How are they dressed? • How do we call that fashion style? • What do you know about Regency England? • Where is the scene set? • How long is the scene? • Who or what is in focus in your opinion? • What does the first scene suggest? <p>The discussion lasts for 10 minutes.</p> <p>Video file: basketca2. (2020, June 9). <i>Pride and Prejudice</i> (1995) – first scene [Video]. YouTube. https://www.youtube.com/watch?v=OYbpvfyGsi4.</p> <p>Possible answers:</p> <ul style="list-style-type: none"> • Two horse riders are galloping toward a large house. At the end of the scene, it turns out that they are being watched from the hilltop by a young woman. They are dressed in the fashion of 1800s England; the ladies wear empire-waistline dresses, the gentlemen tall hats, coats that are short in the front and long at the back, shirts with cravats, and waistcoats. • It is set in England, with all possibilities in an existing place. The backdrop against which the horse riding is being done shows that the scene is not filmed using CGI technology.

	<ul style="list-style-type: none"> • The opening suggests that the action is set in Regency England, in the 1800s, and that these characters spend a lot of time in the open air. The scene is more than 1 minute long, so the landscape is extremely important. The camera focuses on the field and the setting instead of the characters. • Given that the characters' costumes are in the 1800s style. <p>Based on the discussion, we create a mind map based on the following concepts: heritage film, literary classic, focus on landscape, and costumes.</p>
<p>Tips for in-person teaching</p>	<p>None</p>
<p>Activity 3</p>	<p>Planning the first scene of a heritage film</p>
<p>Aims</p>	<p>Collaborative: SWBAT discuss a plan for a heritage film, bringing polite arguments for or against suggestions.</p> <p>Soft skills: SWBAT discuss a plan, be aware of preferences, negotiate and distribute tasks.</p> <p>Action orientation: SWBAT create a plan for the opening of a heritage film and report that to the class.</p> <p>Knowledge: SWBAT activate previous knowledge of literature and history.</p>
<p>Form:</p>	<p>Group work</p>
<p>Aids:</p>	<p>Online: if possible, Ss should work in break-out rooms. If this is not possible, this stage should be carried out as a whole-class activity. Appendix 2</p>
<p>Time:</p>	<p>15 mins</p>
<p>Instructions:</p>	<p>The groups prepare a short in-class project. They must prepare the plan for the first scene of Charlotte Brontë's <i>Wuthering Heights</i>. The groups read the synopsis of the novel (<i>Wuthering Heights: Full Book Summary / SparkNotes</i>, n.d.) and do the necessary research on the Internet as to the time and setting of the action.</p>

	<p>Task: Imagine you are the scriptwriter of the adaptation of <i>Wuthering Heights</i>. Your task is to prepare and write the opening scene of the film. You may create a comic strip or a text description or combine the two.</p> <p>Focus on the following questions:</p> <ul style="list-style-type: none"> • Where is the action set? When does it take place? • What do the characters wear? • How long is the scene? (It should be no more than 2 min.) <p><i>Wuthering Heights: Full book Summary SparkNotes</i>. (n.d.). Spark Notes. https://www.sparknotes.com/lit/wuthering/summary/.</p> <p>Brontë, E. (1847). <i>Wuthering Heights. Chapter I</i>. (n.d.) https://etc.usf.edu/lit2go/159/wuthering-heights/2771/chapter-1/.</p> <p>Ss have 7 minutes to discuss it in groups and then another 8 to report to the class.</p>
<p>Tips for in-person teaching</p>	<p>Handouts with the texts may be given to students.</p>
<p>Home assignment</p>	<p>Imagine you are the staff of a heritage film adaptation project. Design the first scene of a literary classic to highlight the importance of landscape and costumes.</p>
<p>Sources</p>	<p><i>Jane Austen: Pride and Prejudice, Chapter I of Volume I (Chap. 1)</i>. (n.d.). https://www.pemberley.com/janeinfo/ppv1n01.htm.</p> <p>basketca2. (2020, June 9). <i>Pride and Prejudice (1995) – first scene</i> [Video]. YouTube. https://www.youtube.com/watch?v=OYbpvfyGsi4.</p> <p>Brontë, E. (1847). <i>Wuthering Heights. Chapter I</i>. (n.d.) https://etc.usf.edu/lit2go/159/wuthering-heights/2771/chapter-1/.</p> <p><i>Pride and Prejudice: Full book Summary SparkNotes</i>. (n.d.). Spark Notes. https://www.sparknotes.com/lit/pride/summary/.</p> <p><i>Wuthering Heights: Full book Summary SparkNotes</i>. (n.d.). Spark Notes. https://www.sparknotes.com/lit/wuthering/summary/.</p>
<p>Instructor’s post-session reflection, suggested changes</p>	<p>Follow-up activity for next class: Work in pairs/small groups and do small research on the making of an adaptation of a literary classic in which <i>landscape, décor, set</i> and <i>costumes</i> are important. The research includes information on how the focus on these in the film has been influential after the filming stopped.</p>

Starting questions:

- Does historical accuracy apply to the adaptation? How? /Why not?
- Has the number of visitors to the filming location risen? Provide data.
- Has the fashion in the film been emulated in real life?

Prepare a PPT presentation.

Working materials:

Appendices 1

Film, I. (n.d.). *Real to reel: Pride and Prejudice*. <https://www.intofilm.org/resources/215>.

Appendices 2

Voorm, Luke. (n.d.) *Wuthering Heights*. Tmdb.org. <https://image.tmbd.org/t/p/original/7x8kY2umkYUMaOkcZ1gpydMT3XV.jpg>.

Handout

Film Adaptations of Literary Classics: The Heritage Films

ACTIVITY 1

Read the synopsis of *Pride and Prejudice* OR the first chapter of the novel and answer the following questions:

- Where is the action set?
- When does the action take place?
- How do you expect the adaptation to start?

ACTIVITY 2

Watch the following video:

basketca2. (2020, June 9). *Pride and Prejudice (1995) – first scene* [Video]. YouTube. <https://www.youtube.com/watch?v=OYbpvfyGsi4>.

and answer the questions below:

- What happens in the scene?
- Who is in the scene?
- What are they doing?
- How are they dressed?
- How do we call that fashion style?
- What do you know about Regency England?
- Where is the scene set?
- How long is the scene?
- Who or what is in focus in your opinion?
- What does the first scene suggest?

ACTIVITY 3

Imagine you are the scriptwriter of the adaptation of *Wuthering Heights*. Your task is to prepare and write the opening scene of the film. You may create a comic strip or a text description or combine the two.

Focus on the following questions:

- Where is the action set? When does it take place?
- What do the characters wear?
- How long is the scene? (It should be no more than 2 min.)

Thematic Unit 2: THE ART OF PAINTING

Author:

L'ubica Durcová



Session n. 1 of 4	
Time	45 min
Topic of the session	Great paintings in detail – Introduction
Problem task	To obtain a deeper insight into great paintings which would benefit and enrich personal experience. To introduce great paintings and view them as representations of the huge wealth of human art history and an endless source of knowledge and inspiration.
Interdisciplinarity	Art (<i>paintings</i>); Culture (<i>diversity</i>); History (<i>historical periods</i>); Aesthetics (<i>personal preferences</i>); Civic education (<i>philosophy</i>); EFL (<i>art vocabulary</i>).
Prior preparation requirements	The teacher selects paintings for activity 1 and sends the sheet with group work into a chat of the chosen online platform.
Mode of teaching	Online
Activity 1	
Introduction of great paintings – Identifying pictures	
Aims	Collaborative: Ss will be able to (SWBAT) present their ideas, pay attention to ideas of others in a respectful manner. Soft skills: SWBAT analyse their own attitudes and knowledge. Action orientation: SWBAT express their opinions clearly; listen and react to the opinions of others. Knowledge: SWBAT identify periods of art and culture in the historical context: Renaissance, Pop Art (depending on the chosen paintings for activity1).
Form:	Individual work + whole class
Aids:	Presentation: Great paintings in detail – Introduction (see No.1 of the working materials below).

Time:	10 min
Instructions:	<ol style="list-style-type: none"> 1. T presents slides. 2. Ss view slide with selected famous paintings: Botticelli – The Birth of Venus, da Vinci – Mona Lisa, Michelangelo – The Creation of Adam, Warhol – Marilyn. 3. T elicits ideas from Ss: names of paintings and painters, historical periods, origin of paintings or current location, colours, characters depicted. 4. Ss express their ideas, feelings and personal preferences about the paintings.
Tips for in-person teaching	None
Activity 2	Personal experience
Aims	<p>Collaborative: SWBAT discuss their ideas in groups and pay attention to ideas of others in a respectful manner.</p> <p>Soft skills: SWBAT be aware of the correlation between the extent of knowledge of a particular painting and the intensity of the viewer's feelings when viewing it.</p> <p>Action orientation: SWBAT collaborate in groups, express their opinions and feelings clearly when discussing terms from the task, and to react to opinions of other students.</p> <p>Knowledge: SWBAT identify the paintings and their cultural periods.</p>
Form:	Group work
Aids:	Presentation: Great paintings in detail – Introduction (see working materials: Presentation: Great paintings in detail – Introduction + Group Work – lesson 1 – Discussion Task).
Time:	20 min
Instructions:	<ol style="list-style-type: none"> 1. T presents slide with Group work and explains that students will work in groups and what their task is. 2. T divides students into working groups in chatrooms and reminds them that the group work instructions are also found in the chat.

	<p>3. Ss work in groups for 10 minutes. T monitors the chatrooms to see if all students are involved in the discussion.</p> <p>4. After the discussion in groups, a spokesperson of each group presents ideas that the members of each group agreed on. The rest of the Ss pay attention to the ideas presented by a spokesperson of each group. T encourages the rest of the Ss to speak out if they feel that something important from their group discussion is omitted.</p> <p>5. T sums up the most interesting answers from Ss.</p> <p>6. T presents slides on Personal experience and stresses how the knowledge of a painting such as background, historical context, techniques and other can contribute to the discovery of the hidden levels of a particular work of art.</p>
<p>Tips for in-person teaching</p>	<p>The teacher hands out sheets with group work to students.</p>
<p>Activity 3</p>	<p>The Scream by Edward Munch: a story behind the painting</p>
<p>Aims</p>	<p>Collaborative: SWBAT present their ideas and pay attention to the ideas of others.</p> <p>Soft skills: SWB aware of the connection between the painting, painter’s feelings and the moment of inspiration.</p> <p>Action orientation: SWBAT express their opinion and feelings clearly when viewing a painting,</p> <p>Knowledge: SWBAT describe Expressionism.</p>
<p>Form:</p>	<p>Group work</p>
<p>Aids:</p>	<p>Presentation: Great paintings in detail – Introduction (see Working materials below)</p>
<p>Time:</p>	<p>10 min</p>
<p>Instructions:</p>	<p>1. T shows Ss the painting of Scream by Edward Munch and asks students: Do you like the painting or not? How would you describe it? Bizarre? Beautiful? Complex? Childish? Ss express their opinion and pay attention to answers of others.</p>

	<p>2. T asks Ss: What do you think the artist felt when he decided to create the painting with the title <i>Scream</i>? Ss present their ideas and discuss them.</p> <p>3. T presents the slide with the painter's explanation as to what inspired him and elicits ideas from Ss about the intensity of the painter's feelings. T asks if their own view of the painting changed in some way after learning what inspired the artist. Ss share their ideas.</p>
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Activity 4	Final discussion
Aims	<p>Collaborative: SWBAT discuss what they learned during the lesson and justify their answers.</p> <p>Soft skills: SWBAT analyse their level of participation in the activities of the lesson.</p> <p>Action orientation: SWBAT express their ideas, discuss them, and respect opinions of others.</p>
Form:	Individual work + whole class
Aids:	none
Time:	5 minutes
Instructions:	<p>T elicits ideas from Ss by asking:</p> <ol style="list-style-type: none"> 1. What is the one thing you have learned in class? 2. What information was surprising for you? 3. Have you had enough opportunities to share your ideas with the whole class?
Tips for in-person teaching	None
Sources	Wilkes, A., Duffy, M., Kruger, A., Wilkinson, H., Phipps, T., Smithies, S., Farrow, S., & Griffiths, L. (Eds.). (2011). <i>Great paintings</i> . Dorling Kinderley.

	<p>Botticelli, S. (ca. 1484–1486) <i>The Birth of Venus</i> [Painting]. Uffizi Gallery, Florence, Italy. https://en.wikipedia.org/wiki/The_Birth_of_Venus#/media/File: Sandro Botticelli _ _La_nascita_di_Venere _ _Google_Art_Project _ _edited.jpg.</p> <p>da Vinci, L. (1503–1505). <i>Mona Lisa</i> [Painting]. Musée du Louvre, Paris, France. https://sk.wikipedia.org/wiki/Mona_L%3%ADza#/media/S%C3%BAbor:Mona_Lisa,_by_Leonardo_da_Vinci,_from_C2RMF_retouched.jpg.</p> <p>Michelangelo. (c. 1512). <i>The Creation of Adam</i> [Painting]. Sistine Chapel, Vatican City. https://sk.wikipedia.org/wiki/The_Creation_of_Adam#/media/File:Michelangelo _ _Creation_of_Adam_(cropped).jpg.</p> <p>Warhol, A. (1967). <i>Marilyn</i> [Painting]. Tate, London, UK. https://printedoriginals.com/products/andy-warhol-tate-gallery-3.</p> <p>Munch, E. (1910). <i>Scream</i> [Painting]. Munch Museum, Oslo, Norway. https://www.wikiart.org/en/edvard-munch/the-scream-1910.</p>
<p>Instructor’s post-session reflection, suggested changes</p>	<p>If too much time is spent on activities 1 and 2, the activity 5 (Final discussion) can be conducted via a questionnaire, either sent to students or handed out in a printed form.</p>

Working materials:

- Presentation: Great paintings in detail – Introduction
- Group work – lesson 1 – Discussion Task

Group work – lesson 1 – Discussion Task:

1. Look at the words in the picture below:



2. Discuss their relevance and the amount of information they can provide a viewer of any painting with.
3. Which ones would you consider to be the most important to understand any painting and why?
4. Make a list of the five the most important words for your working group.
5. Choose a spokesperson (or two or more) of your group who will present the main points from your discussion to the whole class.

LESSON 1 presentation support:



Session n. 2 of 4	
Time	45 min
Topic of the session	Great paintings in detail – Wanderer above the Sea of Fog
Problem task	To obtain a deeper insight into great paintings which would benefit and enrich personal experience. To introduce great paintings and view them as representations of the huge wealth of human art history and an endless source of knowledge and inspiration.
Interdisciplinarity	Art (<i>paintings</i>); Culture (<i>Romanticism</i>); History (<i>historical periods and events</i>); Aesthetics (<i>personal preferences</i>); EFL (<i>art vocabulary</i>).
Prior preparation requirements	T summarizes the main points of session 1 and sends the sheet with group work for activity 2 into a chat or hands out print-outs.
Mode of teaching	Online
Activity 1	Revision of Session 1: Great paintings in detail – Introduction
Aims	Collaborative: SWABT present their ideas, pay attention to ideas of others and react to them respectfully. Soft skills: SWABT critically analyse the information they can remember from the first session. Action orientation: SWABT summarise the main points of the first lesson and discuss them.
Form:	Individual work + whole class
Aids:	Presentation: Great paintings in detail – Introduction
Time:	5 min

Instructions:	<p>T elicits the main points of session 1 by asking:</p> <ul style="list-style-type: none"> • Are all great paintings the same? • If not, in what way do they differ? • How would you explain the meaning of the sentence: “<i>The more you know, the more you see and enjoy</i>”? <p>Students should use terms such as forms, size, content and uniqueness, historical background, technique, perspective, symbols, inspiration, personal experience and other.</p>
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Tips for in-person teaching	None
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Activity 2	Wanderer about the Sea of Fog
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Aims	<p>Collaborative: SWABT collaborate in groups and discuss the questions about the painting, present their answers and justify them.</p> <p>Soft skills: SWB aware of the feelings evoked when viewing the painting; and realise how additional knowledge can benefit them.</p> <p>Action orientation: SWABT express their opinion and listen and react to ideas of others.</p> <p>Knowledge: SWABT identify the ideas of Romanticism in art and literature.</p>
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Form:	Group work
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Aids:	Presentation: Great paintings in detail – Wanderer above the Sea of Fog (see Working materials: Group work – lesson 2 – Discussion Task)
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Time:	20 min
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Instructions:	<ol style="list-style-type: none"> 1. T shows the second slide of the presentation, introduces the painting and provides only basic information such as title, the name of the artist. Then briefly describes what is depicted in the painting – a man standing in the centre with his back towards the viewer. 2. T presents slide with Group work and sets the group task. 3. T divides Ss into working groups in chatrooms and reminds them that the group work instructions are also found in the chat.
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	<p>4. Ss work in groups for 10 minutes. T monitors the chatrooms.</p> <p>5. After the discussion in groups, a spokesperson of each group presents ideas the members of each group agreed on. The rest of the Ss pay attention to the ideas presented by a spokesperson of each group. T encourages Ss to speak out if they feel that something important from their group discussion is omitted.</p> <p>6. T sums up the most interesting answers from students.</p>
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Tips for in-person teaching	The teacher hands out sheets with group work to Ss.
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Activity 3	Wanderer about the Sea of Fog – analysis
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Aims	<p>Soft skills: SWABT raise their awareness of the feelings evoked by contemplating the painting and compare and contrast their preconcepts with informed perception of the painting.</p> <p>Action orientation: SWABT express their opinion, listen and react to ideas of others.</p> <p>Knowledge: SWABT identify the historical timeline of culture and art and show understanding of the ideas and concepts in Romanticism.</p>
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Form:	Individual work + whole class
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Aids:	Presentation: Great paintings in detail – Wanderer above the Sea of Fog (see Working materials below)
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Time:	15 minutes
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Instructions:	<ol style="list-style-type: none"> 1. T presents the slides about the painter and points out information about his life alongside typical content and features of Friedrich's works of art. 2. T presents the slides on Description + Inspiration and asks Ss to imagine themselves standing alone at the edge of a rock as the man in the painting. The following questions should inspire discussion: What feelings would you have at such a moment? Do you think the artist captured them in the painting? Why do you think so? 3. T presents the slide on Who is the man with various theories about the man's identity and symbolic interpretation and asks
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	<p>Ss to contrast them with the ideas they discussed during their group work in the previous activity.</p> <ol style="list-style-type: none"> 4. T shows the slide on Romanticism but first elicits what Ss know about the Romantic movement. 5. T presents the slides on Composition and contrast and asks Ss to work out how the artist made the eye of a viewer focused on the figure of the man and what choice of colours he used to create the contrast. 6. T uses the slides The wanderer, Sea of fog and Rocky Peaks to discuss the atmosphere of the painting. 7. T presents the slides Fun and Other paintings to show how the painting Wanderer above the Sea of Fog became the part of popular culture today. 8. T plays the videos to Ss. (Either choose one of the videos, or set them as homework if not enough time.) <p>Wanderer above the Sea of Fog – Caspar David Friedrich (video 2:25 + En. subtitles) Two Minute Museum. (2022, January 18). <i>Wanderer above the Sea of Fog – Caspar David Friedrich</i> [Video]. YouTube. https://youtu.be/TfIWb2AXJyQ?si=uAJd8ozZ6N5rg4II.</p> <p>ART/ARCHITECTURE – Caspar David Friedrich (6:02 + En. subtitles) The School of Life. (2015, April 3). <i>Art/Architecture – Caspar David Friedrich</i> [Video]. YouTube. https://youtu.be/go87azXN5Ms?si=GqDvVe_1xKXhkJC.</p>
<p>Tips for in-person teaching</p>	<p>None</p>
<p>Activity 4</p>	<p>Final discussion</p>
<p>Aims</p>	<p>Collaborative: SWABT discuss what they learned during the lesson and justify their answers.</p> <p>Soft skills: SWABT analyse their level of participation in the activities of the lesson.</p> <p>Action orientation: SWABT express their ideas, discuss them, and respect opinions of others.</p>
<p>Form:</p>	<p>Individual work + whole class</p>

THEMATIC UNIT 2: THE ART OF PAINTING

Aids:	none
Time:	5 minutes
Instructions:	<p>T elicits ideas by asking:</p> <ul style="list-style-type: none"> • What is the one thing you have learned in class? • What information was surprising for you? • Have you had enough opportunities to share your ideas with the whole class?
Tips for in-person teaching	None
Sources	<p>Wilkes, A., Duffy, M., Kruger, A., Wilkinson, H., Phipps, T., Smithies, S., Farrow, S., & Griffiths, L. (Eds.). (2011). <i>Great paintings</i>. Dorling Kinderley.</p> <p>Two Minute Museum. (2022, January 18). <i>Wanderer above the Sea of Fog – Caspar David Friedrich</i> [Video]. YouTube. https://youtu.be/TfIWb2AXJyQ?si=uAJd8ozZ6N5rg4II.</p> <p>The School of Life. (2015, April 3). <i>Art/Architecture – Caspar David Friedrich</i> [Video]. YouTube. https://youtu.be/go87azXN5Ms?si=GqD-vVe_1xXKXhkJC.</p> <p>Friedrich, C. D. (c. 1818). <i>Wanderer above the Sea of Fog</i> [Painting]. Kunsthalle Hamburg, Germany. https://en.wikipedia.org/wiki/Wanderer_above_the_Sea_of_Fog#/media/File:Caspar_David_Friedrich_-_Wanderer_above_the_Sea_of_Fog.jpeg</p>
Instructor’s post-session reflection, suggested changes	<p>If too much time is spent on activities 2 and 3 some points in analysis such as 7 (Fun and other paintings) can be omitted/used as a revision in the following lesson or as a follow up activity when students use the Internet to search for the examples of how the painting <i>Wanderer above the Sea of Fog</i> became part of popular culture today.</p> <p>For the same reason, activity 4 (Final discussion) can be conducted via a questionnaire, either sent to students or handed out as print-outs.</p>

Working materials:

- Presentation: Great paintings in detail – Introduction
- Presentation: Great paintings in detail – Wanderer above the Sea of Fog
- Group work – lesson 2 – Discussion Task

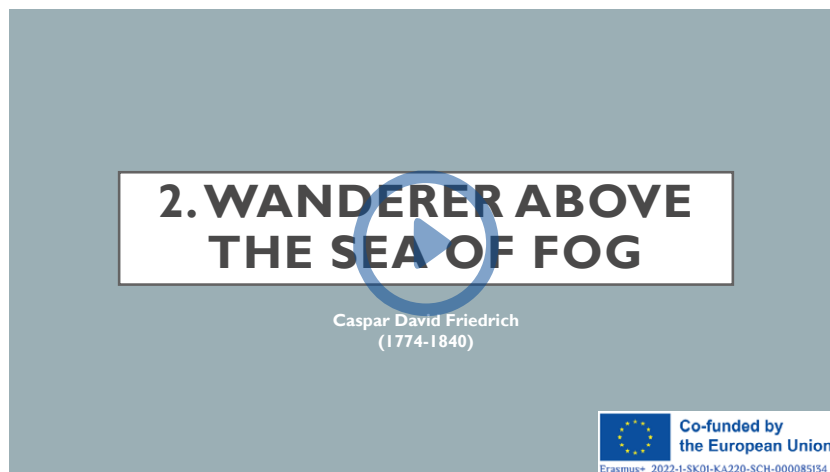
Group work – lesson 2 – Discussion Task:

Friedrich, C. D. (c. 1818). *Wanderer above the Sea of Fog* [Painting]. Kunsthalle Hamburg, Germany. https://en.wikipedia.org/wiki/Wanderer_above_the_Sea_of_Fog#/media/File:Caspar_David_Friedrich_-_Wanderer_above_the_Sea_of_Fog.jpeg.

Discuss in your group:

- 1. Look at the painting:** What was the first thing you noticed about the painting?
- 2. Use your imagination and senses:**
 - What can you see, feel, hear and smell?
- 3. What do you think:**
 - Who is the person standing in the middle of the painting?
 - What is the expression of his face?
 - Can you guess his feelings?
- 4.** Do you think the painting is old or modern? Why do you think so?
- 5. Choose a spokesperson** (or some of you/ all of you can contribute) for your group who will report the main points from your discussion to the whole class.

LESSON 2 presentation support:



Session n. 3 of 4	
Time	45 min
Topic of the session	Great paintings in detail – Ambassadors I
Problem task	<p>To obtain a deeper insight into great paintings which would benefit and enrich personal experience.</p> <p>To introduce great paintings and view them as representations of the huge wealth of human art history and an endless source of knowledge and inspiration.</p>
Interdisciplinarity	Art (<i>paintings</i>); Culture (<i>diversity</i>); History (<i>historical periods</i>); Aesthetics (<i>personal preferences</i>); Civic education (<i>philosophy</i>); EFL (<i>art vocabulary</i>).
Prior preparation requirements	T sends the sheet with group work into a chat of the chosen online platform.
Mode of teaching	Online
Activity 1	Ambassadors
Aims	<p>Collaborative: SWBAT collaborate in groups and discuss the questions about the painting, present their answers and justify them.</p> <p>Soft skills: SW become aware of the feelings evoked while viewing the painting and realise how additional knowledge can benefit them.</p> <p>Action orientation: SWBAT express their opinions and listen and react to ideas of others.</p> <p>Knowledge: SWBAT identify the Northern Renaissance Style and describe the political situation in Europe and England in the 16th century.</p>
Form:	Group work

Aids:	Presentation: Great paintings in detail – Ambassadors part 1. (see Working materials below)
Time:	20 min
Instructions:	<ol style="list-style-type: none"> 1. T shows the second slide of the presentation and introduces the painting – gives only basic information such as the title, or the name of the artist; and briefly describes what is depicted in the painting – two men standing in a room with various objects. 2. T presents the next slide – Group work and sets the task. 3. T divides Ss into working groups in chatrooms and reminds them, that the group work instructions are also found in the chat. 4. Ss work in groups for 10 minutes. 5. After the discussion in groups, a spokesperson of each group presents ideas the members of each group agreed on. 6. T sums up the most interesting answers from students.
Tips for in-person teaching	The teacher hands out sheets with group work to students.

Activity 2	Ambassadors: Style and Historical Context
Aims	<p>Soft skills: SWBAT raise their awareness of feelings evoked by contemplating the painting and compare and contrast their preconcepts with informed perception of the painting.</p> <p>Action orientation: SWBAT express their opinions, listen and react to the ideas of others.</p> <p>Knowledge: SWBAT identify Northern Renaissance and describe the political situation in Europe and England in the 16th century.</p>
Form:	Individual work + whole class
Aids:	Presentation: Great paintings in detail – Ambassadors part 1.
Time:	20 minutes
Instructions:	<ol style="list-style-type: none"> 1. T presents the slides – The painter, briefly points out general information about the painter’s life and stresses the wide range of his works of art.

<p>Instructions:</p>	<ol style="list-style-type: none"> 2. T shows the slide with the painting the Ambassadors and asks Ss: What details can you notice on the clothing of the two men, the fabric behind them and the floor? What is the name of the painting style when all details are strikingly clear? 3. T proceeds to the slides of The powerful realism, sums up the features of the paintings, and adds more from the slides. 4. Before moving to the next slide, T asks Ss: What do you know about King Henry VIII? What do you know about his marriage life? How is Henry VIII connected to religious and political events of the 16th century? 5. T presents the slides on Reference Points, History, and In Context and sums up the historical events connected to the painting, reveals names of the ambassadors portrayed in the painting and their role at the court of Henry VIII. 6. T announces the content of the second lesson about the Ambassadors (analysis of the details of the painting, were to find the exact age of the Ambassadors in the details of the painting, and the identity of the strange, distorted object at the bottom of the painting).
<p>Tips for in-person teaching</p>	<p>None</p>
<p>Activity 3</p>	<p>Final discussion</p>
<p>Aims</p>	<p>Collaborative: SWBAT discuss what they learned during the lesson and justify their answers.</p> <p>Soft skills: SWBAT analyse their level of participation in the activities of the lesson, the extent of their knowledge about Renaissance and history of England and Europe in the 16th century.</p> <p>Action orientation: SWBAT express their ideas, discuss them, and respect opinions of others.</p> <p>Knowledge: SWBAT identify Northern Renaissance, the changes in ideas and thinking in Renaissance and briefly describe the history of England and Europe in 16th century.</p>
<p>Form:</p>	<p>Individual work + whole class</p>
<p>Aids:</p>	<p>None</p>

Time:	5 minutes
Instructions:	<p>T elicits ideas by asking:</p> <ul style="list-style-type: none"> • What is the one thing you have learned in class? • What information was surprising for you? • How do you feel about the Ambassadors and its connection to history? • Can you imagine yourself to be an ambassador?
Tips for in-person teaching	None
Sources	<p>Wilkes, A., Duffy, M., Kruger, A., Wilkinson, H., Phipps, T., Smithies, S., Farrow, S., & Griffiths, L. (Eds.). (2011). <i>Great paintings</i>. Dorling Kinderley.</p> <p>Kilroy-Ewbank, L. (n.d.). The carpet and the globe: Holbein's The Ambassadors reframed. Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/northern/holbein/a/the-carpet-and-the-globe-holbeins-the-ambassadors-reframed.</p> <p>Kurbalija, J. (2023, August 23; updated 2024, March 19). The Ambassadors reimaged: How Holbein's painting can inspire global AI negotiations? <i>Diplo</i>. https://www.diplomacy.edu/blog/the-ambassadors-reimagined-how-holbeins-painting-can-inspire-global-ai-negotiations/.</p> <p>Smarthistory. (2020, October 29). <i>Hans Holbein the Younger, The Ambassadors (updated!)</i> [Video]. YouTube. https://youtu.be/qOvxK_3HEco?si=90staxm1DZz7SoJe.</p> <p>The National Gallery. (2010, July 13). <i>Symbolism in Holbein's 'Ambassadors' / Paintings / The National Gallery London</i> [Video]. YouTube. https://youtu.be/ReF2O8rzpb4?si=drRt4NbP7OGXpC70.</p> <p>Holbein the Younger, H. (1542–1543). <i>Selfportrait</i> [Painting]. Uffizzi Gallery, Florence, Italy. https://en.wikipedia.org/wiki/File:Self-Portrait_by_Hans_Holbein_d._J._-_Uffizi_Gallery.jpg.</p> <p>Holbein the Younger, H. (1533). <i>Ambassadors</i> [Painting]. National Gallery, London, UK. https://en.wikipedia.org/wiki/The_Ambassadors_(Holbein)#/media/File:Hans_Holbein_the_Younger_-_The_Ambassadors_-_Google_Art_Project.jpg.</p> <p><i>My mom and sister recreate The Ambassadors by Hans Holbein the Younger</i> [Photograph], by Ipyeh, 2019, Getty Museum Challenge, Reddit https://www.reddit.com/r/GettyMuseumChallenge/comments/gapapu/my_mom_and_sister_recreate_the_ambassadors_by/?rdt=39543.</p>

Instructor's
post-session
reflection,
suggested changes

Activity 2, point 4 can be done as another group work, or individual research of students: students use the Internet to find information about Henry VIII, and 16th century England and Europe.

Working materials:

- Presentation: Great paintings in detail – Ambassadors part 1
- Group work – lesson 3 – Discussion Task

Group work – lesson 3 – Discussion Task:

Holbein the Younger, H. (1533). *Ambassadors* [Painting]. National Gallery, London, UK. [https://en.wikipedia.org/wiki/The_Ambassadors_\(Holbein\)#/media/File:Hans_Holbein_the_Younger_-_The_Ambassadors_-_Google_Art_Project.jpg](https://en.wikipedia.org/wiki/The_Ambassadors_(Holbein)#/media/File:Hans_Holbein_the_Younger_-_The_Ambassadors_-_Google_Art_Project.jpg)

Discuss in your group:

1. Look at the painting and the two men in it:

- Who do you think are the men in the painting? What does it mean to be an ambassador?
- How old do you think they are? What can you learn about their personalities from their face expressions and their postures?

2. Use your senses and look at the variety of objects:

- Can you identify some of them?
- How about the material they are made from and their different textures?
- Why do you think the painter included these objects in this double portrait?

3. From everything what you discussed – can you guess a historical period the painting is from?

4. Choose a spokesperson (or some of you/ all of you can contribute) for your group who will report the main points from your discussion to the whole class.

LESSON 3 presentation support:



Session n. 4 of 4	
Time	45 min
Topic of the session	Great paintings in detail – Ambassadors II
Problem task	To obtain a deeper insight into great paintings which would benefit and enrich personal experience. To introduce great paintings and view them as representations of the huge wealth of human art history and an endless source of knowledge and inspiration.
Interdisciplinarity	Art (<i>paintings</i>); Culture (<i>diversity</i>); History (<i>historical periods</i>); Aesthetics (<i>personal preferences</i>); Civic education (<i>Epicureanism, Stoicism and Existentialism of the 20th century</i>); EFL (<i>art vocabulary</i>).
Prior preparation requirements	The teacher sends the sheet with group work into a chat of the chosen online platform.
Mode of teaching	Online
Activity 1	Ambassadors – Discussion Task
Aims	Collaborative: SWBAT collaborate in groups and discuss the questions about the painting's details, present their answers and justify them. Soft skills: SW become aware of the feelings evoked when viewing the painting and realise how additional knowledge can benefit them. Action orientation: SWBAT express their opinions and listen and react to the ideas of others. Knowledge: SWBAT identify the Northern Renaissance style. SWBAT describe Epicureanism, Stoicism and Existentialism of the 20 th century.
Form:	Group work

Aids:	Presentation: Great paintings in detail – Ambassadors part 2. (see Working materials below)
Time:	20 min
Instructions:	<ol style="list-style-type: none"> 1. T revises the main points from the previous lessons about the Ambassadors by asking the following questions: Who are the two men in the painting? (Ambassadors) During what period was the painting created? (Northern Renaissance) What historical events in England and Europe are connected to the painting? (Henry VIII, religious conflict...). 2. T presents the next slide on Group work and sets the task. 3. T divides Ss into working groups in chatrooms and reminds them that the group work instructions are also found in a chat. 4. Ss work in groups for 10 minutes. 5. After the discussion in groups, a spokesperson of each group presents ideas the members of each group agreed on. 6. T sums up the most interesting answers from students.
Tips for in-person teaching	The teacher hands out sheets with group work to students.
Activity 2	Ambassadors: analysis
Aims	<p>Soft skills: SWBAT raise their awareness of the feelings evoked by contemplating the painting and compare and contrast their preconcepts with informed perception of the painting.</p> <p>Action orientation: SWBAT express their opinion, listen and react to the ideas of others.</p> <p>Knowledge: SWBAT identify Northern Renaissance and describe Epicureanism, Stoicism and Existentialism.</p>
Form:	Individual work + whole class
Aids:	Presentation: Great paintings in detail – Ambassadors part 2
Time:	15 minutes

Instructions:

1. **T presents** the slides on Symbols and connects the information on the slides to the ideas Ss discussed during group work. T makes sure to explain the main ideas of the philosophies connected to the meaning of the expression 'Memento mori' (questions in the task of the Group work below) such as Epicureanism, Stoicism and Existentialism of the 20th century.
2. **T proceeds** to the slides on technique and asks: Have you ever heard the term anamorphosis? T discusses the perspective of the painting, introduces the meaning of the term ANAMORPHOSIS, and its use in paintings in the Renaissance and in the Ambassadors.
3. **T presents** the slides Visual Tour 1 + 2 and reveals the details of both men painted in the picture.
4. **T asks** Ss what their guess was about the age of the two men in the painting.
5. **T goes through** the slides Visual Tour 3 + 4 and presents the hidden clues to find out the age of the ambassadors: Jean de Dinteville (on the left) is 29, and George de Selve's (on the right) is 25.
6. **T asks:** What do you know about advances in astronomy and important scientific discoveries in the Renaissance? Can you name any astronomers and thinkers of the Renaissance period?
7. **T presents** the slides Visual Tour 5 to 8 and shows details with scientific instruments: measuring instruments, the terrestrial globe and its amazing details, the celestial globe, the Maths book and T-square. T lets Ss guess the use of some of them.
8. **T shows** the slides Visual Tour 9 with musical instruments, shows Ss the connection between the Lute and its broken string, and the religious conflict in Europe between Catholics and Protestants in the 16th century. T also points out the role of the painted hymn book which has been viewed as a plea for religious harmony by experts.
9. **T presents** the slides Fun and Other Paintings, if time allows.

Activity 3

Revision – Watching videos

Aims

Soft skills: SWBAT listen to and watch videos for specific information and critically evaluate if the presented information is already known to them.

Action orientation: SWBAT express their ideas, discuss them, and react to the opinions of others.

Knowledge: SWBAT identify Northern Renaissance, changes in ideas and thinking in Renaissance and briefly describe the history of England and Europe in 16th century.

Form:	Individual work + whole class
Aids:	Video 1: Hans Holbein the Younger, The Ambassadors; Video 2: Symbolism in Holbein's 'Ambassadors' Paintings The National Gallery, London (for links see the instructions or the Sources)
Time:	8 minutes
Instructions:	<p>1. T plays the videos: based on the remaining time of the lesson, the teacher chooses one of the videos or sets them as homework.</p> <p>Video 1: Hans Holbein the Younger, The Ambassadors (updated!) 6:28 + En. subtitles Smarthistory. (2020, October 29). <i>Hans Holbein the Younger, The Ambassadors (updated!)</i> [Video]. YouTube. https://youtu.be/qOvxK_3HEco?si=90staxm1DZz7SoJe.</p> <p>Video 2: Symbolism in Holbein's 'Ambassadors' Paintings The National Gallery, London 1:31 + En. subtitles The National Gallery. (2010, July 13). <i>Symbolism in Holbein's 'Ambassadors' / Paintings / The National Gallery London</i> [Video]. YouTube. https://youtu.be/ReF2O8rzpb4?si=drRt4NbP7OGXpC70.</p> <p>2. T asks Ss to summarise what they heard about the painting in the videos.</p>
Tips for in-person teaching	Prepare and try the links to videos before the activity.

Activity 4	Final discussion
Aims	<p>Soft skills: SWBAT analyse their level of participation in activities of the lesson; amount of knowledge they have about Renaissance period and history of England and Europe in the 16th century.</p> <p>Action orientation: SWBAT express their ideas, discuss them, and respect opinions of others.</p> <p>Knowledge: SWBAT identify Northern Renaissance, changes in ideas and thinking in Renaissance and describe Epicureanism, Stoicism and Existentialism.</p>
Form:	Individual work + whole class

Aids:	None
Time:	2 minutes
Instructions:	<p>T elicits ideas by asking:</p> <ul style="list-style-type: none"> • What is the one thing you have learned in class? • What information was surprising for you?
Tips for in-person teaching	None
Sources	<p>Wilkes, A., Duffy, M., Kruger, A., Wilkinson, H., Phipps, T., Smithies, S., Farrow, S., & Griffiths, L. (Eds.). (2011). <i>Great paintings</i>. Dorling Kinderley.</p> <p>Kilroy-Ewbank, L. (n.d.). The carpet and the globe: Holbein's The Ambassadors reframed. Khan Academy. https://www.khanacademy.org/humanities/renaissance-reformation/northern/holbein/a/the-carpet-and-the-globe-holbeins-the-ambassadors-reframed.</p> <p>Kurbalija, J. (2023, August 23; updated 2024, March 19). The Ambassadors reimaged: How Holbein's painting can inspire global AI negotiations? <i>Diplo</i>. https://www.diplomacy.edu/blog/the-ambassadors-reimagined-how-holbeins-painting-can-inspire-global-ai-negotiations/.</p> <p>Smarthistory. (2020, October 29). <i>Hans Holbein the Younger, The Ambassadors (updated!)</i> [Video]. YouTube. https://youtu.be/qOvxK_3HEco?si=90staxm1DZz7SoJe.</p> <p>The National Gallery. (2010, July 13). <i>Symbolism in Holbein's 'Ambassadors' / Paintings / The National Gallery London</i> [Video]. YouTube. https://youtu.be/ReF2O8rzpb4?si=drRt4NbP7OGXpC70.</p> <p>Holbein the Younger, H. (1542-43). <i>Selfportrait</i> [Painting]. Uffizzi Gallery, Florence, Italy. https://en.wikipedia.org/wiki/File:Self-Portrait_by_Hans_Holbein_d._J._-_Uffizi_Gallery.jpg.</p> <p>Holbein the Younger, H. (1533). <i>Ambassadors</i> [Painting]. National Gallery, London, UK. https://en.wikipedia.org/wiki/The_Ambassadors_(Holbein)#/media/File:Hans_Holbein_the_Younger_-_The_Ambassadors_-_Google_Art_Project.jpg</p> <p><i>My mom and sister recreate The Ambassadors by Hans Holbein the Younger</i> [Photograph], by Ipyeh, 2019, Getty Museum Challenge, Reddit https://www.reddit.com/r/GettyMuseumChallenge/comments/gapapu/my_mom_and_sister_recreate_the_ambassadors_by/?rdt=39543.</p>

Instructor's
post-session
reflection,
suggested changes

If too much time is spent on activities 1 to 3, some slides such as *Other paintings* can be omitted/used as revision/as a follow up activity when students use the Internet to search for examples of other Holbein's paintings.

The slides *Fun* and *Inspiration* can be set as a creative homework when students are asked to take a picture of themselves and their friend or a family member in the fashion of the Ambassadors.

Working materials:

- Presentation: Great paintings in detail – Ambassadors part 2
- Group work – lesson 4 – Discussion Task

Group work – lesson 4 – Discussion Task:

Holbein the Younger, H. (1533). *Ambassadors* [Painting]. National Gallery, London, UK. [https://en.wikipedia.org/wiki/The_Ambassadors_\(Holbein\)#/media/File:Hans_Holbein_the_Younger_-_The_Ambassadors_-_Google_Art_Project.jpg](https://en.wikipedia.org/wiki/The_Ambassadors_(Holbein)#/media/File:Hans_Holbein_the_Younger_-_The_Ambassadors_-_Google_Art_Project.jpg)

Discuss in your group:

1. What do you think is the object on the floor between the two men? Why is it there?
2. Are you familiar with the expression: 'Memento mori'? If not, use the Internet to look up the meaning and discuss it in your group.
3. Do you know any philosophies which have the meaning of the expression 'Memento mori' at the centre of their thinking?
4. What is the connection of the object in the painting to the meaning of 'Memento mori'?
5. What message did the painter want to send to the viewer by including the object you discussed in the painting?
6. **Choose a spokesperson** (or some of you/ all of you can contribute) for your group who will report the main points from your discussion to the whole class.

LESSON 4 presentation support:



Thematic Unit 3: THE ART OF MYTHOLOGY AND THE UNREAL

Authors:

Bökös Borbála, Otilia Veres



Session n. 1 of 4	
Time	45 mins
Topic of the session	Science Fiction. Representations of Utopia and Dystopia
Problem task	What are the main characteristics of Utopia and Dystopia in Science Fiction? What are the differences between the two concepts? How do stories/films on Utopia and Dystopia reflect on our contemporary social problems? What image do they convey about our possible future?
Interdisciplinarity	Literature; Cultural Studies
Prior preparation requirements	None
Mode of teaching (online or in-person)	The activities are suitable for both online and in-person teaching.
Activity 1	Pictures and Discussions
Aims	<p>Collaborative: Ss will be able to (SWBAT) work in pairs or groups or as a whole class to identify the common features of utopia and dystopia.</p> <p>Soft skills: SWBAT discuss, debate, and activate previous knowledge of general SF culture</p> <p>Action orientation: SWBAT discuss the various narrative features, setting elements and character types in stories of utopia and dystopia.</p> <p>Knowledge: SWBAT practice of culture/literature/cinema knowledge</p>
Form:	Group work + whole class
Aids:	Pictures of Utopia and Dystopia. (Working materials – Appendix 1)

Time:	5 + 5 mins
Instructions:	<p>Ss can be divided into groups or pairs, or they can answer the questions as a whole class. They are shown pictures, to be used as prompts, some representing utopia, others representing dystopia.</p> <ul style="list-style-type: none"> • Ss are asked to identify the main features of each concept. • The task is to identify the SF theme of utopia/dystopia in the picture, or from general culture, to identify certain key terminology, types of settings, characters, and narrative elements. T can create a mind map based on the answers. <p>Questions to answer:</p> <ol style="list-style-type: none"> 1. What is utopia? What is dystopia? What are the differences between the two? 2. What are the key narrative elements of each subgenre? Reflect on settings and character types? 3. How is our future world presented in such SF stories? What are the major conflicts? 4. Are these stories set in the far-future or near-future? What futuristic message do they communicate about our world's future? 5. Do you know any famous stories or novels about utopia or dystopia? <p>Ss have 5 minutes to discuss it in groups and then another 5 to report to the class (if done in pairs or groups).</p> <p>A conclusion of this activity should be that Ss will be able to identify the most common utopia/dystopia elements and characters, and bring examples of films and novels in which these appear.</p> <p>Tips for teachers: Some possible answers to the questions are available in the article by Toderici Radu and the Wikipedia article on utopian and dystopian fiction (2025) (see Sources).</p>
Mode of teaching (online or in-person)	The activities are suitable for both online and in-person teaching.
Activity 2	Reading, Film Watching, and Communication – SF terminology
Aims	Collaborative: SWBAT discuss, debate, and agree on some common elements

	<p>Soft skills: SWBAT understand the elements of Utopia/Dystopia and key SF terminology</p> <p>Action orientation: SWBAT discuss the common elements and themes in the SF subgenre of Utopia/Dystopia, practising key vocabulary, discussing current technological innovations and the ways in which these affect our lives.</p> <p>Knowledge: SWBAT practise knowledge of cinematic texts and the visual representations of SF elements, making predictions about the future based on the current level of technical knowledge.</p>
Form:	Group work + whole class
Aids:	Laptops, Internet, projector
Time:	20 mins
Instructions:	<p>1.</p> <ul style="list-style-type: none"> • Ss in groups or pairs watch 1–2 short fragments from SF movies and try to identify the previously mentioned narrative and visual elements of utopia and dystopia. • They share their findings with the whole class at the end of the activity. They can answer debate questions that could initiate class discussion on the types of characters, social conflicts, ideologies, and specific settings in the movie fragments. <p>(A prompt for this exercise could be to show Ss book covers of famous SF stories of utopia and dystopia, and make them predict, based on the images, symbols on the book cover, the theme of the novel/film. What do they think? What sort of future society do these stories depict? See Appendix. 2)</p> <p><i>What kind of characters do we have there? What characterises the utopian/dystopian world presented? How is the visual representation of the setting (city space, colour)? How do the themes that appear reflect on our modern society?</i></p> <p>The Hunger Games: Katniss and Peeta Reaping Scene https://www.youtube.com/watch?v=e3PJ3Du_zDc&t=2s</p> <p>Tomorrowland https://www.youtube.com/watch?v=eWLJ1hR-Mk4&t=117s</p> <p>Divergent. The Choice https://www.youtube.com/watch?v=KoOE8tEu7HU</p> <p>Blade Runner – City Scene https://www.youtube.com/watch?v=UtnCvunxvTU</p>

	<p>2.</p> <p>Groups will choose 1-2 short videos from YouTube, articles, or pictures from the Internet featuring current technological discoveries and innovations. Based on those videos, articles, pictures and/or ideas, they will present a short case/scenario to the class regarding how that discovery will influence our society's near or far future.</p> <p>Will they help us create utopia or dystopia?</p> <p>Here are some possible prompts:</p> <p>Atlas robot: https://www.youtube.com/watch?v=rVlhMGQgDkY</p> <p>Marine's Jet Suit: https://www.youtube.com/watch?v=suHOLFhbwsM</p> <p>Future Public Transport https://www.youtube.com/watch?v=zJbqvckbLsM</p> <p>Robot waiter: https://www.youtube.com/watch?v=gFaddRE-H1o</p> <p>Smart Health Care: https://www.youtube.com/watch?v=xyemJnlv_jg</p> <p>The conclusion of this activity would be a dialogue/debate among Ss regarding how technology affects our current lives and will bring about changes in the future.</p>
<p>Mode of teaching (online or in-person)</p>	<p>The activities are suitable for both online and in-person teaching.</p>
<p>Activity 3</p>	<p>Future World Building. Utopia.</p>
<p>Aims</p>	<p>Collaborative: SWBAT discuss as a whole class the already identified elements that shape a utopian society.</p> <p>Soft skills: SWBAT debate how current technological innovations will shape our future.</p> <p>Action orientation: SWBAT create a project regarding a future utopian society, by discussing common elements together.</p> <p>Knowledge: SWBAT analyse the elements of utopia and the ways in which these can be positive or negative in creating a future society. SWBAT use of adequate vocabulary and a debate style.</p>
<p>Form:</p>	<p>Group work + whole class</p>

Aids:	Paper, laptop, Net connection, projector
Time:	15 mins
Instructions:	<p>Ss will look at some vintage pictures, postcards from the past (see in the Appendix 3:Villemard's pictures on Utopia).</p> <p>Title: <i>Flash Future City - 2123</i></p> <p>Objective: Quickly imagine and sketch a utopian city of the future using current knowledge.</p> <p>Instructions:</p> <ol style="list-style-type: none"> 1. Introduction (2 minutes): „Let's take a quick trip to the future! A hundred years ago, people dreamed of flying cars and robot maids. Now, you will imagine what life will be like in the year 2123. We'll do a <i>flash</i> group task to design a utopian future city.“ 2. Group Formation (1 minute): „Get into small groups of 3 or 4 people. Quickly gather around one phone, tablet, or a piece of paper.“ 3. The Task (2-minute explanation): „Your group has 8 minutes to design your <i>future city</i>. Focus on just three key things: <ul style="list-style-type: none"> • One new technology that changes life in your city. • One way your city is sustainable (good for the environment). • A visual: you can quickly sketch it on paper or use your phone to find an image online that represents your idea. Keep it simple! Decide on a city name, too.“ 4. Work Time (8 minutes): <ul style="list-style-type: none"> • „Use the time wisely. Assign quick roles: one person sketches or finds an image, one person notes down your main idea, and one person keeps track of time. • Be ready to explain your city's <i>name, technology, and sustainability features</i> in just 1 minute.“ 5. Mini-Presentations (2 minutes total): „Each group will share one quick fact about their city and show their image or sketch. Be short and clear!“ <p>Optional Variation: If time allows, you can finish with one quick reflection question: „Which city idea do you think is most likely to happen by 2123?“</p> <p>Conclusion: This group work activates the previously learned terminology, themes, settings, and conflicts, and serves to generate debate and discussion on our (utopian) future.</p>

<p>Mode of teaching (online or in-person)</p>	<p>The activities are suitable for both online and in-person teaching.</p>
<p>Home assignment</p>	<p>Individual work:</p> <p>Each student can choose a text, preferably a chapter from a SF book, on utopia and/or dystopia. For the next class, they will have to read the chapter and create a <i>Reading journal</i> (Lam, Ultimate Guide for Reading Journals), in which they can discuss the elements of utopia/dystopia, as well as their opinion on that reading. They will present the reading journal in front of the class.</p> <p>Here are some possible books:</p> <p>Atwood, M. (1998). <i>The handmaid's tale</i>. New York: Anchor Books, a division of Penguin Random House LLC.</p> <p>Collins, S. (2014). <i>The hunger games trilogy</i>. Scholastic.</p> <p>Cline, E. (2020). <i>Ready Player One</i>. Century.</p> <p>Dashner, J. (2010). <i>The maze runner</i>. Chicken House.</p> <p>Golding, W. (2011). <i>Lord of the flies</i>. Faber & Faber.</p> <p>Huxley, A. (1932). <i>Brave new world</i>. Garden City, N.Y., Doubleday, Doran & Co.</p> <p>Lowry, L. (2014). <i>The Giver</i>. HarperCollins.</p> <p>Orwell, G. (2021). <i>Nineteen Eighty-Four</i>. Penguin Classics.</p> <p>Roth, V. (2011). <i>Divergent</i>. HarperCollins.</p>
<p>Sources</p>	<p>Film fragments:</p> <p>Bloomberg QuickTake. (2020, September 24). <i>Robot waiters at Sci-Fi Restaurant aid Socially-Distant dining</i> [Video]. YouTube. https://www.youtube.com/watch?v=gFaddRE-H1o.</p> <p>Boston Dynamics. (2016, February 23). <i>Atlas, the next Generation</i> [Video]. YouTube. https://www.youtube.com/watch?v=rVlhMGQgDkY.</p> <p>CNBC International. (2016, May 24). <i>Is this the bus of the future?</i> [Video]. YouTube. https://www.youtube.com/watch?v=zJbqvckbLsM.</p> <p>Cyber Chaos Crew. (2019, August 26). <i>Blade Runner – Los Angeles, November 2019 (2/2) [HD]</i> [Video]. YouTube. https://www.youtube.com/watch?v=UtnCvunxvTU.</p> <p>Gravity Industries. (2021, May 1). <i>Royal Marines Jet suit boarding ex</i> [Video]. YouTube. https://www.youtube.com/watch?v=suHOLFhbwsM.</p> <p>KatnissEverdeen PeetaMellark. (2013, December 3). <i>The Hunger Games: Katniss and Peeta Reaping Scene [HD]</i> [Video]. YouTube. https://www.youtube.com/watch?v=e3PJ3Du_zDc.</p> <p>onsemi. (2020, May 12). <i>How Smart Healthcare is Changing Lives</i> [Video]. YouTube. https://www.youtube.com/watch?v=xyemJnlv_jg.</p>

Movieclips. (2015b, September 16). *Divergent (1/12) Movie CLIP – Choosing Dauntless (2014) HD* [Video]. YouTube. <https://www.youtube.com/watch?v=KoOE8tEu7HU>.

Sole Tube Entertainment. (2019, March 7). *Future City 2050 Tomorrowland* [Video]. YouTube. <https://www.youtube.com/watch?v=eWL-J1hR-Mk4>.

Pictures (Appendix 1):

CrimethInc. Ex-Workers Collective. (2014, April 14). *Uusi Kapitalismin ja Ahdistuksen Sini*. CrimethInc. <https://crimethinc.com/2014/04/14/uusi-kapitalismin-ja-ahdistuksen-sini>.

Follow the Yellow Brick Road with Captain Beefheart – Steemit. (n.d.). Steemit. <https://steemit.com/music/@praguepainter/follow-the-yellow-brick-road-with-captain-beefheart>.

Happiness In Slavery by hunterkiller on DeviantArt. (2004, February 14). DeviantArt. <https://www.deviantart.com/hunterkiller/art/Happiness-In-Slavery-5262614>.

HD wallpaper: Advertisements, building, city, Cityscape, cyberpunk, digital art | Wallpaper Flare. (n.d.). <https://www.wallpaperflare.com/advertisements-building-city-cityscape-cyberpunk-digital-art-wallpaper-umwqr>.

HD wallpaper: brown and white sailing ship miniature, futuristic city, science fiction | Wallpaper Flare. (n.d.). <https://www.wallpaperflare.com/brown-and-white-sailing-ship-miniature-futuristic-city-science-fiction-wallpaper-qsqgz>.

HD wallpaper: Sci Fi, Post Apocalyptic | Wallpaper Flare. (n.d.). <https://www.wallpaperflare.com/sci-fi-post-apocalyptic-wallpaper-cwvcr>.

Moh. (2016, May 15). *Patient awareness of antibiotic resistance and its prevention is low*. Global Humanitarian Pivot for Childhood Studies and Research. <https://www.childpr.org/en/archives/2215>.

Pictures – Film posters and book covers (Appendix 2):

1984: George Orwell: 9780582777552: Amazon.com: Books. (n.d.). <https://www.amazon.com/1984/dp/0582777550>.

Amazon. in. (n.d.). <https://www.amazon.in/Gattaca-Ethan-Hawke/dp/B00KR3EWBS>.

HobbyBuku. (n.d.). *Books “BRAVE NEW WORLD.”* <https://my-classic-books.blogspot.com/2015/10/books-brave-new-world.html>.

Wheldon, M. (2016, April 18). *Brave New World (Aldous Huxley, 1932)*. The Discerning Writer. <https://thediscerningwriter.wordpress.com/2016/04/18/brave-new-world-aldous-huxley-1932/>.

Wikipedia contributors. (2025b, January 16). *Metropolis (1927 film)*. Wikipedia. [https://en.wikipedia.org/wiki/Metropolis_\(1927_film\)#/media/File:Metropolisnew.jpg](https://en.wikipedia.org/wiki/Metropolis_(1927_film)#/media/File:Metropolisnew.jpg).

	<p>Pictures (Appendix 3):</p> <p><i>Lost Futures: A 19th-Century vision of the year 2000.</i> (n.d.). The Public Domain Review. https://publicdomainreview.org/collection/a-19th-century-vision-of-the-year-2000/.</p> <p>Texts:</p> <p>Atwood, M. (1998). <i>The handmaid's tale</i>. New York: Anchor Books, a division of Penguin Random House LLC.</p> <p>Lam, T. K. (2024, September 6). <i>The Ultimate Guide to Reading Journals</i>. NotebookTherapy. https://notebooktherapy.com/blogs/nt/the-ultimate-guide-to-reading-journals?srsId=AfmBOoojZGPjxa-6DPYAxAe7iMhC1LIYv3H75Ne5wujcBHmp-UlgtP2F4.</p> <p>Toderici, R. (n.d.). <i>Utopia, Dystopia, film. An Introduction: Utopia, Dystopia, and Film. An Introduction – Echinox Journal</i>. https://caie-telechinox.lett.ubbcluj.ro/utopia-dystopia-film-an-introduction/.</p> <p>Collins, S. (2014). <i>The hunger games trilogy</i>. Scholastic.</p> <p>Cline, E. (2020). <i>Ready Player One</i>. Century.</p> <p>Dashner, J. (2010). <i>The maze runner</i>. Chicken House.</p> <p>Golding, W. (2011). <i>Lord of the flies</i>. Faber & Faber.</p> <p>Huxley, A. (1932). <i>Brave new world</i>. Garden City, N.Y., Doubleday, Doran & Co.</p> <p>Lowry, L. (2014). <i>The Giver</i>. HarperCollins.</p> <p>Orwell, G. (2021). <i>Nineteen Eighty-Four</i>. Penguin Classics.</p> <p>Roth, V. (2011). <i>Divergent</i>. HarperCollins.</p> <p>Wikipedia contributors. (2025c, January 24). <i>Utopian and dystopian fiction</i>. Wikipedia. https://en.wikipedia.org/wiki/Utopian_and_dystopian_fiction.</p>
<p>Instructor's post-session reflection, suggested changes</p>	<p>None</p>

Working materials:

Appendix 1. Pictures

Figure 1. The Yellow Brick Road.

Note: *Follow the Yellow Brick Road with Captain Beefheart – Steemit.* (n.d.). Steemit. <https://steemit.com/music/@praguepainter/follow-the-yellow-brick-road-with-captain-beefheart>.

Figure 2. Post-apocalyptic City.

Note: *HD wallpaper: Sci Fi, Post Apocalyptic | Wallpaper Flare.* (n.d.). <https://www.wallpaperflare.com/sci-fi-post-apocalyptic-wallpaper-cwvcr>.

Figure 3. Futuristic city.

Note: *HD wallpaper: brown and white sailing ship miniature, futuristic city, science fiction | Wallpaper Flare.* (n.d.). <https://www.wallpaperflare.com/brown-and-white-sailing-ship-miniature-futuristic-city-science-fiction-wallpaper-qsqgz>

Figure 4. Man as Cog in a Machine.

Note: CrimethInc. Ex-Workers Collective. (2014, April 14). *Uusi Kapitalismin ja Ahdistuksen Sini.* CrimethInc. <https://crimethinc.com/2014/04/14/uusi-kapitalismin-ja-ahdistuksen-sini>.

Figure 5. Pills and medicine.

Note: Moh. (2016, May 15). *Patient awareness of antibiotic resistance and its prevention is low.* Global Humanitarian Pivot for Childhood Studies and Research. <https://www.childpr.org/en/archives/2215>.

Figure 6. Cyberpunk City.

Note: *HD wallpaper: Advertisements, buildings, city, cityscape, cyberpunk, digital art | Wallpaper Flare.* (n.d.). <https://www.wallpaperflare.com/advertisements-building-city-cityscape-cyberpunk-digital-art-wallpaper-umwqr>.

Figure 7. Happiness is Slavery.

Notes: *Happiness In Slavery by hunterkiller on DeviantArt.* (2004, February 14). DeviantArt. <https://www.deviantart.com/hunterkiller/art/Happiness-In-Slavery-5262614>.

Appendix 2. Pictures – Film posters and book covers

1984: *George Orwell: 9780582777552: Amazon.com: Books.* (n.d.). <https://www.amazon.com/1984/dp/0582777550>

Amazon. in. (n.d.). <https://www.amazon.in/Gattaca-Ethan-Hawke/dp/B00KR3EWBS>.

HobbyBuku. (n.d.). *Books “BRAVE NEW WORLD.”* <https://my-classic-books.blogspot.com/2015/10/books-brave-new-world.html>.

Wheldon, M. (2016, April 18). *Brave New World (Aldous Huxley, 1932).* The Discerning Writer. <https://thediscerningwriter.wordpress.com/2016/04/18/brave-new-world-aldous-huxley-1932/>.

Wikipedia contributors. (2025b, January 16). *Metropolis (1927 film).* Wikipedia. [https://en.wikipedia.org/wiki/Metropolis_\(1927_film\)#/media/File:Metropolisnew.jpg](https://en.wikipedia.org/wiki/Metropolis_(1927_film)#/media/File:Metropolisnew.jpg).

Visual aids for Appendix 3

Technological Utopian Visions – Villemard.

In the Year 2000 (1910)

French artist Villemard offers an insightful vision of Parisian life by the year 2000 through his vintage postcards of 1910, known as “Utopie”.

Use the following link for Activity 3.

Lost Futures: A 19th-Century vision of the year 2000. (n.d.). The Public Domain Review.

<https://publicdomainreview.org/collection/a-19th-century-vision-of-the-year-2000/>.

Session n. 2 of 4	
Time	45 mins
Topic of the session	Science Fiction in Literature and Visual Culture (general themes, motifs)
Problem task	What are the main themes and motifs of Science Fiction as a Genre? What are the differences between Sci-Fi and Fantasy? How do SF stories/films reflect on our contemporary social problems?
Interdisciplinarity	Literature; Film; Media; Culture; Digital Age.
Prior preparation requirements	None
Mode of teaching (online or in-person)	The activities are suitable for both online and in-person teaching.
Activity 1	Pictures
Aims	<p>Collaborative: SWBAT work in pairs or groups to identify the common SF themes and motifs in pictures.</p> <p>Soft skills: SWBAT discuss, debate, and activate previous knowledge of general SF culture.</p> <p>Action orientation: SWBAT discuss the various SF stories and find the key themes as they reflect on our contemporary world. Characterise SF characters and settings.</p> <p>Knowledge: SWBAT practise of culture/literature/cinema knowledge.</p>
Form:	Group work
Aids:	Pictures of various SF themes and characters from film and media.
Time:	5 + 5 mins

<p>Instructions:</p>	<p>Divide Ss into pairs or groups.</p> <p>Each group gets a picture depicting a central SF theme or a character (see Appendix 1).</p> <p>The task is to identify the SF theme in the picture, to find out the common motifs, elements, to identify certain key terminology, types of characters in the pictures (robots, cyborgs, hybrids, aliens, futuristic societies, etc).</p> <p>Questions to answer:</p> <ol style="list-style-type: none"> 1. What is Science Fiction? What are the differences between SF and Fantasy? 2. What are the central themes and motifs of Science Fiction stories? 3. How is our future world presented in such SF stories? What are the major conflicts? 4. Why should we like science fiction? <p>Ss have 5 minutes to discuss it in groups and then another 5 to report to the class.</p> <p>The conclusion of this activity should be that students will be able to identify the most common SF themes and characters, and bring examples of films and novels in which those particular themes appear. Find some possible answers in the Appendix.</p>
<p>Mode of teaching (online or in-person)</p>	<p>The activities are suitable for both online and in-person teaching.</p>
<p>Activity 2</p>	<p>Reading, Film Watching, and Communication – SF terminology</p>
<p>Aims</p>	<p>Collaborative: SWBAT discuss, reason politely, and agree on some common elements.</p> <p>Soft skills: SWBAT understand main themes and motifs and key SF terminology.</p> <p>Action orientation: SWBAT discuss the common elements and themes in the SF genre, practising key vocabulary.</p> <p>Knowledge: SWBAT practise knowledge of cinematic texts and the visual representations of SF elements.</p>
<p>Form:</p>	<p>Whole class</p>

Aids:	Laptops, Internet, projector, printed puzzle, worksheet, online dictionaries
Time:	20 mins
Instructions:	<ol style="list-style-type: none"> Each pair or group will be assigned a crossword puzzle (see Appendix 2). Groups will identify the words-SF terms based on the given definitions. Each group can use online dictionaries. The terms and solutions found represent a key concept in the SF genre. Groups will choose 1-2 terms from the previous crossword puzzle exercise (such as cloning, apocalypse, cyberpunk), will find visual representations of those concepts (and/or examples in films, literature), and will present those to the class. For example, visual, cinematic, or literary representations of: cloning, eugenics, apocalypse, teleportation, alien, mutant, cyborg, etc. <p>Puzzle on puzzle keyword: <i>power</i></p>
Mode of teaching (online or in-person)	The activities are suitable for both online and in-person teaching.

Activity 3	SF themes in Contemporary Films
Aims	<p>Collaborative: SWBAT discuss the themes and characters that appear in the SF films as a whole class.</p> <p>Soft skills: SWBAT debate how the film fragments reflect the current problems in our society.</p> <p>Action orientation: SWBAT share SF themes/conflicts by discussing SF films together.</p> <p>Knowledge: SWBAT analyse SF themes, motifs, and characters and their representations in visual culture. SWBAT use adequate vocabulary.</p>
Form:	Group work + whole class
Aids:	Paper, laptop, Net connection, projector, worksheet
Time:	15 mins

<p>Instructions:</p>	<p>Ss watch short fragments from SF movies and complete the worksheet. (See Appendix 2 – Science Fiction Worksheet).</p> <p>(As some fragments presented here are longish, the teacher should show only 1–2 min. clips. Also, the list of movie fragments is a mere suggestion: the teacher can use other films and an overall of 2–4 fragments, depending on class size.)</p> <p>Ss share their findings with the whole class at the end of the activity.</p> <p>Time distribution: 5 mins film watching, 5 mins completing, 5 mins sharing/debating.</p> <p>Flexibility: Depending on class size, T should decide whether Ss should complete all sections in the worksheet or just a few. The number of film clips and their time duration can be varied as well.</p> <p>This group work activates the previously learned terminology, themes, motifs, characters, and conflicts, and adds a debate question that could initiate class discussion on the theme of power relations in the movie fragments.</p> <ul style="list-style-type: none"> • I, Robot – Sonny’s Interrogation Scene https://www.youtube.com/watch?v=nShgPJpdocQ • I, Robot Movie CLIP – Part Robot https://www.youtube.com/watch?v=iz3I5GLSWJk • Avatar: The Final Battle https://www.youtube.com/watch?v=Mvt1OWNk_Sg • Matrix – Neo Wakes Up https://www.youtube.com/watch?v=gCZBY7a8kqE • The Island https://www.youtube.com/watch?v=wna-5XFQR1o
<p>Mode of teaching (online or in-person)</p>	<p>The activities are suitable for both online and in-person teaching.</p>
<p>Home assignment</p>	<p>Exploring Science Fiction and Our Society – Group Project</p> <p>Objective: Work in pairs or small groups to research a science fiction topic that connects to today’s real-world issues. Prepare a PowerPoint presentation (max 10 slides) to present your findings in the next class.</p> <p>Step-by-Step Instructions:</p> <p>1. Form Groups:</p> <ul style="list-style-type: none"> • You will work in pairs or groups of 3 students. • Each group will choose ONE topic (e.g., <i>Virtual Reality, Artificial Intelligence, Space Exploration, Surveillance and Privacy, Cyborgs and Human Enhancement, Climate Change in Sci-Fi</i>).

2. Define Your Research Question:

- Your first task is to **define a research question** that guides your project.
- Example:

Topic: Virtual Reality

Research Question: *How does science fiction explore virtual reality, and what does it tell us about its impact on human relationships today?*

3. Divide Tasks:

- **Decide roles** within your group:
 - One person focuses on **finding academic articles or news**.
 - One person looks for **films, TV series, or stories** related to your topic.
 - One person collects **images, infographics, or interesting visuals**.
- Everyone helps summarise the findings and design the presentation.

4. Do Your Research:

- Collect information from **reliable sources**:
 - Use Google Scholar, news sites, and official film websites.
 - Find **at least one sci-fi story or film** connected to your topic.
 - Look for **real-world connections**: how is this technology or idea used or debated today?

5. Create Your PowerPoint:

- **Max. 10 slides total.**
- Include:
 - **Slide 1:** Title + Group Members' Names.
 - **Slide 2:** Your *research question* and *why you chose the topic*.
 - **Slides 3–7:** Your findings:
 - Sci-fi examples (stories, films).
 - Real-world connections.
 - Key facts and interesting insights.
 - **Slide 8:** Visual summary (images, infographics, or a mind map).
 - **Slide 9:** Your group's opinion: What lessons can we learn?
 - **Slide 10:** Sources (links to articles, images, etc.).

6. Prepare to Present:

- Your group will have **5–7 minutes to present**.
- Everyone should speak for about **1–2 minutes**.
- **Practice together** to be ready.

Presentation Guidelines:

- Keep **text minimal** on slides – **use bullet points**, not long paragraphs.
- Include **at least three images or visuals** to make it engaging.
- Make sure your **research question is clear**: What does your topic say about *today's world*?

- Cite **all sources** on your final slide (you can use short links).
- Speak clearly and look at the audience when presenting.

Sources

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Disney jFan! (2022, November 19). *The Final Battle (Part 1) – AVATAR (4K movie clip)* [Video]. YouTube. https://www.youtube.com/watch?v=Mvt1OWNk_Sg.

EPIC TV CLIPS. (2019, August 29). *THE MATRIX---NEO TAKES THE RED PILL AND WAKES UP IN THE REAL WORLD ---FULL HD* [Video]. YouTube. <https://www.youtube.com/watch?v=gCZBY7a8kqE>.

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Duran, H. (2020, July 23). Who created the cyberpunk genre? *SteelSeries*. <https://de.steelseries.com/blog/who-created-cyberpunk-sci-fi-224>.

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	<p>Elkins, K. (2015, June 6). <i>The robots are here, and you should be worried</i>. Business Insider. https://www.businessinsider.com/the-robots-are-here-to-take-jobs-2015-6.</p> <p>Ibrahim. (2020, October 17). What modern life really looks like Steve Cutts – Arch2O.com. <i>Arch2O.com</i>. https://www.arch2o.com/what-modern-life-really-looks-like-steve-cutts/.</p> <p><i>Ready Player One</i>. (2020, December 20). Film Fridays. https://www.filmfridays.com/2020/12/ready-player-one/.</p> <p><i>The Matrix Reloaded (2003)</i>. (n.d.). IMDb. https://m.imdb.com/title/tt0234215/mediaviewer/rm3306391296/.</p> <p><i>Total surveillance = social credit</i>. (2018, September 20). The Philosophy of Movement. https://philosophy-of-movement.com/2018/09/19/total-surveillance-social-credit%E2%80%8B-%E2%80%8B/.</p> <p>Articles:</p> <p>Admin. (2018, November 4). <i>Science Fiction: Definition and Examples Literary Terms</i>. Literary Terms. https://literaryterms.net/science-fiction/.</p> <p>Writer, L. (2018, November 3). <i>Fantasy: Definition and Examples Literary Terms</i>. Literary Terms. https://literaryterms.net/fantasy/.</p>
<p>Instructor's post-session reflection, suggested changes</p>	<p>None</p>

Working materials:

Appendix 1. Pictures.

Identifying some possible themes and characters: alien invasion, robots, mad scientists, genetic engineering, space travel, futuristic dystopian societies, time travel, artificial intelligence, superhuman powers, virtual reality and AI, technologically enhanced humans, etc.

Figure 1. Picture from the Movie *Interstellar* (2014)

Note: *HD wallpaper: Interstellar, 2014, Matthew McConaughey, Anne Hathaway, Interstellar movie | Wallpaper Flare*. (n.d.). <https://www.wallpaperflare.com/interstellar-2014-matthew-mcconaughey-anne-hathaway-interstellar-movie-wallpaper-tylvv>.

Figure 2. *Total surveillance = social credit*.

Note: *Total surveillance = social credit*. (2018, September 20). The Philosophy of Movement. <https://philosophy-of-movement.com/2018/09/19/total-surveillance-social-credit%E2%80%8B-%E2%80%8B/>.

Figure 3. How far are we from 1984?

Note: Ghosh, A. (2021, December 12). How far are we from 1984? – Abhirup Ghosh – Medium. *Medium*. <https://medium.com/@joshmcgrath123/how-far-are-we-from-1984-366ac6943728>.

Figure 4. How new COVID-19 variants emerge: Natural selection and the evolution of SARS-CoV-2

Note: Cayde. (2022, March 8). How new COVID-19 variants emerge: Natural selection and the evolution of SARS-CoV-2 | Aspioneer. *Aspioneer*. <https://aspioneer.com/how-new-covid-19-variants-emerge-natural-selection-and-the-evolution-of-sars-cov-2/>.

Figure 5. Cyberpunk art by Jose Gonzalez.

Note: Duran, H. (2020, July 23). Who created the cyberpunk genre? *SteelSeries*. <https://de.steelseries.com/blog/who-created-cyberpunk-sci-fi-224>.

Figure 6. What modern life really looks like, according to Steve Cutts.

Note: Ibrahim. (2020, October 17). What modern life really looks like | Steve Cutts – Arch2O.com. *Arch2O.com*. <https://www.arch2o.com/what-modern-life-really-looks-like-steve-cutts/>.

Figure 7. Picture from the film Ready Player One (2018)

Note: *Ready Player One*. (2020, December 20). Film Fridays. <https://www.filmfridays.com/2020/12/ready-player-one/>.

Figure 8. Picture from the film: I, Robot (2004)

Note: Elkins, K. (2015, June 6). *The robots are here – and you should be worried*. Business Insider. <https://www.businessinsider.com/the-robots-are-here-to-take-jobs-2015-6>.

Figure 9. Picture from the film: The Matrix Reloaded (2003)

Note: *The Matrix Reloaded (2003)*. (n.d.). IMDb. <https://m.imdb.com/title/tt0234215/media-viewer/rm3306391296/>.

Figure 10. An apocalyptic city in the future.

Note: *HD wallpaper: city, apocalyptic, futuristic, Photoshop, architecture, building exterior | Wallpaper Flare*. (n.d.). <https://www.wallpaperflare.com/city-apocalyptic-futuristic-photoshop-architecture-building-exterior-wallpaper-pguvl>.

Figure 11. Cloning Room by hex1993 (Deviant Art)

Note: *Cloning room by hex1993 on DeviantArt*. (2011, June 29). DeviantArt. <https://www.deviantart.com/hex1993/art/Cloning-room-215744379>.

Figure 12. Spaceship and aliens.

Note: *HD wallpaper: spaceship, ufo, children, photoshop, futuristic, people, technology | Wallpaper Flare*. (n.d.). <https://www.wallpaperflare.com/space-ship-ufo-children-photoshop-futuristic-full-length-wallpaper-qvjq/download/1280x768>.

Activity 1. Some definitions and possible answers

Fantasy, from the Greek *φαντασία* meaning ‘making visible,’ is a genre of **fiction** that concentrates on imaginary elements (the fantastic). This can mean magic, the supernatural, alternate worlds, superheroes, monsters, fairies, magical creatures, mythological heroes – essentially, anything that an author can imagine outside of reality. With fantasy, the magical or supernatural elements serve as the foundation of the plot, setting, characterisation, or storyline in general. Nowadays, fantasy is popular across a huge range of media – film, television, comic books, games, art, and literature – but its predominant and most influential place has always been in literature.

Science fiction, often called “**sci-fi**,” is a genre of fiction literature whose content is imaginative but based on science. It relies heavily on scientific facts, theories, and principles as support for its settings, characters, themes, and plot lines, which is what makes it different from fantasy.

So, while the storylines and elements of science fiction stories are imaginary, they are usually possible according to science, or at least plausible.

Sources of definitions:

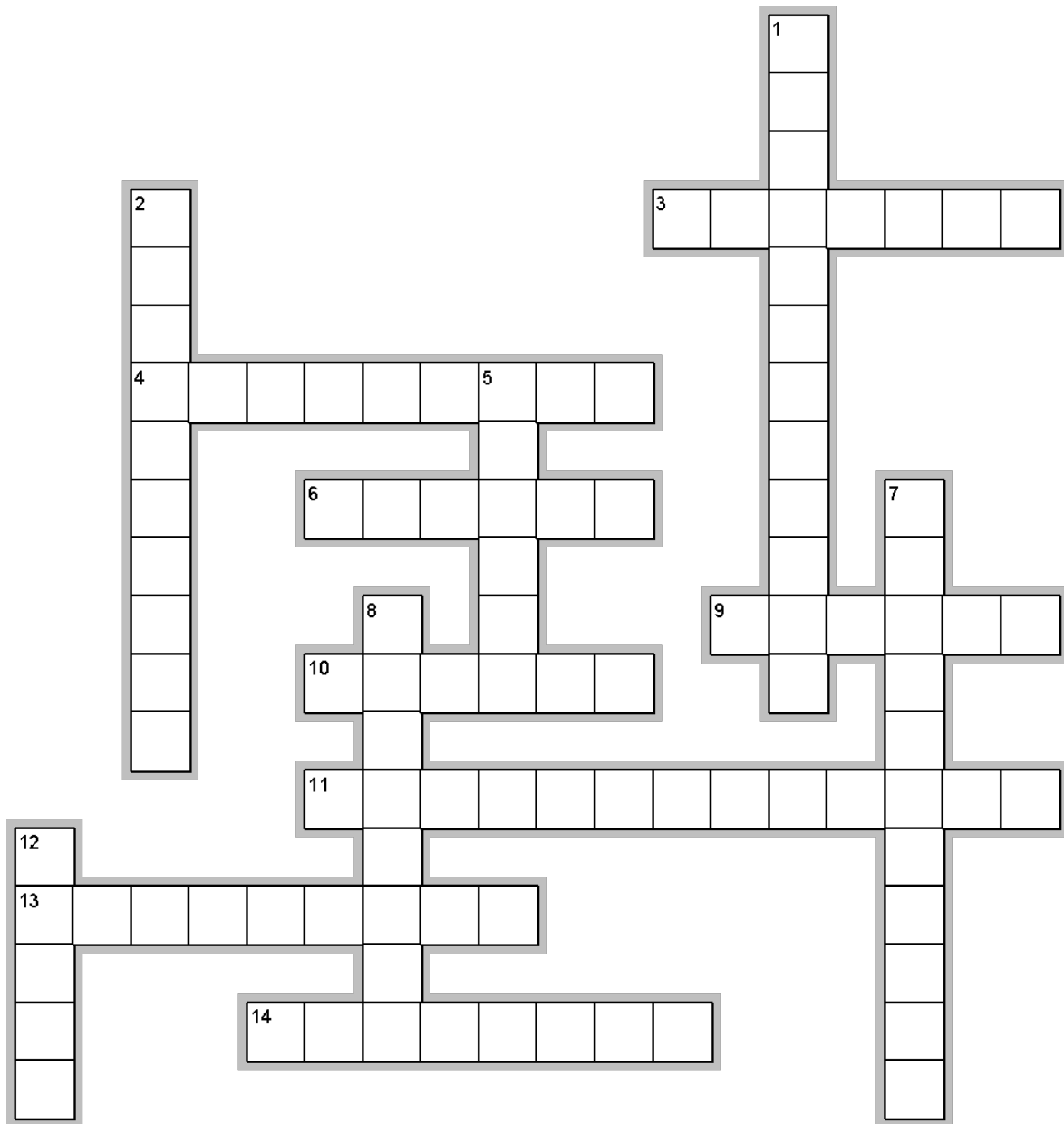
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Why should we like Science Fiction?

- Entertaining.
- Makes the audience wonder “What If?” (scenarios regarding the future).
- Teaches lessons about the value and dangers of advanced technology.
- Enhances imagination.
- Encourages us to keep an open mind to consider unlimited possibilities.
- Presents the reader with moral and ethical dilemmas that correspond to the real world.

Appendix 2. Puzzle and Vocabulary for Activity No. 2.



EclipseCrossword.com

Across

-
- 3. A general term for the research activity that creates a copy of some biological entity (a gene, organism, or cell).
 - 4. A genre of science fiction that features rebellious computer hackers and is set in a dystopian society integrated by computer networks.
 - 6. An organism, often a human, that has certain physiological processes enhanced or controlled by mechanical or electronic devices, especially when they are integrated with the nervous system.

9. The War of the ... This is a title of a science fiction novel written by H. G. Wells, the plot of which has been related to invasion literature of the time. The 2005 film adaptation stars Tom Cruise.
10. An organism, cell, virus, or gene resulting from genetic manipulation, that is, some kind of genetic change.
11. A hypothetical method of transportation in which matter is converted into minute particles or into energy at one point and re-created in its original form at another.
13. One of the basic elements of utopia: increasing the length of individual life.
14. A society characterised by human misery, as squalor, oppression, disease, and overcrowding.

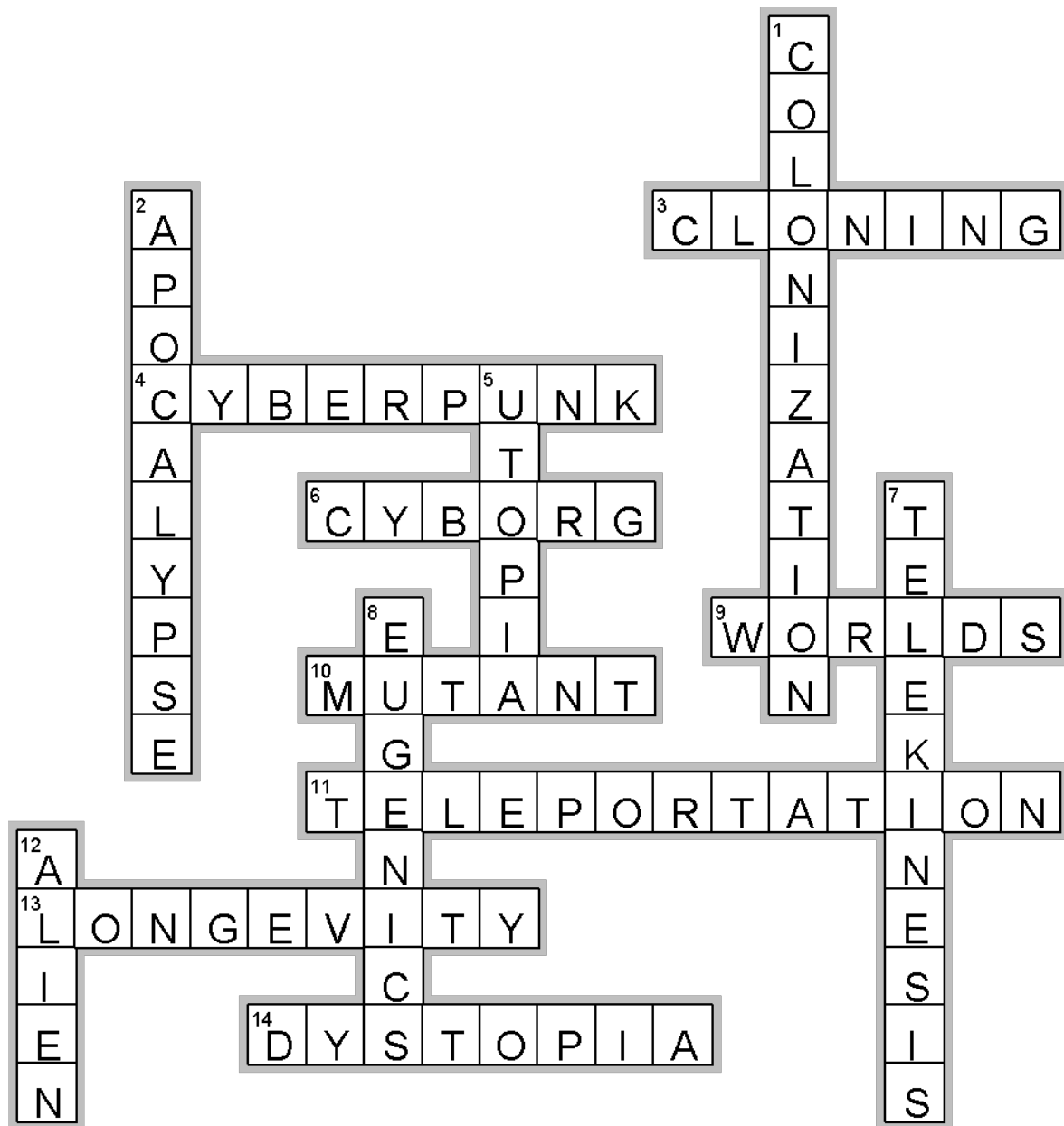
Down

-
1. This occurs whenever there is a large-scale migration of one or more groups of people to a new area, in sci-fi: a new planet. The settlers of the new territories often try to rule the existing indigenous people.
 2. A great catastrophe that results in widespread destruction or the collapse of civilisation.
 5. An imaginary place in which the government, laws, and social conditions are perfect.
 7. The supposed inducement of movement of an object by mental or spiritual power.
 8. A set of beliefs and practices which aims at improving the genetic quality of the human population. Gene selection rather than „people selection“ has recently been made possible.
 12. This can be a creature from outer space, such as E.T.

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. sixth letter in 4 across	
2. third letter in 2 down	
3. first letter in 9 across	
4. fourth letter in 8 down	
5. seventh letter in 11 across	

The solution is: _____, a certain ability, the possession of control or command over others. Identify the various manifestations of this strength in the film/text fragments. Why and how does it appear? Who and what has authority over the others?



EclipseCrossword.com

Across

-
3. **CLONING** – A general term for the research activity that creates a copy of some biological entity (a gene, organism, or cell).
 4. **CYBERPUNK** – A genre of science fiction that features rebellious computer hackers and is set in a dystopian society integrated by computer networks.
 6. **CYBORG** – An organism, often a human, that has certain physiological processes enhanced or controlled by mechanical or electronic devices, especially when they are integrated with the nervous system.
 9. **WORLDS** – The War of the ... This is a title of a science fiction novel written by H. G. Wells, the plot of which has been related to invasion literature of the time. The 2005 film adaptation stars Tom Cruise.
 10. **MUTANT** – An organism, cell, virus, or gene resulting from genetic manipulation, that is, some kind of genetic change.

- 11. TELEPORTATION** – A hypothetical method of transportation in which matter is converted into minute particles or into energy at one point and re-created in original form at another.
- 13. LONGEVITY** – One of the basic elements of utopia: increasing the length of individual life.
- 14. DYSTOPIA** – A society characterised by human misery, as squalor, oppression, disease, and overcrowding.

Down

-
- 1. COLONIZATION** – This occurs whenever there is a large-scale migration of one or more groups of people to a new area, in sci-fi: a new planet. The settlers of the new territories often try to rule the existing indigenous people.
 - 2. APOCALYPSE** – A great catastrophe that results in widespread destruction or the collapse of civilisation.
 - 5. UTOPIA** – An imaginary place in which the government, laws, and social conditions are perfect.
 - 7. TELEKINESIS** – The supposed inducement of movement of an object by mental or spiritual power.
 - 8. EUGENICS** – A set of beliefs and practices which aims at improving the genetic quality of the human population. Gene selection rather than „people selection“ has recently been made possible.
 - 12. ALIEN** – This can be a creature from outer space, such as E.T.

Science Fiction Worksheet

Film fragments	Sci-Fi themes	Conflicts	[.....] relations
The Island			
I, Robot #1			
I, Robot #2			
The Matrix			
Avatar			

Session n. 3 of 4	
Time	45 mins
Topic of the session	Mythology and Literature
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 the myths?
Interdisciplinarity	Literature; Film; Media; Culture; History.
Prior preparation requirements	None
Mode of teaching (online or in-person)	The activities are suitable for both online and in-person teaching.
Activity 1	Pictures
Aims	<p>Collaborative: SWBAT work in pairs or groups to identify the mythical stories and the characters in pictures.</p> <p>Soft skills: SWBAT discuss, debate, and activate previous knowledge of general culture.</p> <p>Action orientation: SWBAT discuss the various mythical stories, and find the common elements. SWBAT characterise mythical heroes and motifs.</p> <p>Knowledge: SWBAT practice culture/literature knowledge.</p>
Form:	Group work
Aids:	Pictures of various mythical stories and characters from art and media.
Time:	15 mins

<p>Instructions:</p>	<p>Divide Ss into pairs or groups.</p> <p>Each group gets a picture depicting a mythical story or a character (see Appendix 1).</p> <p>The task is to identify the mythical story in the picture, to find common motifs and elements, and to identify the relations of the characters in the pictures (gods, heroes, monsters, etc.). If they are not familiar with the story, they can search for it on the Internet.</p> <p>Questions to answer:</p> <ol style="list-style-type: none"> 1. What is a myth? What are some common elements of myths? 2. Who are the mythical heroes? What makes them heroes? 3. How is the world presented in such myths? What is the relationship between people and gods in myths? <p>Ss have 5 minutes to discuss it in groups and then another 10 to report to the class.</p>
<p>Mode of teaching (online or in-person)</p>	<p>The activities are suitable for both online and in-person teaching.</p>
<p>Activity 2</p>	<p>Creation Myths</p>
<p>Aims</p>	<p>Collaborative: SWBAT discuss, reasoning politely, and agreeing on some common elements.</p> <p>Soft skills: SWBAT understand main themes and motifs, identifying common elements in Creation Myths.</p> <p>Action orientation: SWBAT discuss the common elements in the myths of different cultures.</p> <p>Knowledge: SWBAT practise knowledge of literary texts and the cultural implications of some myths.</p>
<p>Form:</p>	<p>Whole class</p>
<p>Aids:</p>	<p>Texts, fragments from creation myths, laptops, and the Internet</p>
<p>Time:</p>	<p>30 mins</p>
<p>Instructions:</p>	<p>Ss work in groups to explore creation myths from different cultures, find visual representations of these myths, and compare common themes.</p>

Instructions:

Part 1. Reading & Presenting the Myth (15 minutes total) (See Appendix 2 – Texts)

Instructions:

1. Group work – reading (5 minutes):
 - Each group receives a short fragment of a creation myth (teacher provides these – e.g., a piece from the Biblical Genesis, a part of the Japanese Creation Myth, or a section from the Norse myth of Ymir).
 - Example: *The story of God creating the world in 7 days from the Bible.*
 - Groups read their assigned myth together and make sure they understand it.
2. Find images (5 minutes):
 - Quickly search for 1-2 images online that illustrate the main idea of your myth.
 - Example: If your myth is about Ymir, search for an image of *Ymir's body turning into the world.*
3. Prepare a quick summary (5 minutes):
 - Get ready to present a short summary (1-2 minutes) to the class:
 - Where is the myth from?
 - What happens in the myth?
 - Show your images to help explain.

Example:

- Myth: Genesis (Bible)
- Summary: “This is the Biblical creation story. God created the world in 7 days. First, there was nothing. Then God made light, the sky, land, plants, animals, and finally humans. The world was beautiful, and humans lived in the Garden of Eden.”
- Image: A painting of the Garden of Eden.

T’s questions for class discussion (after all groups present):

- What do all these myths have in common?
- What are the differences?
- What is the tone or style of the text? (serious, poetic, simple?)
- How would you describe the characters? (powerful gods, humans, monsters?)
- How is the world described before and after creation?

Tip for the teacher: Write keywords on the board as students answer. *Chaos – Water – Darkness – God(s) – Garden – Clay – Sacrifice – Conflict – Peace – etc.*

Part 2: Exploring Common Themes Visually (15 minutes total)

Instructions:

1. Group work – Find visuals (10 minutes):
 - Each group now chooses one common element (you assign or let them choose). Examples:
 - God(s) creating the world

	<ul style="list-style-type: none"> • The Garden of Eden (or similar paradise) • The creation of humans • Conflict between gods • Sacrifice of a god/giant • Groups search online for at least two visual representations of their chosen element. • Example: <ul style="list-style-type: none"> • For “creation of humans”: Michelangelo’s “Creation of Adam” painting; an image of Prometheus making humans from clay. <p>2. Mini-Presentation (5 minutes):</p> <ul style="list-style-type: none"> • Show your images to the class. • Explain: <ul style="list-style-type: none"> • What do the images show? • Which myth or culture are they connected to? • Why did you choose these images? <p>Optional Variation:</p> <p>Instead of fragments, assign cultures to each group (e.g., Egyptian, Greek, Chinese, Mayan) and ask them to find the creation myth themselves, plus visuals. They then summarise and present in the same way.</p> <p>Example of a full group task:</p> <ul style="list-style-type: none"> • Group: Norse Myth • Myth Fragment: <i>The gods kill Ymir, a giant. His body becomes the world: his flesh is earth, his blood the sea, his bones the mountains, and his skull the sky.</i> • Summary: „In Norse mythology, the gods created the world by killing the giant Ymir. His body parts became different parts of nature.“ • Images: <ol style="list-style-type: none"> 1. Illustration of Ymir’s body turning into the world. 2. An old Viking carving showing the Norse gods. • Teacher’s Note: <ul style="list-style-type: none"> • Encourage students to use simple English. • Allow them to use their phones/tablets for fast searches. • If time is short, let some groups only describe visuals instead of showing them. • After the task, have a wrap-up discussion: <i>Why do you think every culture has a creation story? What do these stories tell us about human thinking?</i>
<p>Mode of teaching (online or in-person)</p>	<p>The activities are suitable for both online and in-person teaching.</p>

Home assignment

Adapting Myths in Contemporary Culture

Individual work (essay writing).

Students watch short fragments from movies that have reused and adapted famous myths. After watching the film, they can Google the original myths. (The list of scenes enumerated below can be limited or expanded.)

- Percy Jackson & the Olympians – Medusa’s Garden
<https://www.youtube.com/watch?v=HPjZKKV37do>
- Thor vs The Frost Giants – Battle of Jotunheim
<https://www.youtube.com/watch?v=FmSjmA3Btx0>
- Wonder Woman (2017) – No Man’s Land Scene
<https://www.youtube.com/watch?v=pJCgeOAKXyg>
- Kingdom of Atlantis | Aquaman
<https://www.youtube.com/watch?v=eXwhEizulsk>
- *Ambition*, Sci-Fi short film (2014, dir: Tomasz Baginski, Platige Image). https://www.youtube.com/watch?v=32vIOgN_3QQ
- *Prometheus* (the sacrifice of the Giant) (2012, dir.: Ridley Scott, 20th Century Fox).
<https://www.youtube.com/watch?v=vDOj9XEezDQ>

Discuss the ways in which these films reinterpret the typical elements of various myths.

- What are those mythical heroes or characters, stories, and settings that got readapted 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?
- What are the new elements and perspectives in these cinematic adaptations of (creation) myths? (essay of 100–150 words)

Sources

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File:Processed SAM Loki.jpg – Wikimedia Commons. (n.d.). https://commons.wikimedia.org/wiki/File:Processed_SAM_loki.jpg.

File: Rubens Saturn.jpg – Wikimedia Commons. (n.d.). https://commons.wikimedia.org/wiki/File:Rubens_saturn.jpg.

File: Tableau supposed to represent the Goddess Isis illustration from the king’s tombs in Thebes by Giovanni Battista Belzoni (1778–1823) from Plates illustrative of the researches and operations in Egypt and Nubia (1820).jpg – Wikimedia Commons. (2005, September 14). [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).

File: William Blake – Elohim Creating Adam – WGA2219.jpg – Wikimedia Commons. (n.d.). https://commons.wikimedia.org/wiki/File:William_Blake_-_Elohim_Creating_Adam_-_WGA2219.jpg.

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	Wikipedia contributors. (2024, December 18). <i>Nasadiya Sukta</i> . Wikipedia. https://en.wikipedia.org/wiki/Nasadiya_Sukta .
Instructor's post-session reflection, suggested changes	None

Working materials:

Appendix 1. Pictures.

File: Caravaggio – Medusa – Google Art Project.jpg – Wikimedia Commons. (n.d.). https://commons.wikimedia.org/wiki/File:Caravaggio_-_Medusa_-_Google_Art_Project.jpg.

File: Edward Burne-Jones – Tile Design – Theseus and the Minotaur in the Labyrinth – Google Art Project.jpg – Wikimedia Commons. (n.d.). https://commons.wikimedia.org/wiki/File:Edward_Burne-Jones_-_Tile_Design_-_Theseus_and_the_Minotaur_in_the_Labyrinth_-_Google_Art_Project.jpg.

File: Heinrich fueger 1817 prometheus brings fire to mankind.jpg – Wikimedia Commons. (n.d.). https://commons.wikimedia.org/wiki/File:Heinrich_fueger_1817_prometheus_brings_fire_to_mankind.jpg.

File:Processed SAM Loki.jpg – Wikimedia Commons. (n.d.). https://commons.wikimedia.org/wiki/File:Processed_SAM_Loki.jpg.

File: Rubens Saturn.jpg – Wikimedia Commons. (n.d.). https://commons.wikimedia.org/wiki/File:Rubens_saturn.jpg.

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File: William Blake – Elohim Creating Adam – WGA2219.jpg – Wikimedia Commons. (n.d.). https://commons.wikimedia.org/wiki/File:William_Blake_-_Elohim_Creating_Adam_-_WGA2219.jpg.

Appendix 2. Texts.

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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.

Session n. 4 of 4	
Time	45 mins
Topic of the session	Fantasy in Literature and Visual Culture (general themes, motifs)
Problem task	What are the main themes and motifs of Fantasy as a Genre? What are the characteristics of Fantasy worlds? How do Fantasy stories/films immerse us into their fantastic worlds (e.g. suspension of disbelief)?
Interdisciplinarity	Literature; Film; Media; Culture; Digital Age.
Prior preparation requirements	None
Mode of teaching (online or in-person)	The activities are suitable for both online and in-person teaching.
Activity 1	Pictures
Aims	<p>Collaborative: SWBAT work in pairs or groups to identify the common Fantasy themes and motifs in pictures.</p> <p>Soft skills: SWBAT discuss, debate, and activate previous knowledge of general Fantasy culture.</p> <p>Action orientation: SWBAT discuss the various fantasy stories and find the key themes that contribute to the immersion of the reader-viewer into the fantastic world. SWBAT characterise characters and settings.</p> <p>Knowledge: SWBAT practice culture/literature/cinema knowledge.</p>
Form:	Group work
Aids:	Pictures of various fantasy themes and characters from film and media.

Time:	15 mins
Instructions:	<p>Divide Ss into pairs or groups.</p> <p>Each group gets a picture depicting a central fantasy theme or a character.</p> <p>The task is to identify the fantasy theme in the picture, to find out the common motifs, elements, to identify certain key terminology, types of characters in the pictures (dragons, vampires, magic, fairies, witches, etc).</p> <p>Questions to answer:</p> <ol style="list-style-type: none"> 1. What is fantasy? Are fairy tales fantasy literature? 2. What are the central themes and motifs of fantasy stories? 3. What kind of creatures appear in fantasy stories? 4. How are the magical world and characters represented in such stories? What are the major conflicts? 5. Why should we like fantasy? <p>Ss have 5 minutes to discuss it in groups and then another 10 to report to the class.</p> <p>The conclusion of this activity should be that students will be able to identify the most common fantasy themes and characters, and bring examples of films and novels in which those particular themes appear. Find some possible answers in the Appendix.</p>
Mode of teaching (online or in-person)	The activities are suitable for both online and in-person teaching.
Activity 2	Fantasy worlds
Aims	<p>Collaborative: SWBAT discuss, reasoning politely, and agreeing on some common elements.</p> <p>Soft skills: SWBAT understand main themes and motifs, understanding key Fantasy terminology.</p> <p>Action orientation: SWBAT discuss the common elements and themes in the fantasy genre, while practising key vocabulary.</p> <p>Knowledge: SWBAT practise knowledge of literary-cinematic texts and the visual representations of fantasy elements.</p>
Form:	Whole class

Aids:	Laptops, Internet, projector, online dictionaries, text samples
Time:	30 mins
Instructions:	<p>Ss work in groups to explore fantasy worlds from well-known literature, connect texts with visual imagery, and compare common elements of fantasy.</p> <p>Part 1: Reading & Presenting the Fantasy World (15 minutes total)</p> <p>Instructions:</p> <ol style="list-style-type: none"> 1. Group work – Reading (5 minutes): <ul style="list-style-type: none"> • Each group is given a short text excerpt from a fantasy novel or fairy tale. (The teacher selects these, preferably short fragments from Chapter 1, to help students focus on world-building. See <i>Appendix 2</i> for Guidelines on how to use the chapters.) • Example sources: <ul style="list-style-type: none"> • <i>Harry Potter and the Philosopher’s Stone, Chapter 1 – The arrival of baby Harry.</i> • <i>The Lion, the Witch and the Wardrobe, Chapter 1 – Lucy finds the wardrobe.</i> • <i>The Hobbit, Chapter 1 – A party of unexpected guests.</i> • <i>Howl’s Moving Castle, Chapter 1 – Sophie’s life in the hat shop.</i> 2. Find pictures (5 minutes): <ul style="list-style-type: none"> • Groups search for 1–2 images online that represent the fantasy world in their text. • Example: For <i>Narnia</i>, an image of <i>the snowy forest with the lamppost.</i> 3. Prepare a quick summary (5 minutes): <ul style="list-style-type: none"> • Get ready to present a short summary (1–2 minutes): <ul style="list-style-type: none"> • Where is the story set? • What happens in the excerpt? • Show your images to explain the fantasy world. <p>Example:</p> <ul style="list-style-type: none"> • Text: <i>Harry Potter and the Philosopher’s Stone, Chapter 1.</i> • Summary: “The story is set in England. Baby Harry is brought to his aunt’s house after his parents are killed by a dark wizard. The world has magic and secret wizards. Harry will grow up and discover this magical world.” • Image: A picture of Hogwarts Castle. <p>T’s questions for class discussion:</p> <ul style="list-style-type: none"> • What do these fantasy worlds have in common? • What are the differences?

- What is the tone or style? (mysterious, funny, serious?)
- What kind of characters are introduced? (heroes, magical creatures, villains?)
- How is the world described? (realistic + magical? Completely fictional?)

Teacher tip: Note key terms on the board as students discuss: *Magic – Creatures – Quest – Enchanted Objects – Villains – Strange Worlds – Heroes.*

Part 2: Visualising Fantasy Elements (15 minutes total)

Instructions:

1. Group work – Find visuals/create art (10 minutes):
 - Each group now chooses (or is assigned) one common fantasy element. Examples:
 - Magic
 - Mythical/Fantastic creatures
 - Quests and heroes
 - Enchanted objects
 - Otherworldly settings
 - Groups search online for at least two visuals (or create a simple digital poster, mind map, or collage).
 - Example:
 - For “*Magic*”: an image of a wizard casting a spell; a magic wand.
 - For “*Mythical Creatures*”: a dragon, a unicorn.
2. Mini-Presentation (5 minutes):
 - Show your images/poster/collage.
 - Explain:
 - What do the visuals show?
 - From which fantasy story or culture do they come?
 - Why did you choose these examples?

Optional Variation:

Assign groups different cultures (e.g., Celtic, Japanese, African, Nordic) and ask them to research fantasy literature from that culture, then share a short summary and visuals.

Teacher Notes:

- Encourage students to use simple English and summarise briefly.
- Allow time for quick online searches (let them use phones/tablets).
- If the tech is slow, allow groups to describe images instead of showing them.
- Use the board to highlight key fantasy features after the task for vocabulary building.

Mode of teaching (online or in-person)	The activities are suitable for both online and in-person teaching.
Home assignment	<p>Individual work.</p> <p>Students watch short fragments from movies that have reused or adapted famous fantasy stories. After watching the film, they can Google the original stories. (The list of scenes enumerated below can be limited or expanded.)</p> <p>Examples:</p> <ul style="list-style-type: none"> • The Lord of the Rings: The Fellowship of the Ring – The Shire https://www.youtube.com/watch?v=qglEeUSqgu4 • Harry Potter and the Philosopher’s Stone – Diagon Alley https://www.youtube.com/watch?v=PjgJZCKaVdl • Game of Thrones – Daenerys and her dragons https://www.youtube.com/watch?v=a3PIKWKf2qk&t=174s • Pan’s Labyrinth – Ofelia’s First Task https://www.youtube.com/watch?v=ioe5bgRq30Q • The Chronicles of Narnia – Lucy discovers Narnia https://www.youtube.com/watch?v=5iXXdGfPPRO • The Watchers (2024, dir: Ishana Night Shyamalan). YouTube: https://www.youtube.com/watch?v=AL11Djd3re4 • The Hobbit: An Unexpected Journey – Riddles in the Dark (2012, dir.: Peter Jackson, Warner Bros). YouTube: [Riddles in the Dark] https://www.youtube.com/watch?v=md7EJTUqngI <p>What are those fantasy heroes or characters, stories, and settings that got adapted into films? How do the films change the original story? What is your favourite fantasy story/character, and do you know any cinematic adaptation of it? Do you like it or not?</p> <p>Discuss the ways in which these films reinterpret the typical elements of fantasy stories. What are the new elements and perspectives in these cinematic adaptations of fantasy tales? (essay of 100–150 words)</p>
Sources	<p>Film fragments:</p> <p>4K HDR Media. (2021b, August 6). <i>LOTR: The Fellowship of the Ring – The Shire – (HDR – 4K – 5.1)</i> [Video]. YouTube. https://www.youtube.com/watch?v=qglEeUSqgu4.</p> <p>ClipZone: Horrorscapes. (2024, July 10). <i>The Watchers Don’t Open the Door ClipZone: Horrorscapes</i> [Video]. YouTube. https://www.youtube.com/watch?v=AL11Djd3re4.</p> <p>Disney jFan! (2022a, March 11). <i>Lucy discovers Narnia – Narnia: The Lion, the Witch and the Wardrobe</i> [Video]. YouTube. https://www.youtube.com/watch?v=5iXXdGfPPRO.</p>

Harry Potter Things. (2021, June 29). *Harry Potter and the Sorcerer's Stone (2001) – Diagon Alley Scene* [Video]. YouTube. <https://www.youtube.com/watch?v=PjgJZCKaVdl>.

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	<p>Texts:</p> <p>Lewis, C. S. (1950). <i>The Lion, the Witch and the Wardrobe</i>. Geoffrey Bles.</p> <p>Rowling, J. K. (1997). <i>Harry Potter and the Philosopher's Stone</i>. Bloomsbury.</p> <p>Tolkien, J. R. R. (1937). <i>The Hobbit</i>. George Allen & Unwin.</p> <p>Wynne Jones, D. (1986). <i>Howl's Moving Castle</i>. Greenwillow Books.</p>
<p>Instructor's post-session reflection, suggested changes</p>	<p>None</p>

Working materials:

Appendix 1. Pictures.

Identifying some possible themes and characters: hero, dragon, witch, wizard, enchanted settings, fairies, etc.

Figure 1: Fantasy hero, knight.

Note: Pixabay. (n.d.). *Fantasy man hero sword flaming* [Digital illustration]. Retrieved January 28, 2025, from <https://pixabay.com/illustrations/fantasy-man-hero-sword-flaming-8082368/>.

Figure 2: Goblin creature.

Note: Pixabay. (n.d.). *AI-generated goblin creature* [Digital illustration]. Retrieved January 28, 2025, from <https://pixabay.com/illustrations/ai-generated-goblin-creature-8890963/>.

Figure 3: Elf in the woods.

Note: Pixabay. (n.d.). *AI-generated elf guitar rocks* [Digital illustration]. Retrieved January 28, 2025, from <https://pixabay.com/illustrations/ai-generated-elf-guitar-rocks-8820318/>.

Figure 4: Angel with gothic wings

Note: Pixabay. (n.d.). *Angyal, gótikus, szárnyak, kitaláció* [Digital illustration]. Retrieved January 28, 2025, from <https://pixabay.com/hu/illustrations/angyal-g%C3%B3tikus-sz%C3%A1rnyak-kital%C3%A1ci%C3%B3-8789330/>.

Figure 5: Dragon

Note: Pixabay. (n.d.). *Dragon, fantasy, gloomy, wings* [Digital illustration]. Retrieved January 28, 2025, from <https://pixabay.com/illustrations/dragon-fantasy-gloomy-wings-8830118/>.

Figure 6: Ancient fairy tree

Note: Pixabay. (n.d.). *AI-generated ancient tree mystical* [Digital illustration]. Retrieved January 28, 2025, from <https://pixabay.com/illustrations/ai-generated-ancient-tree-mystical-8513241/>.

Figure 7: Enchanted forest

Note: Pixabay. (n.d.). *Woman, castle, fantasy, enchanted* [Photograph]. Retrieved January 28, 2025, from <https://pixabay.com/photos/woman-castle-fantasy-enchanted-5884203/>.

Figure 7: Fairy

Note: Pixabay. (n.d.). *AI-generated woman fairy wings* [Digital illustration]. Retrieved January 28, 2025, from <https://pixabay.com/illustrations/ai-generated-woman-fairy-wings-8536418/>.

Figure 8: Wizard

Note: Pixabay. (n.d.). *Wizard, cruel, book, page, spells* [Digital illustration]. Retrieved January 28, 2025, from <https://pixabay.com/illustrations/wizard-cruel-book-page-spells-8747967/>.

Appendix 2. Texts.

Sample Text Excerpts for Teachers (No full texts needed – these guide selection):

1. **Harry Potter and the Philosopher’s Stone**

- *Chapter 1: The Boy Who Lived*
- Scene: The arrival of baby Harry on the Dursleys’ doorstep.
- Fantasy world: Hidden wizarding world in modern Britain.

2. **The Hobbit**

- *Chapter 1: An Unexpected Party*
- Scene: Gandalf and a group of dwarves arrive at Bilbo’s home to invite him on a quest.
- Fantasy world: Middle-earth with hobbits, dwarves, dragons, and treasure.

3. **The Lion, the Witch and the Wardrobe**

- *Chapter 1: Lucy Looks Into a Wardrobe*
- Scene: Lucy discovers Narnia, a magical land, through a wardrobe.
- Fantasy world: Talking animals, magical forests, witches, eternal winter.

4. **Howl’s Moving Castle**

- *Chapter 1: In Which Sophie Talks to Hats*
- Scene: Sophie works in a hat shop and unknowingly enchants a hat.
- Fantasy world: Moving castles, witches, and wizards in a European-style fantasy setting.

Session n. 1 of 3	
Time	45 min
Topic of the session	Mythology, Art, Literature: The Myth of the Minotaur
Problem task	What is the story of the myth of Theseus and the Minotaur in Greek mythology? Who is in the focus of Jorge Louis Borges's short story entitled "The House of Asterion"? How does the story present the Minotaur? What effect does the perspective of the Minotaur have on the reader?
Interdisciplinarity	Art (<i>painting</i>); Literature; Culture; Mythology.
Prior preparation requirements	None
Mode of teaching (online or in-person)	The activities are suitable for both online and in-person teaching.
Activity 1	Minotaur: CHARACTERS and MOTIFS (Use the Picture Worksheets at the end of the document.)
Aims	<p>Collaborative: Ss will be able to (SWBAT) work in groups to identify and discuss the characters and motifs in the pictures (the queen Pasiphae, the Minotaur's mother, Theseus, the Minotaur, Ariadne).</p> <p>Soft skills: SWBAT identify with the protagonist.</p> <p>Action orientation: SWBAT gain knowledge about the myth of the Minotaur and the other characters of the story, as well understand the complexity of a character.</p> <p>Knowledge: SWBAT describe the mythical creature of the Minotaur through representations in art (paintings and sculptures).</p>
Form:	Group work
Aids:	Pictures of the mythical story and characters from art and media.

Time:	10 min
Instructions:	<p>Divide Ss into pairs or groups. Use the pictures attached.</p> <p>Each group gets a group of pictures depicting a character from the story. Ss identify the characters/motifs in the pictures and with the help of the Internet find out about their role in the story. For example:</p> <ol style="list-style-type: none"> 1. Pasiphae is the queen, wife of King Minos, who in a fit of madness falls in love with a beautiful white bull. Out of this strange love, the Minotaur is born, half-human, with the head of a bull, considered a monster by others but called “Asterion,” meaning star, by his mother. 2. The motif of the labyrinth: Daedalus is the mastermind whom King Minos hires to build a special place, the labyrinth, where his bastard son, the Minotaur, can be hidden away from the eye of the world. Daedalus builds the labyrinth in Crete. 3. Theseus is the son of the king of Athens who comes to kill the Minotaur. 4. The Minotaur: King Minos of Create offended the god Poseidon: instead of sacrificing the snow-white bull he sent him, he kept it alive. As a punishment, Poseidon made the queen Pasiphae fall in love with it. Her child by the bull was the Minotaur usually portrayed with the body of a man and the head of a bull. He was shut up in the Labyrinth created for Minos by Daedalus. 5. Ariadne is Minos’s and Pasiphae’s daughter (the Minotaur’s half-sister), who falls in love with Theseus; she gives a thread to Theseus with the help of which Theseus finds his way out of the labyrinth after killing the Minotaur. She is left behind on the island of Naxos by him, where she is mourning the loss of her country, her beloved, and her half-brother, the Minotaur, who was killed by her lover, whom she helped with her thread to find his way into and out of the labyrinth. <p>Questions:</p> <ul style="list-style-type: none"> • What is the story of the Minotaur? • Which characters do you like, why? • Which character do you identify with? Why? <p>The groups have 5 minutes to discuss their character/motif and then 1–2 minutes to report to class (10 minutes altogether).</p>
Tips for in-person teaching	none

Activity 2	HOUSE of ASTERION
Aims	<p>Collaborative: SWBAT use polite argumentation and discuss the most significant passages of Borges's story.</p> <p>Soft skills: SWBAT see different points of view and understand that meaning and judgement depends on perspective.</p> <p>Action orientation: SWBAT gain knowledge about the complexity of the character of the Minotaur, while they also enhance their empathy and sympathy.</p> <p>Knowledge: SWBAT understand that the mythical creature of the Minotaur can not only be seen as a monstrous murderer from Greek mythology but also as a sensitive being with feelings of his own.</p>
Form:	Group work + whole class
Aids:	Excerpts from the short story are available at the end of the lesson plan.
Time:	20
Instructions	<p>Each pair or group will be assigned an extract from the text (see Worksheet at the end of the lesson plan). Ss read the fragment, identify which pictures can be related to the fragment, then present a short summary of the fragment to the class.</p> <ul style="list-style-type: none"> • Group 1. TEXT/PASSAGE nr. 1. OPENING PASSAGE • Group 2. TEXT/PASSAGE nr. 2. THE MINOTAUR'S PASTIME • Group 3. TEXT/PASSAGE nr. 3. CLOSING PASSAGE <p>(Ss should be led to see that the understanding of a story depends on whose point of view we adopt. The Minotaur might be a monster from Theseus' point of view, however, if we look at the story from the Minotaur's point of view (as in Borges's short story), he turns out to be a creature in pain, suffering in a life spent in the solitude of the labyrinth, vulnerable, in pain. Instead of identifying with Theseus who comes to kill the monster in the labyrinth, in Borges we see the story from the perspective of the suffering, feeling creature closed up in the labyrinth for a lifetime, doomed to a life of solitude, yearning for the company of others; see G. F. Watts' painting, <i>The Minotaur</i>).</p> <p>Questions about each passage are to be found following each extract at the end of the lesson plan.</p>
Tips for in-person teaching	none

Activity 3	MYTHS in CONTEMPORARY CULTURE
Aims	<p>Collaborative: SWBAT discuss an animated adaptation of the story, Attila Bertóti's <i>Ariadne's Thread</i>.</p> <p>Soft skills: SWBAT debate the impact that watching film adaptations of mythical stories has on young adults.</p> <p>Action orientation: SWBAT understand the abstract, artistic language of animation films.</p> <p>Knowledge: SWBAT identify how the genre of animated film creates the characters of the story and their representations in visual culture.</p>
Form:	Whole class
Aids:	Laptop, internet connection, projector
Time:	15 (film: 9 minutes + discussion)
Instructions:	<p>Students watch the short animated film <i>Ariadne's Thread</i> (dir. Attila Bertóti): https://animationhub.eu/movies/ariadnes-thread/ OR https://www.youtube.com/watch?v=Da7Ey39sXcU.</p> <p>Questions:</p> <ol style="list-style-type: none"> 1. How are the mythical story and its characters readapted in Bertóti's animation film? 2. How does it present the characters, how are they different from Borges's story? 3. What is your favourite scene and why? 4. How do you understand the ending of the film? 5. What is the effect of sound and music in the film?
Tips for in-person teaching	none
Home assignment	none
Sources	<p>Texts:</p> <p>Borges, J. L. (1964). The house of Asterion. In D. A. Yates & J. E. Irby (Eds.). <i>Labyrinths: Selected stories and other writings</i> (pp. 170–172). Penguin. https://klasrum.weebly.com/uploads/9/0/9/1/9091667/the_house_of_asterion.pdf.</p>

Pictures, films, works of art:

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<p>Instructor's post-session reflection, suggested changes</p>	<p>none</p>

Working materials:

Activity 1. Pictures, Worksheets.

CHARACTER 1: PASIPHAE, THE QUEEN, MOTHER OF THE MINOTAUR

Pasiphae and the baby Minotaur. [Red-figure kylix found at Etruscan Vulci, 4th c. BC]. Cabinet des Médailles, Paris. Commons. [https://commons.wikimedia.org/wiki/File:Pasiphae_and_the_baby_Minotaur_red-figure_kylix_found_at_Etruscan_Vulci_4th_century_BC_Cabinet_des_M%C3%A9dailles_Paris_\(22614392466\).jpg](https://commons.wikimedia.org/wiki/File:Pasiphae_and_the_baby_Minotaur_red-figure_kylix_found_at_Etruscan_Vulci_4th_century_BC_Cabinet_des_M%C3%A9dailles_Paris_(22614392466).jpg).

2. THE MOTIF/SETTING OF THE LABYRINTH

Labyrinth with Theseus and Minotaur. [Mosaic]. House of the Labyrinth, Pompeii. Commons. https://commons.wikimedia.org/wiki/File:Cubiculum_42_mosaic_depicting_a_labyrinth_with_Theseus_and_Minotaur_emblem_House_of_the_Labyrinth_Pompeii.jpg.

The Minotaur in the Labyrinth. [Engraving]. Medici Collection, Palazzo Strozzi, Florence, Italy. Commons. <https://worldhistoryedu.com/minotaur-at-center-of-labyrinth/>, <https://en.wikipedia.org/wiki/Minotaur#/media/File:Minotaurus.gif>.

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CHARACTER 2. THESEUS

Burne-Jones, E. (1961). *Theseus and the Minotaur in the Labyrinth* [Pen and ink on paper]. Birmingham City Museum and Art Gallery. <https://eb-j.org/browse-artwork-detail/MjM4Ng>.

The victory of Theseus over the Minotaur in the presence of Athena [Red-figure kylix]. National Archeological Museum, Madrid. Commons. https://commons.wikimedia.org/wiki/File:Kylix_Theseus_Aison_MNA_Inv11365_n1.jpg.

CHARACTER 3. THE MINOTAUR

The Minotaur [Tondo of an Attic bilingual kylix, 5th c. BC]. National Archeological Museum, Madrid. Commons. https://en.m.wikipedia.org/wiki/File:Tondo_Minotaur_London_E4_MAN.jpg.

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Picasso, P. (1935). *Minotaur and Wounded Horse* [Ink, graphite, colored crayons]. Art Institute Chicago.

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Carter, B. (2017). *Crouching Minotaur, Reading Minotaur*. [Sculptures] <https://bethcarter.co.uk/portfolio/crouching-minotaur-with-book-giant/>.

CHARACTER 4. ARIADNE

De Morgan, E. (1877). *Ariadne in Naxos* [Painting]. De Morgan Collection, Cannon Hall, Barnsley, UK. <https://www.demorgan.org.uk/collection/ariadne-in-naxos/>.

Reading: Text excerpts for Activity no. 2.

All excerpts are from Jorge Luis Borges, "The House of Asterion" (1964. *Selected Stories and Other Writings*, ed. Donald A. Yates and James E. Irby, London: Penguin. pp. 170-172).

TEXT/PASSAGE no. 1. OPENING PASSAGE (paragraph no. 1):

https://klasrum.weebly.com/uploads/9/0/9/1/9091667/the_house_of_asterion.pdf

Questions for discussion:

- Opening sentence: to the mother, her child is a star (Asterion means star). What does this mean?
- What makes the labyrinth a special place? *Because of the lack of furniture, all the rooms are the same, he cannot differentiate between them.* How is your house different from a labyrinth? Why, what makes the difference? *Even at night, in the dark, the furniture helps guide your way through the rooms of your house.* What makes a home?

TEXT/PASSAGE no. 2. THE MINOTAUR'S PASTIME (paragraph no. 2):

https://klasrum.weebly.com/uploads/9/0/9/1/9091667/the_house_of_asterion.pdf

Questions for discussion:

- How does he spend his days in solitary confinement? What does he play? What do you think, why? How do you feel about him?

TEXT/PASSAGE no. 3. CLOSING PASSAGE (last two paragraphs):

https://klasrum.weebly.com/uploads/9/0/9/1/9091667/the_house_of_asterion.pdf

Questions for discussion:

- In what different light does the passage present the story of Theseus and the Minotaur? Is Theseus a hero in Borges's story? How and why does he become the Minotaur's redeemer? Who do you feel empathy and sympathy for, who do you identify with? How do you see the Minotaur now, is he a monster?

Session n. 2 of 3	
Time	45 mins
Topic of the session	Mythology, Art, Literature: Myths: Female Perspective.
Problem task	<p>Contemporary British poet Carol Ann Duffy reconsiders the well-known mythical, biblical, fairy tale male characters, and famous men of history in her collection of poetry, <i>The World's Wife</i> (2000) from a female point of view. Her poems thus playfully raise the following questions:</p> <ul style="list-style-type: none"> • Would these famous men's stories differ if you looked at them from their wives' perspective? • What if we look at well-known myths from a female point of view? What if we think about famous mythical, biblical, fairy tale husbands from the perspective of their (not so famous) wives? • How does the story of Sisyphus change if it is retold by his wife? What effect does the change of perspective have on the reader?
Interdisciplinarity	Art (<i>painting, street art</i>); Literature (<i>poetry</i>); Culture; Mythology.
Prior preparation requirements	No prior preparation needed, B2 level.
Mode of teaching (online or in-person)	The activities are suitable for both online and in-person teaching.
Activity 1	SISYPHUS, ICARUS and DARWIN (Use the Pictures Worksheets attached below.)
Aims	<p>Collaborative: SWBAT work in groups to identify and discuss the characters in the pictures (Sisyphus, Icarus, Charles Darwin).</p> <p>Soft skills: SWBAT discuss, debate, and activate previous knowledge of general culture.</p> <p>Action orientation: SWBAT gain knowledge about the mythical stories of Sisyphus and Icarus as well as the historical figure of Charles Darwin.</p>

	Knowledge: SWBAT learn about the mythical characters of Sisyphus and Icarus as well as about Darwin through representations in art (poems, paintings, street art, photographs, caricature).
Form:	Group work
Aids:	Pictures from art and media, laptop, projector, internet.
Time:	15 mins
Instructions:	<p>Divide Ss into pairs or groups. Use the pictures attached below. Each pair or group gets a group of pictures depicting the character from their poem (Group 1: Sisyphus; Group 2: Icarus; Group 3: Darwin)</p> <p>Students' task is to identify the characters from the pictures and find basic information about them. They can use the Internet.</p> <p>Questions to answer:</p> <ul style="list-style-type: none"> • GROUP 1. SISYPHUS: What is the story of Sisyphus? Why was he punished by the gods? What was his punishment and what is the symbolics of his punishment? • GROUP 2. ICARUS: What is the story of Icarus? Who was his father (Daedalus) and what was their effort? How did they manage? What is the symbolics of their effort to fly (to surpass man/human capacities?) and what is the outcome of their effort? Why? Can we see their effort as an example of <i>hubris</i>, an attempt to conquer the gods? • GROUP 3. CHARLES DARWIN: Who was Darwin? When did he live, what is his major publication (<i>On the Origin of Species</i>, 1859) and what was his major argument concerning the evolution of humankind? <p>Each group has 5 minutes to discuss their character in pairs/groups and then to report their findings to the class.</p>
Tips for in-person teaching	none

Activity 2	FEMALE POINT OF VIEW (Poems to be found at the end of the document)
Aims	<p>Collaborative: SWBAT engage in a discussion, using polite argumentation.</p> <p>Soft skills: SWBAT see different points of view, understanding that one’s actions might carry a different meaning if looked at from a different point of view and that our actions’ meaning and judgement often depend on perspective.</p> <p>Action orientation: SWBAT gain knowledge of the stories of Sisyphus and Icarus, as well as of Charles Darwin from an imaginary point of view of their wives.</p> <p>Knowledge: SWBAT gain understanding of alternative points of view, learning about the figures of Sisyphus, Icarus, and Charles Darwin and their fictional wives.</p>
Form:	Group work + whole class
Aids:	Poems available here, attached to the lesson plan
Time:	20 mins
Instructions:	<p>Each group will be assigned a poem to read (see the poems below). Groups discuss their reading experience and present it to class.</p> <p>Questions to think about in reference to all the three poems:</p> <ul style="list-style-type: none"> • What is the tone of the texts? • What difference does it make that this time you hear the wives’ perspectives? • How do the poems present the husbands? Do the poems present a different narrative than the ones generally known about these men? • Is there humour, resentment, or rage in the women’s voices? Do you find the poems funny or playful? Why? Why not? • What is the overall effect of seeing an alternative point of view, one that stands in contrast with our general knowledge of these men? <p>Further questions are to be found after each poem.</p> <ul style="list-style-type: none"> • GROUP 1. Carol Ann Duffy: “Mrs Sisyphus” • GROUP 2. Carol Ann Duffy: “Mrs Icarus” • GROUP 3. Carol Ann Duffy: “Mrs Darwin” (see Working materials)

Tips for in-person teaching	none
Activity 3	CONTEMPORARY MYTH ADAPTIONS
Aims	<p>Collaborative: SWBAT work in groups or pairs, discuss, brainstorm.</p> <p>Soft skills: SWBAT listen to others and understand different points of view.</p> <p>Action orientation: SWBAT create their own versions of historical, cultural, mythical wives speaking instead of their husbands.</p> <p>Knowledge: SWBAT gain cultural knowledge about mythical or historical couples.</p>
Form:	Group work/pair work
Aids:	Paper
Time:	15 mins
Instructions:	<p>Have Ss form groups, then let them discuss the idea of famous wives speaking instead of their husbands. They can be</p> <ul style="list-style-type: none"> • mythical • biblical • historical wives or girlfriends from today's culture (even celebrity culture can be considered) <p>Ss write a short text (a few lines, a paragraph) formulating the views, opinions of the wife they've chosen. After the groups are done with the story of their choice (wife or girlfriend), they report them to the rest of the class.</p>
Tips for in-person teaching	none
Home assignment	none

Sources

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Duffy, C.A. (1999). *The World's Wife*. Picador.

Duffy, C. A. (1999). *Mrs Sisyphus*. Genius. <https://genius.com/Carolann-duffy-mrs-sisyphus-annotated>.

Duffy, C. A. (1999). *Mrs Icarus*. Genius. <https://genius.com/Carolann-duffy-mrs-icarus-annotated>.

Duffy, C. A. (1999). *Mrs Darwin*. Genius. <https://genius.com/Carolann-duffy-mrs-darwin-annotated>.

Pictures:

Bordusov, A. aka AEC – Interesni Kazki. (2017). *Icarus* [Mural]. Mexico City. <https://www.aecinteresnikazki.com/icarus-mural-in-mexico-city/>.

Bordusov, A, aka AEC – Interesni Kazki. (2011). *Sisyphus* [Mural]. Ekaterinburg, Russia. <https://arrestedmotion.com/2011/07/streets-interesni-kazki-sisyphus-russia/>.

Burne-Jones, E. (1870). *Sisyphus* [Painting]. Tate Gallery, London. <https://www.tate.org.uk/art/artworks/burne-jones-sisyphus-n03141>.

Cameron, J. M. (1868). *Charles Darwin* [Photograph]. MoMA, NY. <https://www.moma.org/collection/works/46623>.

Charles Darwin as an ape. (1871). [Editorial cartoon]. Commons. [https://en.m.wikipedia.org/wiki/File:Editorial_cartoon_depicting_Charles_Darwin_as_an_ape_\(1871\).jpg](https://en.m.wikipedia.org/wiki/File:Editorial_cartoon_depicting_Charles_Darwin_as_an_ape_(1871).jpg).

Emma Darwin. (1903). [Photograph]. Commons. https://commons.wikimedia.org/wiki/Category:Emma_Darwin#/media/File:Emma_Darwin_old.jpg.

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Interesni Kazki. (2011). *Icarus* [Mural]. Mexico City. <https://www.aecinteresnikazki.com/icarus-mural-in-mexico-city/>.

Interesni Kazki. (2011). *Sisyphus* [Mural]. Ekaterinburg, Russia. <https://arrestedmotion.com/2011/07/streets-interesni-kazki-sisyphus-russia/>.

Landon, C. P. (1799). *Icarus and Daedalus* [Painting]. Commons. <https://commons.wikimedia.org/wiki/File:Landon-Icarusand-Daedalus.jpg>.

Richmond, G. (1840). *Charles and Emma Darwin* [Composite image from two contemporaneous portraits]. <http://friendsofdarwin.com/articles/darwin-marries-emma/>.

Tempesta, A. (1606). *The Fall of Icarus* [Etching for Ovid's *Metamorphosis*]. Harvard Art Museum. <https://harvardartmuseums.org/collections/object/237010>.

	<p>Titian. (1548). <i>Sisyphus</i> [Painting]. Prado, Madrid. https://www.museodelprado.es/en/the-collection/art-work/sisyphus/bb56eb47-052f-4e15-8e46-75a3f18b13ad.</p> <p>Von Stuck, F. (1920). <i>Sisyphus</i> [Painting]. ARC Art Renewal Center. https://www.artrenewal.org/artworks/franz-von-stuck/sisyphus/60973.</p>
<p>Instructor's post-session reflection, suggested changes</p>	<p>none</p>

Working materials:

Activity 1. Pictures Worksheets.

GROUP 1. SISYPHUS

Titian. (1548). *Sisyphus* [Painting]. Prado, Madrid. <https://www.museodelprado.es/en/the-collection/art-work/sisyphus/bb56eb47-052f-4e15-8e46-75a3f18b13ad>.

Burne-Jones, E. (1870). *Sisyphus* [Painting]. Tate Gallery, London. <https://www.tate.org.uk/art/artworks/burne-jones-sisyphus-n03141>.

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Interesni Kazki. (2011). *Sisyphus* [Mural]. Ekaterinburg, Russia. <https://arrestedmotion.com/2011/07/streets-interesni-kazki-sisyphus-russia/>.

GROUP 2. ICARUS:

Landon, C. P. (1799). *Icarus and Daedalus* [Painting]. Commons. <https://commons.wikimedia.org/wiki/File:Landon-IcarusandDaedalus.jpg>.

Tempesta, A. (1606). *The Fall of Icarus* [Etching for Ovid's *Metamorphosis*]. Harvard Art Museum. <https://harvardartmuseums.org/collections/object/237010>.

Interesni Kazki. (2011). *Icarus* [Mural]. Mexico City. <https://www.aecinteresnikazki.com/icarus-mural-in-mexico-city/>.

Etam Cru. (2015). *Icarus* [Mural]. Banja Luka, Bosnia-Herzegovina. <https://streetartnews.net/2015/09/icarus-new-mural-by-etam-cru-in-banja.html>.

GROUP 3. DARWIN

Cameron, J. M. (1868). *Charles Darwin* [Photograph]. MoMA, NY. <https://www.moma.org/collection/works/46623>.

Charles Darwin as an ape. (1871). [Editorial cartoon]. Commons. [https://en.m.wikipedia.org/wiki/File:Editorial_cartoon_depicting_Charles_Darwin_as_an_ape_\(1871\).jpg](https://en.m.wikipedia.org/wiki/File:Editorial_cartoon_depicting_Charles_Darwin_as_an_ape_(1871).jpg).

Richmond, G. (1840). *Charles and Emma Darwin* [Composite image from two contemporaneous portraits]. <http://friendsofdarwin.com/articles/darwin-marries-emma/>

Emma Darwin. (1903). [Photograph]. Commons. https://commons.wikimedia.org/wiki/Category:Emma_Darwin#/media/File:Emma_Darwin_old.jpg

Poems for Activity no. 2.

POEM No. 1. Carol Ann Duffy: “Mrs Sisyphus”

<https://genius.com/Carol-ann-duffy-mrs-sisyphus-annotated>

Difficult words from the poem are explained below:

jerk – idiot; kirk – church; to irk – to annoy, irritate; to incense – make one angry; berk – a stupid person; dirk – a short dagger; perk – advantage; cork – bottle stopper; dork – a silly, ridiculous person; to gawk – to stare; quirk – an unusual habit or part of someone’s personality; lark – an activity or a situation that you do not take seriously; bollock – idiot; near the mark (idiom) – close to a desired target; feckin’ – fucking; shirk – avoid or neglect a duty or responsibility; keen – eager, determined; hawk – a bird of prey; hammer away at something – to work hard in order to achieve something; squawk – a bird’s loud, harsh noise; smirk – smile in a silly way; murk – darkness, mist, gloom;

See the questions in the Instructions of Activity 2. Further questions:

What are the tools of comedy in the poem? What is the effect of the abundance of one-syllable rhymes at the end of lines (jerk, kirk, irk, berk, dirk, perk, cork, park, dork, gawk, quirk, lark, mark, bark, shirk, hawk, shark, dark, Arc, Bach, squawk, smirk, work)? Do they make the poem sound melodic and playful? What is the effect of the poem’s expertise in rhyming and rhythm?

POEM No. 2. Carol Ann Duffy: “Mrs Icarus”

<https://genius.com/Carol-ann-duffy-mrs-icarus-annotated>

Difficult words from the poem are explained below:

hillock – small hill; Grade A – of highest quality; pillock – a fool, a stupid person, simpleton

See the questions in the Instructions of Activity 2. Further questions:

What is the effect of the enumeration and abundance of adjectives in the last line?

POEM No. 3. Carol Ann Duffy: “Mrs Darwin”

<https://genius.com/Carol-ann-duffy-mrs-darwin-annotated>

See the questions in the Instructions of Activity 2. Further questions:

What is the significance of the date given at the very beginning of the poem? Does it suggest it is a diary entry? Knowing that the year given is a date *before* the publication of Charles Darwin’s seminal *The Origin of Species* (published in 1859), does the earlier date funnily, naughtily suggest that it was Mrs Darwin (rather than the much-celebrated husband) who first came up with the idea of man originating from the monkey? What resemblance is her idea/theory based on? (KEY: her husband’s resemblance to a chimpanzee) What does the woman’s cheeky humour and ironical tone suggest about the power dynamics of husband and wife?

Session n. 3 of 3	
Time	45 min
Topic of the session	Painting, Myth, Literature: William Waterhouse
Problem task	How are the stories of Odysseus, Penelope, and Narcissus represented in Waterhouse's paintings.
Interdisciplinarity	Art (<i>painting</i>); Literature (<i>short excerpts from Homer and Ovid</i>); Mythology.
Prior preparation requirements	No prior preparation needed – B2 level.
Mode of teaching (online or in-person)	The activities are suitable for both online and in-person teaching.
Activity 1	THREE PAINTINGS: ODYSSEUS, PENELOPE, NARCISSUS (to be found in Working materials below)
Aims	<p>Collaborative: SWBAT work in groups to identify and discuss the characters in the pictures.</p> <p>Soft skills: SWBAT discuss, debate, and activate previous knowledge of general culture.</p> <p>Action orientation: SWBAT gain knowledge of the mythical stories of Odysseus, Penelope and Narcissus through visual art representations.</p> <p>Knowledge: SWBAT learn about the mythical characters of Odysseus, Penelope, and Narcissus through representations in art and the narrative of paintings.</p>
Form:	Group work
Aids:	Video from art and media, laptop, projector, internet.

Time:

20–25 mins

Instructions:

Ss **watch** the video about Waterhouse's painting. Ss **take notes** about the major arguments, most significant information, and key-words of the video. Then, divide the class into three groups and let them **discuss** the three paintings, **answering** the following questions.

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
- KEY: 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 of 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 unravelled 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.

Ss **identify** the characters from the pictures and **find** basic information about them.

Questions for the students to think about:

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 back to his wife and son take? What happens to him on this journey?
- Who are the Sirens and what does Odysseus do to avoid being lured by them into the sea?
- How are Odysseus, the other sailors, and the Sirens represented in Waterhouse's painting?
- 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?

	<ul style="list-style-type: none"> • 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)? • What is her reaction? Does she focus on them or concentrate on her weaving? <p>GROUP 3. ECHO AND NARCISSUS</p> <ul style="list-style-type: none"> • 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? <p>Each group has 5 minutes to discuss their characters in the groups and then to report their findings to the rest of the class.</p>
<p>Tips for in-person teaching</p>	<p>none</p>
<p>Activity 2</p>	<p>LITERARY EXAMPLES: ODYSSEUS AND THE SIRENS, PENELOPE, AND NARCISSUS</p>
<p>Aims</p>	<p>Collaborative: SWBAT work in groups to identify and discuss the characters known from the paintings in the given literary excerpts.</p> <p>Soft skills: SWBAT understand the subtleties of literary language.</p> <p>Action orientation: SWBAT understand the figurative language of poetry, as well as the best-know stories of Odysseus, Penelope, and Narcissus.</p> <p>Knowledge: SWBAT understand notions of cunning (Odysseus, Penelope), fidelity (Penelope), curse, self-love, unrequited love (Narcissus).</p>
<p>Form:</p>	<p>Group work + whole class</p>

Aids:	Poems available here, attached to the lesson plan
Time:	20 mins
Instructions:	<p>Divide the class into three groups. Each group will be assigned a short passage of a literary text to read (see below in Working materials). Groups read the assigned short text, discuss it based on the questions following the texts, then present their findings to the rest of class telling them what they found interesting about the text and what they learned from the passage. Find the questions following the three texts:</p> <ul style="list-style-type: none"> • GROUP 1. Homer, Odysseus and the Sirens (excerpt) • GROUP 2. Homer, Penelope (excerpt) • GROUP 3. Ted Hughes, “Echo and Narcissus” in <i>Tales from Ovid</i> (excerpt)
Tips for in-person teaching	none

Activity 3	CREATING A MEME
Aims	<p>Collaborative: SWBAT work in groups or pairs, discuss, brainstorm.</p> <p>Soft skills: SWBAT listen to others, understanding different points of view.</p> <p>Action orientation: SWBAT create a meme of their own.</p> <p>Knowledge: SWBAT create a meme, understanding memes as tools of social criticism.</p>
Form:	Group work or pair work
Aids:	Paper
Time:	5 mins
Instructions:	<p>Students form groups (or stay in the same groups) and choose which story/painting they’d like to create a meme out of.</p> <ul style="list-style-type: none"> • Let them think about memes that they could create from these paintings (or from these stories, using different pictures).

	<ul style="list-style-type: none"> • Provide a definition of a meme (use any suitable visual examples). • Ss think creatively using their sense of humour.
Tips for in-person teaching	none
Home assignment	none
Sources	<p>Texts:</p> <p>Homer. (1996). <i>The Odyssey</i>. (R. Fagles, Trans.; B. Knox, Intro.). Penguin. Homer quotes. Allgreatquotes. https://www.allgreatquotes.com/the-odyssey-quotes-324/.</p> <p>Hughes, T. <i>Tales from Ovid</i>. (1997). Faber & Faber. https://buoy.antville.org/stories/861037/.</p> <p>Ponzio, P. J. <i>The First Journey Ends. Book XII. The Wine Red Sea: Journeys of Odysseus</i>. JourneysofOdysseus. http://www.journeysofodysseus.com/the%20first%20journey%20ends.htm.</p> <p>Ponzio, P. J. <i>The Prince Departs. The Wine Red Sea: Journeys of Odysseus</i>. JourneysofOdysseus. http://www.journeysofodysseus.com/the%20prince%20departs.htm.</p> <p>Pictures, videos:</p> <p>Echo and Narcissus (John William Waterhouse) [Meme]. Pinterest. https://in.pinterest.com/pin/588142032564855251/.</p> <p>Graham, S. (2021, May 13). <i>Ulysses and the Sirens by Waterhouse</i> [Video]. Youtube. https://www.youtube.com/watch?v=V8VPrNerWYs&t=234s.</p> <p>Mendelssohn, H. S. (1886). <i>John William Waterhouse</i> [Photograph]. https://ro.wikipedia.org/wiki/Fi%C8%99ier:John_William_Waterhouse_001.jpg.</p> <p>The Siren Painter. (5th century BC). <i>Odysseus and the Sirens</i> [Attic stamnos/red-figure vase]. British Museum, London. https://www.britishmuseum.org/collection/object/G_1843-1103-31.</p> <p>Waterhouse, J. W. (1891). <i>Ulysses and the Sirens</i> [Painting]. National Gallery of Victoria, Melbourne, Australia. https://www.ngv.vic.gov.au/explore/collection/work/4457/.</p> <p>Waterhouse, J. W. (1903). <i>Echo and Narcissus</i> [Painting]. Walker Art Gallery, Liverpool. https://www.liverpoolmuseums.org.uk/artifact/echo-and-narcissus.</p> <p>Waterhouse, J. W. (1912). <i>Penelope</i> [Painting]. Aberdeen Art Gallery, Scotland. https://emuseum.aberdeencity.gov.uk/objects/2543/penelope-and-the-suitors.</p>

Instructor's
post-session
reflection,
suggested changes

none

Working materials:

Activity 1. Pictures.

Mendelssohn, H. S. (1886). *John William Waterhouse* [Photograph]. https://ro.wikipedia.org/wiki/Fi%C8%99ier:John_William_Waterhouse_001.jpg.

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/>.

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.

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

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

Literary Texts for Activity no. 2.

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.

Homer, *The Odyssey*, Book XII, lines 44–60 quoted in Homer quotes. Allgreatquotes. <https://www.allgreatquotes.com/the-odyssey-quotes-324/>.

Ponzio, P. J. *The First Journey Ends. Book XII. The Wine Red Sea: Journeys of Odysseus*. JourneysofOdysseus. <http://www.journeysofodysseus.com/the%20first%20journey%20ends.htm>.

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?

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:

Homer, *The Odyssey*, Book II, lines 97-130 quoted in Ponzio, P. J. *The Prince Departs. The Wine Red Sea: Journeys of Odysseus*. JourneysOfOdysseus. <http://www.journeysofodysseus.com/the%20prince%20departs.htm>.

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?

NARCISSUS

Paragraphs 1-2, 7-9 from Ted Hughes' "Echo and Narcissus" from *Tales from Ovid*:
<https://buoy.antville.org/stories/861037/>

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?

Thematic Unit 4: THE ART OF MUSIC AND POETRY

Authors:

Titus Pop, Titus Pop with Laszloffy Zsolt



Session n. 1 of 2	
Time	45 min
Topic of the session	POETRY and MUSIC: Vanity in Augustan Poetry and Popular Music
Problem task	What does beauty mean? What does vanity mean? What relationship can be established between the two concepts? The thin line between the two concepts has been reflected both in classic popular poetry and in contemporary popular music. Compare and contrast how the two concepts are reflected in a classic epic poem as well as in modern popular songs.
Interdisciplinarity	Literature. Music. Media.
Prior preparation requirements	none
Activity 1	Commercial PICTURES
Aims	<p>Collaborative: Ss will be able to (SWBAT) identify beauty items and beauty brands in pictures while working in groups.</p> <p>Soft skills: SWBAT debate, agree on the description of the items in the provided pictures and characterise the relation between objects and their users/buyers.</p> <p>Action orientation: SWBAT discuss the main features of the beauty industry, the relationship between identity and physical beauty etc.</p> <p>Knowledge: SWBAT practice beauty industry vocabulary and names of beauty brands.</p>
Form:	Group work
Aids:	Pictures of various beauty items, accessories, brands.
Time:	5 min

Instructions:	<p>Divide students into equally sized groups.</p> <p>Each group gets a picture depicting beauty industry brands and beauty items. (Working material 1)</p> <p>The task is to identify the items and brands in the picture, what kind of relations they have to their users, what they mean for the social status of their users.</p> <p>Questions to answer:</p> <ol style="list-style-type: none"> 1. Describe briefly your morning routine. How much time do you spend getting dressed, preparing for the day? What accessories do you use? 2. Identify the item appearing /promoted in these pictures. What is it? What is the name of the brand? What do you know about this brand? 3. What social class are the people wearing/using these items? What social class wear/use these brands? <p>Students have 3 minutes to discuss it in groups and then another 2 to report to the class.</p>
Tips for in-person teaching	<p>Teacher may bring real-life samples of beauty products.</p>
Activity 2	BEAUTY and VANITY
Aims	<p>Collaborative: SWBAT discuss a textual sample, debate, agree, compare and contrast.</p> <p>Soft skills: SW become aware of the philosophical dimension of the issue under discussion and evaluate personal preferences.</p> <p>Action orientation: SWBAT find balance between extravagance and elegance and will debate the quest for beauty and vanity.</p> <p>Knowledge: SWBAT practice fashion/beauty vocabulary, personality traits, mock epic poetry vocabulary.</p>
Form:	<p>Whole class</p>
Aids:	<p>Pope: The Mock-epic; Pope excerpt (Working material 2, 3) “The Rape of the Lock”</p>
Time:	<p>20 min</p>

<p>Instructions:</p>	<ol style="list-style-type: none"> 1. T presents the main features of Augustan poetry and the main theme in Pope’s mock-epic. Ss are asked to read an excerpt from canto I of the poem and to answer the following questions: <ul style="list-style-type: none"> • Explain the words using online/print dictionaries: <i>nymph, gem, puff, powders, billet-doux, charm, blush.</i> • Belinda is the protagonist of the mock-epic poem. How is she dressed? • What is her reaction upon seeing herself in the mirror? • What do the terms “outnumbered treasures “and “Offering of the world” mean? • Who is the Goddess and what words or expressions does the poet use to refer to her? • Identify the objects on Belinda’s table. What can one say about their value and what does the poet want to convey by this? 2. T debates the following with the whole class: <ul style="list-style-type: none"> • The Rape of the Lock is an example of <i>mock-epic</i> which parodies the features of the elevated style of the classical epic genre. Which of the following are parodied in this text and how? <ul style="list-style-type: none"> • <i>A Dream Message from Gods</i> • <i>Arming the heroes</i> • <i>Epic feast</i> • <i>Intervention of the Gods.</i> • Belinda is vain, and she overreacts in her quest for beauty. Here the border between beauty and vanity disappears. How do you feel about the issue of vanity and the fashion/beauty industry?
<p>Tips for in-person teaching</p>	<p>none</p>
<p>Activity 3</p>	<p>BEAUTY and VANITY in POP MUSIC</p>
<p>Aims</p>	<p>Collaborative: SWBAT discuss messages in popular songs, agree and debate.</p> <p>Soft skills: SW become aware of the subtle impact lyrics about beauty and vanity have on people’s behaviour.</p> <p>Action orientation: SWBAT debate people’s reasons for choosing accessories, brands etc., and evaluate their own standards of beauty.</p> <p>Knowledge: SWBAT practice beauty industry vocabulary and discuss popular songs lyrics themes.</p>

Form:	Individual work
Aids:	Pen and paper
Time:	15 min
Instructions:	<p>Students listen/read the lyrics of two popular songs: <i>You're so Vain</i> (Simon, 2011, Working materials 4,6) and <i>Narcissist</i> (Baby Queen, 2021, Working material 5,7).</p> <p>Then, they are asked to comment on the theme of each song.</p> <p>Then answer the following questions:</p> <p>The first song:</p> <ol style="list-style-type: none"> 1. What similarities are there between Pope's mockery of vanity and the song's message? 2. Which text (the mock-epic and the lyrics) is more direct in addressing vanity? Explain your choice. 3. Which of the two texts is more effective? In what way? <p>The second song:</p> <ol style="list-style-type: none"> 4. What do the lyrics say about the way girls are raised to behave nowadays? 5. Are there any mention to cosmetics industry and what does the songster want to convey with this? 6. <i>Narcissism</i> seems a key word of this song. What is this? How does the internet influence <i>narcissism</i> and <i>vanity</i> according to the song lyrics? 7. What is your opinion about the influence of such songs on the behaviour of young people in terms of <i>beauty/fashion</i>, <i>vanity</i> and <i>narcissism</i>? <p>Students work in groups and report their answers to the class.</p>
Tips for in-person teaching	none
Home assignment	<p>Students are prompted to read two articles about vanity and self-obsession:</p> <ul style="list-style-type: none"> • Will Buyers. <i>School of Rock:N is for Narcissism</i> at https://www.theguardian.com/music/musicblog/2009/may/27/school-rock-narcissism (Buyers,2009) • <i>What is narcissistic personality disorder?</i> published Wednesday, 29 June, 2005 at http://news.bbc.co.uk/2/hi/uk_news/4633843.stm (<i>What is a Narcissistic Personality</i>, 2005)

and select from the provided list other two songs whose lyrics are about vanity, self-obsession, narcissism etc., and write a short comparative/contrastive approach essay on their messages.

The list to choose from:

- KaChing – Shania Twain
- Narcissus – Alanis Morissette
- I'm Too Sexy – Right Said Fred
- Love Yourself – Justin Bieber
- Under My Thumb – The Rolling Stones
- Narcissist – Avery Anna
- Egotistic – Mamamoo
- Conceited – Remy Ma
- Vanity – Lady Gaga
- Money Talks – Fredo

Sources

Baby Queen (2021) *Narcissist* (song) on The Yearbook. Polydor Records. <https://genius.com/Baby-queen-narcissist-lyrics>.

Buyers, W. (2009) *School of Rock: N is for Narcissism*, The Guardian, 27 May 2009. <https://www.theguardian.com/music/musicblog/2009/may/27/school-rock-narcissism>.

Pope, A. (1714) "The Rape of the Lock". *Literature in Context: An Open Anthology*. pp 8.9. London. B. Lintott. <http://anthology.lib.virginia.edu/work/Pope/pope-rape-lock>.

Pop, T. (2020). The Augustan Poetry. A.Pope. (Power Point Presentation). ProfPartium. <https://prof.partium.ro/lect>.

Simon, C. (2011). *You're So Vain*[song] on Clouds in My Coffee. Ir is Records. <https://genius.com/Carly-simon-youre-so-vain-lyrics>.

What is Narcissistic Personality Disorder? (2005). One Minute World News. June, 29, 2005. BBC News. http://news.bbc.co.uk/2/hi/uk_news/4633843.stm.

Recordings

Carly Simon. (2012, Jan, 17) *You re so Vain*. [Video] You Tube. <https://www.youtube.com/watch?v=j13oJajXx0M>.

Baby Queen (2021, Oct, 7) *Narcissist*. [Video] You Tube. <https://www.youtube.com/watch?v=9IJfUBadp7k>

Pictures

File: Caldwell, G. (2018). *Avon just announced its long-term growth plan and the market liked it*. [photograph]. Global Cosmetics News. Global Cosmetics. <https://www.globalcosmeticsnews.com/avon-just-announced-its-long-term-growth-plan-and-the-market-liked-it/>.

	<p>Lim, T. (2022) <i>Chanel cosmetic store in a shopping mall, Penang</i>. [Photograph]. Shutterstock. https://www.shutterstock.com/ro/image-photo/penang-malaysia-20-may-2022-chanel-2160814479.</p> <p>Day, C. (2023). <i>Cardiff Mid Glamorgan Wales UK December 27 2023 glass bottle of Prada perfume eu de toilet isolated on a white background</i>. [photograph]. Shutterstock. https://www.shutterstock.com/ro/image-photo/cardiff-mid-glamorgan-wales-uk-december-2242491753.</p> <p>NIP Studio (2017). <i>Woman with Louis Vuitton bag Neverfull size mm Damier style in studio</i>. [photograph]. Shutterstock. Shutterstock https://www.shutterstock.com/ro/image-photo/bangkok-thailand-february-7-2017-woman-1020221422.</p>
<p>Instructor's post-session reflection, suggested changes</p>	<p>none</p>

Working materials:

Pictures

Figure 1. *Lipsticks from Avon*. <https://www.globalcosmeticsnews.com/avon-just-announced-its-long-term-growth-plan-and-the-market-liked-it/>.

Figure 2. *A Chanel store*. <https://www.shutterstock.com/ro/image-photo/penang-malaysia-20-may-2022-chanel-2160814479>.

Figure 3. *A Prada perfume*. <https://www.shutterstock.com/ro/image-photo/cardiff-mid-glamorgan-wales-uk-december-2242491753>.

Figure 4. *An LV purse*. <https://www.shutterstock.com/ro/image-photo/bangkok-thailand-february-7-2017-woman-1020221422>.

Texts

The Augustan Poetry. A. Pope. (Power Point Presentation). <https://prof.partium.ro/lect>.

Pope, A. (1714) "The Rape of the Lock". *Literature in Context: An Open Anthology*. London. B. Lintott. <http://anthology.lib.virginia.edu/work/Pope/pope-rape-lock>.

Simon, C. (2011). You're So Vain [song] *Clouds in My Coffee*. Iris Records. <https://genius.com/Carly-simon-youre-so-vain-lyrics>.

Baby Queen (2021) Narcissist (song) on The Yearbook. Polydor Records. <https://genius.com/Baby-queen-narcissist-lyrics>.

Recordings

Carly Simon. (2012, Jan 17) *You're so Vain*. [Video] You Tube. <https://www.youtube.com/watch?v=j13oJajXx0M>.

Baby Queen (2021, Oct 7) *Narcissist*. [Video] You Tube. <https://www.youtube.com/watch?v=9IJfUBadp7k>.

Session n. 2 of 2	
Time	45 min
Topic of the session	Early English Poetry and Music
Problem task	What musical features can we find in classical poetry? Do you know poems which are sung? To better understand early English poetry and drawing on the musical features found in old poems/epic poems, try to create some figures of speech/sound features in Modern English such as formulae, kennings, alliterations etc.
Interdisciplinarity	Literature. Music. Media
Prior preparation requirements	Read some poems and listen to their sung versions on platforms such as You Tube. (The Anglo-Saxon poem <i>Deor</i> or <i>Caedmon's Hymn</i>).
Activity 1	Key-term HUNT
Aims	<p>Collaborative: SWBAT work in groups and use dictionaries to look up figures of speech and sound terms found in poetry: <i>repetition, formulae, kenning, alliteration, assonance, caesura, internal rhyme, rhythm, onomatopoeia, metre, scansion</i>.</p> <p>Soft skills: SWBAT discuss and agree on the importance of musical features in poetry.</p> <p>Action orientation: SWBAT use online or print dictionaries and compare and contrast their findings.</p> <p>Knowledge: SWBAT practice poetry/music knowledge.</p>
Form:	Group work
Aids:	Online and print literary terms dictionaries
Time:	5 + 5 min

<p>Instructions:</p>	<p>Divide students into groups of 4. (Working material 1)</p> <p>Each group is assigned 2 terms to look up and explain with examples. The task is to understand the terms and provide examples in context.</p> <p>Questions to answer:</p> <ul style="list-style-type: none"> • What does <i>alliteration</i> mean? • Can you give an example? • What does <i>caesura</i> mean? • Give an example. • What does <i>formulae</i> mean? <p>Students have 5 minutes to discuss in groups and then another 5 to report to class.</p>
<p>Tips for in-person teaching</p>	<p>Teacher may provide print dictionaries.</p>
<p>Activity 2</p>	<p>Early epic poem: BEOWULF</p>
<p>Aims</p>	<p>Collaborative: SWBAT read and scan the text for answers to comprehension questions.</p> <p>Action orientation: SWBAT discuss features which drive the action in an epic poem: heroes, monsters, spells etc.</p> <p>Knowledge: SWBAT practice epic poetry and music vocabulary.</p>
<p>Form:</p>	<p>Whole class + pair work</p>
<p>Aids:</p>	<p>Ppt presentation on Anglo-Saxon Poetry, Text 1 Beowulf Wounds Grendel (Delaney et al., 2003)</p>
<p>Time:</p>	<p>20 min</p>
<p>Instructions:</p>	<p>T briefly introduces the main features of Anglo-Saxon poetry. (Working material 5)</p> <ol style="list-style-type: none"> 1. Give Ss the print/digital copy of the text and read it. (Working material 3) Check the glossary for difficult Middle English words and answer the following comprehension questions: <ul style="list-style-type: none"> • What were Beowulf followers trying to do? • What did not they know about the monster?

	<ul style="list-style-type: none"> • What did the monster do in the past? • What part of Grendel’s body was wounded? • Where did the monster go after he was wounded? <p>KEY: protect their leader; that no sword could kill him; kidnapped and ate people; shoulder; in a cave.</p> <p>2. Ss are given more in-depth literary analysis questions. They work in pairs, scan the text and answer the questions while listening to an online recording (Working material 2):</p> <ul style="list-style-type: none"> • An important feature of Anglo Saxon poetry is the <i>formulae</i>. These were metaphorical expressions used to avoid repetition. Find such expressions in the text which are meant to avoid repetition for the following: <i>Beowulf</i>; <i>Beowulf’s followers</i>, <i>monster</i>, <i>sword</i>. Answers: praised prince, keen-souled kinsman; many an earl, hardy hearty heroes; foe, fiend; blade, falchion. • Underline three examples of <i>alliteration</i> in the text. Answers: Beowulf brandished blade, hardy hearty heroes, fairest of falchions fashioned. • The rhythm of Anglo Saxon poetry is the <i>caesura</i> or pause. Find examples of caesura in the text. KEY: Grendel stalking; he bore God’s anger
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Tips for in-person teaching	Printed version of text, ppt.
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Activity 3	FORMULAE and ALLITERATIONS: creative writing
Aims	<p>Collaborative: SWBAT discuss and create formulae.</p> <p>Soft skills: SWBAT use their creativity and will be encouraged to be as original as possible.</p> <p>Action orientation: SWBAT use their knowledge practically by using their creativity, sense of humour etc.</p> <p>Knowledge: SWBAT practice poetic devices and sound features.</p>
Form:	Individual work + pair work
Aids:	Paper and pens/laptop
Time:	10 min

Instructions:	<p>Ss work in pairs for about 5 minutes.</p> <p>Tasks:</p> <ol style="list-style-type: none"> 1. Write your own funny but true <i>formulae</i> for the following: school, love, teacher, friend, phone etc. Then create two <i>alliterations</i> containing three words each. <p>Eventually, Ss present their <i>formulae</i> and <i>alliterations</i> to the whole class.</p>
Tips for in-person teaching	none
Home assignments	<p>Ss are asked to read a longer excerpt from <i>Beowulf-Beowulf Kills Grendel's Mother</i> (Beowulf, 2010), scan the text and find all poetic and sound devices (alliterations, formulae as well as other sound features) present in the text. (Working material 4)</p> <p>Ss are asked to compose a simple, rhythmic four-line verse containing one <i>formulae</i>, one <i>alliteration</i> and one <i>caesura/pause</i> on any topic.</p>
Sources	<p>Beowulf (trans. Francis B. Gummere (1910). <i>The Harvard Classics – The Five-Foot Shelf of Books: Epic and Saga</i>. P. F. Collier & Son, New York. https://www.paddletrips.net/beowulf/html/gumm.html.</p> <p>Delaney, D., Ward, C. & Fiorina, C.R. (2003) <i>Fields of Vision Vol. 1</i>. Harlow, Pearson Longman. https://www.academia.edu/19187658/Fields_of_vision.</p> <p>Pop, T. (2020). The Anglo Saxon Literature (Power Point Presentation), ProfPartium. https://prof.partium.ro/lect.</p> <p>Recording</p> <p>Audio Books (2015, 20 Oct) Beowulf (FULL Audiobook) [video]. YouTube. https://www.youtube.com/watch?v=gyRNsjKIn94.</p>
Instructor's post-session reflection, suggested changes	none

Working materials:

Terms to look up using online or print dictionaries:

repetition, formulae, kenning, alliteration, assonance, caesura, internal rhyme, rhythm, onomatopoeia, metre, scansion.

Recordings

Audio Books (2015, 20 Oct) *Beowulf* (FULL Audiobook) [video]. You Tube. <https://www.youtube.com/watch?v=gyRNsJKIn94>.

Texts

Delaney, D., Ward, C. & Fiorina, C.R.(2003) *Fields of Vision* Vol.1. Harlow, Pearson Longman. https://www.academia.edu/19187658/Fields_of_vision.

Beowulf (trans. Francis B. Gummere (1910). *The Harvard Classics – The Five-Foot Shelf of Books: Epic and Saga*. P. F. Collier & Son, New York. <https://www.paddletrips.net/beowulf/html/gumm.html>.

The Anglo-Saxon Literature Pop, T.(2020). *The Anglo Saxon Literature*(Power Point Presentation), ProfPartium. <https://prof.partium.ro/lect>.

Session n. 1 of 4	
Time	45 mins
Topic of the session	History of British and American Music I-The Musical
Problem task	Outlining the history of the musical show. Discussing the active and emotional involvement of the audience in musical shows. How can the choice of musical numbers influence the reception of a musical show? How can a "libretto" drive the emotions of an audience?
Interdisciplinarity	Literature; Classical and Popular Music; History; Theatre; Film. The lesson is intended to highlight the role music has played in shaping the characters' traits and in the emotional reception of musicals, while having a retrospective look at the history of the musical theatre.
Prior preparation requirements	Computer, internet connection
Activity 1	Pictures
Aims	Collaborative: Ss will be able to (SWBAT) work in groups/breakout rooms to describe the snapshots from musical theatre shows. Soft skills: SWBAT discuss, debate and describe the emotional features of the protagonists in pictures. Action orientation: SWBAT outline the people's personal traits and emotional states. Knowledge: SWBAT practice media/ theatre/literature knowledge.
Form:	Group work
Aids:	Pictures of various musical theatre shows (Working material 1-6).
Time:	5 + 3 mins

Instructions:	<p>Divide Ss into equally sized groups.</p> <p>Each group gets a picture or two from a well-known musical performance. The task is to recognise the musical that the pictures belong to and discuss the emotional features of the actors/performers.</p> <p>Questions to answer:</p> <ul style="list-style-type: none"> • What is the name of the musical theatre the picture is from? • Who are the people? • What sort of relation is there between them? • What does their facial expression convey? <p>Students have 5 minutes to discuss it in groups and then another 3 to report to the class.</p>
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Tips for in-person teaching	<p>For in-person teaching, pictures can be turned facing down, and a representative of each group will move around and choose a picture without looking at them beforehand.</p>
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Activity 2	History of the Musical Theatre: The West End and Broadway
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Aims	<p>Collaborative: SWBAT discuss and agree on definitions and historical data.</p> <p>Soft skills: SWBAT become aware of the historical connection between theatre and music.</p> <p>Action orientation: SWBAT search and watch short clips relating to the history of the musical theatre.</p> <p>Knowledge: SWBAT discuss the history of the musical theatre.</p>
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Form:	whole class
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Aids:	Slideshow presentation: history of the musical theatre with Internet links to videos. (Working material 7, 12)
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Time:	17 mins
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Instructions:	<p>Ss follow the slideshow (Working material 12):</p> <p>“The musical theatre-a synoptic view” based on the text “The Show Must Go On: Revisiting the West End Musicals in 2020” (Pop,</p>
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	<p>2021), and watch the video (Working material 7) on the history of musical theatre.</p> <p>Then we discuss with the whole class the following:</p> <ul style="list-style-type: none"> • How would you define musical theatre? • What is the difference between theatre and musical theatre? • Which are the historical hubs for musical shows in the English-speaking world? • What is a “libretto”? • What is a musical number? <p>Ss are asked to choose their favourite musical show and 2 or 3 musical numbers from these.</p>
<p>Tips for in-person teaching</p>	<p>The teacher can write on the board musical vocabulary such as “book”, “musical number”, “West End” and “Broadway” and ask students to define them while following the presentation.</p>
<p>Activity 3</p>	<p>Popular musical numbers</p>
<p>Aims</p>	<p>Collaborative: SWBAT discuss some famous musical numbers and their relation to the plot of the musical theatre shows.</p> <p>Soft skills: SWBAT be aware of how the emotions of the audience are enhanced by the musical numbers used.</p> <p>Action orientation: SWBAT listen to musical numbers and will be able to describe the emotions felt while watching/listening to them.</p> <p>Knowledge: SWBAT be aware of different types of music used in musicals.</p>
<p>Form:</p>	<p>Group work</p>
<p>Aids:</p>	<p>Slideshow (Working material 12), Computer, Internet connection, screen/monitor/projector, loudspeakers, pen/paper.</p>
<p>Time:</p>	<p>17 mins</p>
<p>Instructions:</p>	<p>T presents briefly the main features of a musical theatre (Working material 12). The teacher chooses to play two different musical numbers in terms of mood and style (happy/sad; dynamic/slow, etc) from each. Students are split into groups and asked to describe the emotional state of the singers as well as their own.</p>

	<ol style="list-style-type: none"> 1. Watch /listen to the <i>Do, RE, Mi</i> musical number (Working material 8) from Oscar and Hammerstein's <i>The Sound of Music</i> (Rogers & Hammerstein, 2018) and describe the emotional traits of the singer and then your own. Do the same with <i>Edelweiss</i> (Rogers & Hammerstein, 2013) musical number (Working material 10). What are the differences between the two in terms of emotions? 2. Watch/listen to the theme song from <i>The Phantom of the Opera</i> by A.L. Webber (The Show Must Go On, 2010) (Working material 11) and describe the emotional traits of the singers, and then your own. 3. Do the same with the “ <i>The Music of the Night</i> musical number. (The Phantom of the Opera, 2010) (Working material 9) What are the differences between the two? <p>Students/each group are then asked to report to the class what they have put down.</p>
Tips for in-person teaching	T can prompt singing along with Ss or invite talented Ss to sing.
Home assignment	3 min. Ss are asked to provide two favourite musicals and watch a recorded musical indicated by the teacher. They need to write a 150-word description of two musical numbers from this (title, theme, characters performing them, actors, emotions conveyed).
Sources	<p>Texts</p> <p>Pop, T. (2021). “The Show Must Go On”: Revisiting the West End Musicals in 2020. In Gaal-Szabo, P., Kmeczko, S., Csillag, A. & Veres, O. (Eds), <i>Memory, Trauma and the Reconstruction of the Self</i> (pp. 221–231). Debrecen Reformed Theological University. Partium Kiado.</p> <p>Pictures</p> <p>File: Herci druhého nastudování Fantoma opery po představení 1.jpg. (2025, February 1). Wikimedia Commons. Retrieved June 5, 2025, from https://commons.wikimedia.org/w/index.php?title=File:Herci_druh%C3%A9ho_nastudov%C3%A1n%C3%AD_Fantoma_opery_po_p%C5%99edstaven%C3%AD_1.jpg&oldid=991652780.</p> <p>File: Radim Schwab v masce Fantoma opery (po představení) 01.jpg. (2020, December 20). Wikimedia Commons. Retrieved June 5, 2025, from https://commons.wikimedia.org/w/index.php?title=File:Radim_Schwab_v_masce_Fantoma_opery_(po_p%C5%99edstaven%C3%AD)_01.jpg&oldid=519957601.</p> <p>Frissell, T. (1959). <i>Mary Martin in The Sound of Music</i> [photograph]. Library of Congress. Commons. https://en.wikipedia.org/wiki/File:Mary_Martin_in_The_Sound_of_Music_by_Toni_Frissell.jpg.</p>

	<p>File: Mary Poppins heureuse de rencontrer ses fans.jpg. (2024, July 11). Wikimedia Commons. Retrieved June 5, 2025, from https://commons.wikimedia.org/w/index.php?title=File:Mary_Poppins_heureuse_de_rencontrer_ses_fans.jpg&oldid=897176883.</p> <p>File: Elizabeth Teeter Mary Poppins.jpg. (2024, November 2). Wikimedia Commons. Retrieved June 5, 2025, from https://commons.wikimedia.org/w/index.php?title=File:Elizabeth_Teeter_Mary_Poppins.jpg&oldid=951959126.</p> <p>Recordings</p> <p>Maria Puig (2018, Jan 9). <i>The history of Musical Theatre</i> [video] YouTube. https://www.youtube.com/watch?v=TMNTTmfadvq.</p> <p>Rogers&Hammerstein (2018, Aug 3) “Do, Re, Mi” <i>The Sound of Music (1965)</i> [Video] YouTube. https://www.youtube.com/results?search_query=the+sound+of+music+do+re+mi.</p> <p>The Show Must Go On (2020, May 3) <i>The Phantom of the Opera Sarah Brightman & Antonio Banderas</i> [Video] YouTube. https://www.youtube.com/watch?v=j9qLfyLowjg.</p> <p>Rogers & Hammerstein(2013, Dec 11). <i>Edelweiss from The Sound of Music (Official HD video)</i> [video] YouTube. https://www.youtube.com/results?search_query=the+sound+of+music+edelweiss.</p> <p>The Phantom of the Opera (2010, Jan 20) <i>The ‘Music of the Night’ – Michael Crawford and Sarah Brightman The Phantom of the Opera.</i> [video] YouTube. https://www.youtube.com/watch?v=LNrkY8X8qyE.</p>
Instructor’s post-session reflection, suggested changes	None

Working materials:

Pictures

Figure 1. *The Phantom of the Opera* in Prague. https://commons.wikimedia.org/wiki/File:Herci_druh%C3%A9ho_nastudov%C3%A1n%C3%AD_Fantoma_opery_po_p%C5%99edstaven%C3%AD_1.jpg.

Figure 2. Radim Schwab playing as “*The Phantom*”. [https://commons.wikimedia.org/wiki/File:Radim_Schwab_v_masce_Fantoma_opery_\(po_p%C5%99edstaven%C3%AD\)_01.jpg](https://commons.wikimedia.org/wiki/File:Radim_Schwab_v_masce_Fantoma_opery_(po_p%C5%99edstaven%C3%AD)_01.jpg).

Figure 3. Snapshot from the *Musical, The Sound of Music*. https://commons.wikimedia.org/wiki/File:Musical_The_Sound_of_Music_-_repetitie_in_Carr%C3%A9,_Mieke_Bos_als_de_gouvernante_-_Bestanddeelnr_915-9761.jpg.

Figure 4. Mary Martin in *the musical The Sound of Music*. https://en.wikipedia.org/wiki/File:Mary_Martin_in_The_Sound_of_Music_by_Toni_Frissell.jpg.

Figure 5. Mary Poppins musical scene. https://commons.wikimedia.org/wiki/File:Mary_Poppins_heureuse_de_rencontrer_ses_fans.jpg.

Figure 6. Mary Poppins musical. https://commons.wikimedia.org/wiki/File:Elizabeth_Teeter_Mary_Poppins.jpg.

Recordings

Maria Puig (2018, Jan 9) The history of Musical Theatre [video] YouTube. <https://www.youtube.com/watch?v=TMNTTmfadvq>.

Rogers & Hammerstein (2018, Aug 3) “Do, Re, Mi” The Sound of Music(1965) [Video] YouTube. https://www.youtube.com/results?search_query=the+sound+of+music+do+re+mi.

The Show Must Go On (2020, May3) The Phantom of the Opera Sarah Brightman & Antonio Banderas[Video] YouTube. <https://www.youtube.com/watch?v=j9qLfyLowjg>.

Rogers & Hammerstein (2013, Dec 11). Edelweiss from The Sound of Music (Official HD video) [video] YouTube. https://www.youtube.com/results?search_query=the+sound+of+music+edelweiss.

The Phantom of the Opera (2010, Jan 20) The ‘Music of the Night’ – Michael Crawford and Sarah Brightman | The Phantom of the Opera. [video] YouTube. <https://www.youtube.com/watch?v=LNrkY8X8qyE>.

Presentation

The musical theatre synoptic view (PPT). https://docs.google.com/presentation/d/13bsRCmm5q_Os2OCPsNZ9j_ZQFtf930OQ/edit?slide=id.p1#slide=id.p1.

LESSON 1 presentation support:



Session n. 2 of 4	
Time	45 mins
Topic of the session	Blues Music and Blues Poetry
Problem task	What was the impact of blues music on freedom of expression? How did blues music patterns, such as the Call and Response, influence the fight for freedom? How does blues poetry imitate blues music?
Interdisciplinarity	Music Literature Media Civics The lesson addresses common features in blues music and blues poetry and their impact on freedom of expression.
Prior preparation requirements	Online connection
Activity 1	
Pictures and short recordings	
Aims	<p>Collaborative: SWBAT work in 4 groups (breakout rooms) to characterise the events in pictures and explain what they hear in the two recordings.</p> <p>Soft skills: SWBAT discuss and observe the social status of the people by describing the sounds heard.</p> <p>Action orientation: SWBAT characterise the people's status and physical features, imitating the sounds and voices heard, clapping and singing.</p> <p>Knowledge: SWBAT practice music /civics vocabulary.</p>
Form:	Group work
Aids:	Pictures of cotton plantations; pictures of blues singers (Working material 1, 2, 3, 4); recordings from blues music archives (Working material 9, 10).
Time:	5 + 7 mins

<p>Instructions:</p>	<p>Divide Ss into equally sized groups (4 breakout rooms).</p> <p>Each group receives pictures depicting African slaves working on cotton plantations in the 19th century.</p> <p>The task is to describe the people and the activities in the pictures. Then, the teacher plays two recordings in which one can hear the <i>Call-and-Response</i> music pattern.</p> <p>Questions to answer:</p> <ul style="list-style-type: none"> • What can you see in pictures 1, 2, 3, and 4? • Who are the people? • Where are they? • What are they doing? • What do you think they are singing about? • How do you think their mood is? <p>Ss have 5 minutes to study the pictures and to listen to /watch the recordings.</p> <p>Then, they discuss them in groups and report them to the whole class. (7 mins)</p>
<p>Tips for in-person teaching</p>	<p>Loudspeakers, projector, printed hand-outs, pens and paper for in-person teaching. The songs can be played aloud, while the teacher may prompt singing along.</p>
<p>Activity 2</p>	<p>African Call-and-Response pattern and Blues</p>
<p>Aims</p>	<p>Collaborative: SWBAT read and debate the text about African music.</p> <p>Soft skills: SWBAT debate on civics-related issues such as discrimination, racism, and slavery.</p> <p>Action orientation: SWBAT debate and reflect on the evolution of popular music from the <i>Call and Response</i> to Blues.</p> <p>Knowledge: SWBAT be able to understand musical terms better and practice music-related vocabulary.</p>
<p>Form:</p>	<p>Whole class</p>
<p>Aids:</p>	<p>Text, online dictionaries, and the internet</p>
<p>Time:</p>	<p>8 + 7 mins</p>

<p>Instructions:</p>	<ol style="list-style-type: none"> 1. Scan the text (Working material 5) and underline the following music terms and define them by using online or print dictionaries: <i>call and response, blues, scales, lyrical structure, working songs, field hollers, 12-bar, dissonant note blue, 7th note, pentatonic scale, songster, harmonica, drum, saxophone.</i> 2. Then read the text and answer the comprehension questions: <ul style="list-style-type: none"> • What is a Call and Response pattern? • In what types of music can one find Call and Response? • In what way did African musicians imitate European musicians? • What is an AAB lyrical structure in blues music? • In conclusion, what is the blues?
<p>Tips for in-person/ online teaching</p>	<p>For in-person teaching, the teacher prompts singing, humming, clapping and singing along if possible.</p>
<p>Activity 3</p>	<p>Blues Themes</p>
<p>Aims</p>	<p>Collaborative: SWBAT discuss the theme/s of the song, pattern and rhythm.</p> <p>Soft skills: SWBAT raise their awareness of issues of race, discrimination, and colonialism.</p> <p>Action orientation: SWBAT acknowledge suffering reflected in music.</p> <p>Knowledge: SWBAT practice music, poetry and civics-related vocabulary.</p>
<p>Form:</p>	<p>Group work</p>
<p>Aids:</p>	<p>Online connection</p>
<p>Time:</p>	<p>13 mins</p>
<p>Instructions:</p>	<p>Ss listen to the song <i>Go Down Moses</i> (Armstrong, 1958) and then discuss in groups on the theme of the song, the <i>call for the abolition of slavery</i>. (Working material 6, 11)</p> <p>Answer the following questions:</p> <ul style="list-style-type: none"> • What is the connection between the title of the song and African American slavery?

	<ul style="list-style-type: none"> • Make a parallel between the bible story about the people of Israel and the fate of the African Americans during slavery? • What do you think about slavery? How do you think blues music contributed to easing the pain of slavery? • What is the musical pattern of the song? What about the lyrical structure? <p>After debating in groups, students report their opinions to the class.</p>
Tips for in-person teaching	Printed handouts and loudspeakers for in-person teaching
Home assignment	<p>T briefly introduces Ss to the ways Blues music influenced a genre of poetry pioneered by the Harlem Renaissance poets called “Blues Poetry”. The teacher introduces a writer who wrote such poems – W.H. Auden, as well as some of his blues poems (Pop, 2019). (Working material 7, 8)</p> <p>Ss are asked to read a text about Blues poetry and one Blues poem by W.H Auden: <i>Refugee Blues</i> (Auden, 1966). They need to find blues music features in the poem.</p> <p>10 mins</p>
Sources	<p>Texts</p> <p>Auden, W.H. (1966). <i>Collected Shorter Poems 1927-1957</i>. Faber & Faber. https://www.centropa.org/sites/default/files/mortaon_dackman_alon_refugee-blues_poem.pdf.</p> <p><i>Louis Armstrong – Go Down Moses</i>. (n.d.). Genius.com. https://genius.com/Louis-armstrong-go-down-moses-lyrics.</p> <p>Gutierrez, K. (2022). <i>The Significance of Call and Response in African Music</i>. https://brightstarmusical.com/the-importance-of-the-call-and-response-in-early-blues-music/.</p> <p>Pop, T. (2019). <i>Reading and E-reading Modern English Literature</i>. LAP.</p> <p>Recordings</p> <p>Marcel, M. (2011, Dec 9) <i>Hoe Emma Hoe</i>. [Video] YouTube. https://www.youtube.com/watch?v=Sl0WRVE-H58&list=PLkYK9gVkh20xdrijRDCltdGsTXah3.</p> <p>Moniker, S.(2016, Apr, 10). <i>Evolution of Call and Response: A West African Tradition</i>. [Video] YouTube. https://www.youtube.com/watch?v=PmjuKRvdEM8.</p> <p>The Orchard Enterprises. (2015, Feb 25). <i>Go Down Moses. Louis Armstrong</i>. [Video] YouTube. https://www.youtube.com/watch?v=bXFz-4w1YhA.</p>

	<p>Pictures</p> <p>File: Black cotton farming family.jpg. (2023, November 26). Wikimedia Commons. Retrieved June 5, 2025, from https://commons.wikimedia.org/w/index.php?title=File:Black_cotton_farming_family.jpg&oldid=825170012.</p> <p>Boyle, L. (1937). <i>A woman and three young girls picking cotton in a field</i> [photograph] Southern Tenant Farmers Union Photographs, 1937 and 1982. Flickr https://www.flickr.com/photos/38445726@N04/5279900146.</p> <p>Livermore, M.A. (1899). <i>Plantation Slave Singers</i>. [photograph]. Digital Collections, The New York Public Library. https://digitalcollections.nypl.org/items/510d47df-a295-a3d9-e040-e00a18064a99.</p> <p>File:Griot.jpg. (2025, February 27). Wikimedia Commons. Retrieved June 5, 2025, from https://commons.wikimedia.org/w/index.php?title=File:Griot.jpg&oldid=1003379929.</p>
<p>Instructor's post-session reflection, suggested changes</p>	<p>The teacher can change the Blues poem and select other poems from the Harlem Renaissance authors.</p>

Working materials:

Slavery – A woman and three young girls picking cotton in a field. <https://www.flickr.com/photos/38445726@N04/5279900146>.

Slaves – Black cotton farming in the US. https://commons.wikimedia.org/w/index.php?title=File:Black_cotton_farming_family.jpg&oldid=825170012.

An African *Griot*. <https://commons.wikimedia.org/w/index.php?title=File:Griot.jpg&oldid=1003379929>.

A painting of slave singers from a plantation. <https://digitalcollections.nypl.org/items/510d47df-a295-a3d9-e040-e00a18064a99>.

The Significance Of The Call And Response In Early Blues Music. Gutierrez, K. (2022). The Significance of Call and Response in African Music. <https://brightstarmusical.com/the-importance-of-the-call-and-response-in-early-blues-music/>.

Go Down Moses. Armstrong, L. (1958). Louis and The Good Book Decca, DL 8741. <https://genius.com/Louis-armstrong-go-down-moses-lyrics>.

Blues Poetry and W.H. Auden. Pop, T. (2019). Reading and E-reading Modern English Literature. LAP.

Refugee Blues by W.H. Auden. Auden, W.H. (1966). Collected Shorter Poems 1927-1957. Faber & Faber. https://www.centropa.org/sites/default/files/mortaon_dackman_alon_refugee-blues_poem.pdf.

Recordings

Marcel, M. (2011, Dec, 9) Hoe Emma Hoe. [Video] You Tube. https://www.youtube.com/watch?v=SloWRVE-H58&list=PLkYK9gVk_8BAh20xdrijRDCItdGsTXah3.

Moniker, S.(2016, Apr, 10). Evolution of Call and Response: A West African Tradition. [Video] YouTube. <https://www.youtube.com/watch?v=PmjuKRvdEM8>.

The Orchard Enterprises. (2015, Feb 25). Go Down Moses. Louis Armstrong. [Video] YouTube. <https://www.youtube.com/watch?v=bXFz-4w1YhA>.

Session n. 3 of 4	
Time	45 mins
Topic of the session	Poetry and Music: The Ballad
Problem task	What are the main features of ballads (traditional and modern)? What do all ballads have in common which makes them social documents? What universal themes can one find in ballads? How can singing/listening to ballads ease someone's pain or make one happy?
Interdisciplinarity	Literature; Music; Media; Civics. The lesson tackles musical features in ballads – a form of poetry meant to be sung in public, which have been seen as important sources documenting individual and social life.
Prior preparation requirements	Online
Activity 1	Poetry and music
Aims	<p>Collaborative: SWBAT work in pairs and find the best definitions for the terms provided.</p> <p>Soft skills: SWBAT debate and agree on the terms provided.</p> <p>Action orientation: SWBAT discuss the ballad as a social document of a certain age, group, etc.</p> <p>Knowledge: SWBAT practice literature and music-related vocabulary.</p>
Form:	Pair work
Aids:	Print or online dictionaries
Time:	5 + 3 mins

<p>Instructions:</p>	<p>Divide Ss into pairs /breakout rooms.</p> <p>T provides the following terms and asks Ss to find their definitions: ballad, beat, rhythm, rhyme, repetition, dialogue, narrative, and <i>stock image</i>. (Working material 1)</p> <p>The task is to discuss the connection between the musical features found in poetry in general and in ballads, in particular.</p> <p>Questions to answer:</p> <ul style="list-style-type: none"> • What are the main features of a ballad? • Which music features can one find in a ballad? • What is repetition as a poetic device? • What is dialogue? • What is narrative? • What is a stock image? <p>Ss have 5 minutes to discuss it in pairs and then another 5 to report to the class.</p>
<p>Tips for in-person/online teaching</p>	<p>In-class teaching can be done either with print or online dictionaries.</p>
<p>Activity 2</p>	<p>Unquiet Grave</p>
<p>Aims</p>	<p>Collaborative: SWBAT debate and answer comprehension questions.</p> <p>Soft skills: SWBAT understand and discuss the theme of the ballad as a universal theme</p> <p>Action orientation: SWBAT empathise with somebody’s tragedy; they will discuss the loss of a dear one as a universal tragedy and reflect on someone’s problem, vice, regret, and change outlined in the ballad’s lyrics.</p> <p>Knowledge: SWBAT practice literary, music and civics vocabulary.</p>
<p>Form:</p>	<p>Whole class</p>
<p>Aids:</p>	<p>Working materials 2 and 4</p>
<p>Time:</p>	<p>20 mins</p>

<p>Instructions:</p>	<p>1. Read the text <i>The Unquiet Grave</i> (Working material 2) (Delaney et al., 2003) while listening to its tune played by Luke Kelly on the YouTube platform. (Working material 4).</p> <p>Answer the following question:</p> <ul style="list-style-type: none"> • What sad event does the young man announce in the opening stanza? • How does the weather reflect his state of mind? • What does the young man decide to do? • After how long does the ghost start to speak? • What does the young man want from her? • What will happen if the young man kisses her? • Do you think they will meet again, and if so, when? <p>Answers: death of a lover; gloomy weather reflects his sadness; have a period of mourning; 12 months and a day; a kiss; he dies; possibly in a better world.</p> <p>2. Then do the following tasks:</p> <ul style="list-style-type: none"> • Find two examples of stock images in the text. • Discuss the rhythm and rhyme pattern of the ballad.
<p>Tips for in-person teaching</p>	<p>Pen and paper</p>
<p>Activity 3</p>	<p>Ballad as a social document</p>
<p>Aims</p>	<p>Collaborative: SWBAT discuss in pairs universal themes, such as individual or collective freedom, which appear in ballads.</p> <p>Soft skills: SWBAT debate the impact of listening to or singing ballads on individuals and on communities.</p> <p>Action orientation: SWBAT be sharing universal themes by reading /listening to or singing ballads together.</p> <p>Knowledge: SWBAT analyse themes in ballad texts and practice ballad vocabulary.</p>
<p>Form:</p>	<p>Individual work + pair work</p>
<p>Aids:</p>	<p>Computer, World Wide Web, Working materials 3 and 5</p>
<p>Time:</p>	<p>6 + 6 mins</p>

Instructions:	<p>Ss work in pairs (breakout rooms) for about 5 minutes.</p> <p>Questions:</p> <ul style="list-style-type: none"> • Choose a ballad (English, Irish or American) and discuss its story. • What do you think is its main theme/message? <p>Ex: The Wild Rover (The Dubliners, 1977) is the story of a prodigal son. (Working material 3).</p> <ul style="list-style-type: none"> • Read its lyrics while listening to it and summarise its story. • Find three musical elements in its lyrics. (Working material 5) • Think about its theme and explain why it can be viewed as a social document. • Then one member of the pair will present it to the whole class.
Tips for in-person teaching	<p>Pen and paper</p>
Home assignment	<p>T reviews the main features of a ballad and then gives homework instructions:</p> <p>Read the following articles: <i>The Ballad in Connections. A Hyper-text Resource for Literature</i> (Simpson, 2023) and <i>What Is a Ballad? Reading for Genre, Format, and Medium</i> (McGill, 2016) about the main features of the ballad and prepare a PPT presentation of these by referring to the ballad you listened to/read. The presentation must contain an intro on the genre, where you will outline the main types of ballads according to subject matter. (2–3 slides) The second part should contain the description of the chosen ballad, its subject, plot, and theme, followed by a presentation of its musical features (6–7 slides).</p> <p>5 mins</p>
Sources	<p>Texts</p> <p>Delaney, D., Ward, C., & Rho, F.C. (Eds.). (2003). <i>Fields of Vision</i>. Longman. https://www.academia.edu/19187658/Fields_of_vision.</p> <p><i>Connections: Poetry: Forms: the Ballad</i>. (n.d.). https://eriksimpson.sites.grinnell.edu/Connections/Poetry/Forms/ballad1.html.</p> <p>McGILL, M. L. (2016). What Is a Ballad? Reading for Genre, Format, and Medium. <i>Nineteenth-Century Literature</i>, 71(2), 156–175. https://www.jstor.org/stable/26377165.</p> <p><i>The Dubliners – The Wild Rover Lyrics</i> AZLyrics.com. (2025). Azlyrics.com. https://www.azlyrics.com/lyrics/dubliners/thewildrover.html.</p> <p>Recordings</p> <p>Kellyoneill (2006, Nov 9). <i>Luke Kelly, The Unquiet Grave [video]</i> YouTube. https://www.youtube.com/watch?v=jyqBA_Qr3qs.</p>

	The Dubliners (2016, July 30). <i>The Wild Rover</i> [video]. YouTube. https://www.youtube.com/watch?v=oDgyPD-HCsw .
Instructor's post-session reflection, suggested changes	The teacher may choose to change the ballads according to the subject matter they consider would tailor to the students' group.

Working materials:

Using dictionaries/online dictionaries, find the definitions of the following terms:

ballad, beat, rhythm, rhyme, repetition, dialogue, narrative, stock image.

Texts

Delaney, D., Ward, C., & Rho, F.C. (Eds.) (2003). *Fields of Vision*, Volume 1. Longman. https://www.academia.edu/19187658/Fields_of_vision.

The Dubliners (1977) *The Wild Rover. Fifteen Years On*. Chyme Records. <https://www.azlyrics.com/lyrics/dubliners/thewildrover.html>

Recordings

Kellyoneill (2006, Nov 9). Luke Kelly, The Unquiet Grave [video] YouTube. https://www.youtube.com/watch?v=jyqBA_Qr3qs.

The Dubliners (2016, July 30) *The Wild Rover* [video]. YouTube. <https://www.youtube.com/watch?v=oDgyPD>.

Session n. 4 of 4	
Time	45 mins
Topic of the session	Poetry and Music: The Ballad II
Problem task	What features make a ballad a narrative folk song? What common ballad features can one find in a classic ballad and in a contemporary one? Why are ballads social documents? What is an outlaw? Reflect on the theme of the quest for freedom as reflected in ballads about outlaws.
Interdisciplinarity	Literature; Music; Media; Civics. The lesson tackles musical features in ballads- a form of poetry meant to be sung in public, which has been seen as an important source documenting individual and social life.
Prior preparation requirements	Online connection, computers, and headphones
Activity 1	Poetry and music
Aims	Collaborative: SWBAT work in pairs and discuss the pictures and texts. Soft skills: SWBAT discuss, debate and agree on the connection between pictures and excerpts from ballads. Action orientation: SWBAT discuss a ballad as a social document of a certain age, group, etc. Knowledge: SWBAT practice literature and music vocabulary.
Form:	Pair work
Aids:	Print or online dictionaries
Time:	10 + 5 mins

Instructions:	<p>Divide Ss into pairs/breakout rooms.</p> <p>This is a follow-up of the previous lesson on The Ballad. Ss are provided with paintings portraying Robin Hood (Working material 1, 2, 3) and excerpts from ballads (Working material 4).</p> <p>The task is to discuss the connection between the depictions and the story in the excerpts.</p> <p>Questions to answer:</p> <ul style="list-style-type: none"> • Who is in the picture? • What do you know about Robin Hood’s relationship with the rulers? How is this reflected in the pictures and excerpts? • What feature of a ballad can you see in the texts? • What music features are found in the excerpts provided? • What is narrative? • What is a stock image? <p>Ss have 10 minutes to discuss it in pairs and then another 5 to report to the class.</p>
Tips for in-person teaching	<p>For in-person teaching, students can be split into pairs and use pen and paper.</p>
Activity 2	Geordie (British anonymous ballad)
Aims	<p>Collaborative: SWBAT answer and debate comprehension questions.</p> <p>Soft skills: SWBAT understand and discuss the theme of lawlessness as a common ballad theme.</p> <p>Action orientation: SWBAT discuss the outlaws’ features as depicted in ballads.</p> <p>Knowledge: SWBAT practice literary, music and civics knowledge.</p>
Form:	<p>Whole class</p>
Aids:	<p>Text 3, online/print dictionaries</p>
Time:	<p>15 mins</p>
Instructions:	<p>T reminds Ss of the main features of a ballad and focuses on explaining its social component.</p>

	<p>Ss are asked to read the text while listening to its tune played by Joan Baez (Working materials 5, 7).</p> <p>They need to answer the following questions:</p> <ul style="list-style-type: none"> • What does poaching mean? • Geordie is a poacher and an outlaw at the same time. What does he steal? • Why is Geordie's deed a capital crime? • Describe Geordie's personality. • Does Geordie remind you of any other outlaws? How is he similar to them? How is he different to them? • Do you know ballads similar to this? • What musical features can you notice in the text? • Are there any stock images here?
<p>Tips for in-person teaching</p>	<p>Ss may use a pen and paper.</p>
<p>Activity 3</p>	<p>Irish Ballad as Social Document</p>
<p>Aims</p>	<p>Collaborative: SWBAT discuss universal themes such as love, death, and freedom, which appear in ballads and pairs.</p> <p>Soft skills: SWBAT debate the impact that listening to or singing ballads has on individuals.</p> <p>Action orientation: SWBAT share universal themes by reading / listening to or singing ballads together.</p> <p>Knowledge: SWBAT analyse ballad texts and practice ballad vocabulary.</p>
<p>Form:</p>	<p>Individual work + pair work</p>
<p>Aids:</p>	<p>Computer, World Wide Web</p>
<p>Time:</p>	<p>13 mins</p>
<p>Instructions:</p>	<p>After T briefly introduces the historical context of the story in the ballad, Ss listen to an Irish ballad (<i>Black Velvet Band</i>, played by The Dubliners (The Dubliners, 2020), discusses its story (Working material 8).</p>

	<p>The following questions should be answered:</p> <ul style="list-style-type: none"> • What do you know about Belfast? • What is a “velvet band used for”? • How is the protagonist tricked? • How is he punished? Where is he going to prison? • What is Van Diemen’s Land? • What is his warning for the young? • What is the message of the ballad? • What musical features can you find in the text? What stock images can you spot?
<p>Tips for in-person teaching</p>	<p>Pen and paper; since it is an easy song, T may prompt humming and singing along with the refrain, as it can create a bond among students.</p>
<p>Home assignment</p>	<p>Find (online) a ballad similar in theme to either the first one or the second one discussed, either in your culture or another, and write a short essay on its theme and social messages. Read the first chapter from F G. Child’s <i>The English and Scottish Popular Ballads</i> (Child, 1888) at https://www.boldoutlaw.com/rhbal/bal139.html and outline the main features of popular ballads, then comment on the theme of the chosen ballad and its social messages.</p> <p>2 mins</p>
<p>Sources</p>	<p>Texts</p> <p>Child, F.G.(1888). <i>The English and Scottish Popular Ballads</i>. New York: Dover Publications Inc. https://www.boldoutlaw.com/rhbal/bal139.html.</p> <p>Baez, J. (1962). Geordie. (song). <i>Joan Baez Debut Album</i>, vol. 2 & in Concert, plus. https://genius.com/Joan-baez-geordie-lyrics.</p> <p>The Dubliners (1977), Black Velvet Band. <i>Fifteen Years On</i>. Chyme Records. https://www.discogs.com/release/6596919-The-Dubliners-Fifteen-Years-On?srsId=AfmBOopzpm19O26ByaYAs5b1hfml-vWDnUP8dv-EEaPjYAIUx8jl6kK5.</p> <p>Pictures</p> <p>Rhead, L. (1912) <i>Robin Shoots with Sir Guy</i> [painting] “Bold Robin Hood and His Outlaw Band: Their Famous Exploits in Sherwood Forest”. New York: Blue Ribbon Books. Commons. https://commons.wikimedia.org/wiki/Category:Robin_Hood#/media/File:Robin_shoots_with_sir_Guy_by_Louis_Rhead_1912.png.</p> <p>File: British Library digitised image from page 235 of “Robin Hood and Little John or, the Merry Men of Sherwood Forest” (11034271936). jpg. (2024, August 27). Wikimedia Commons. Retrieved June 5,</p>

	<p>2025, from https://commons.wikimedia.org/w/index.php?title=File:British_Library_digitised_image_from_page_235_of_%22Robin_Hood_and_Little_John_or_the_Merry_Men_of_Sherwood_Forest%22_(11034271936).jpg&oldid=916547185.</p> <p>Recordings</p> <p>Chakraborty, A. (2014, Jan, 5) <i>Geordie Joan Baez</i> [video] You Tube. https://www.youtube.com/watch?v=BcBVWIHzZRk.</p> <p>The Dubliners. (2020, Nov 16). <i>The Black Velvet Band Luke Kelly and the Dubliners</i> [video] You Tube. https://www.youtube.com/watch?v=ef4IPUtoNwE.</p>
<p>Instructor's post-session reflection, suggested changes</p>	<p>Depending on the students' cultural backgrounds, teachers may choose different ballads.</p>

Working materials:

Warm up

Terms to review:

ballad, beat, rhythm, rhyme, repetition, dialogue, narrative, stock image.

Pictures

Figure 1. Robin Shoots with Sir Guy. https://commons.wikimedia.org/wiki/Category:Robin_Hood#/media/File:Robin_shoots_with_sir_Guy_by_Louis_Rhead_1912.png.

Figure 2. Robin Hood and Little John, or the Merry Men of Sherwood Forest. [https://commons.wikimedia.org/wiki/File:British_Library_digitised_image_from_page_235_of_%22Robin_Hood_and_Little_John_or_the_Merry_Men_of_Sherwood_Forest%22_\(11034271936\).jpg](https://commons.wikimedia.org/wiki/File:British_Library_digitised_image_from_page_235_of_%22Robin_Hood_and_Little_John_or_the_Merry_Men_of_Sherwood_Forest%22_(11034271936).jpg).

Texts

Child, F. G. (1888). *The English and Scottish Popular Ballads*. New York: Dover Publications Inc. <https://www.boldoutlaw.com/rhbal/bal139.html>.

Recordings

Baez, J. (1962) Geordie. (song) on Joan Baez Debut Album, vol2 & in Concert, Plus. <https://genius.com/Joan-baez-geordie-lyrics>.

The Dubliners (1977). *Black Velvet Band. Fifteen Years On*. Chyme Records. <https://www.discogs.com/release/6596919-The-Dubliners-Fifteen-Years-On?srsId=AfmBOopzpm19026ByaYAs5blhfmlvWDnUP8dv-EEaPjYAIUx8jl6kK5>.

THEMATIC UNIT 4: THE ART OF MUSIC AND POETRY

Chakraborty, A. (2014, Jan, 5) Geordie Joan Baez [video] You Tube. <https://www.youtube.com/watch?v=BcBVWIHzZRk>.

The Dubliners (2020, Nov 16). The Black Velvet Band, Luke Kelly and the Dubliners [video] YouTube. <https://www.youtube.com/watch?v=ef4IPUtoNwE>.

Thematic Unit 5: THE ART OF BUILDING

Author:
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Session n. 1 of 2	
Time	45–60 mins (depending on the form of teaching – in-class/online)
Topic of the session	AESTHETICS, FORM and FUNCTION: architectonic perspective 1
Problem task	Personifying living spaces; Constructing an imaginary dwelling; Identifying our place in the world through urban spaces and buildings that shape and reflect our reality, culture and, eventually, ourselves.
Interdisciplinarity	EFL (<i>expanding relevant vocabulary/use in real-life context</i>); history (<i>tracing historical context of building styles</i>); Regional studies (<i>comparing local and Anglo-Saxon tradition</i>); Architecture (<i>discussing the form and function of specific construction elements</i>); Literature (<i>use of figurative language</i>); Arts (<i>buildings as an art form with aesthetic value</i>)
Prior preparation requirements	Students select and save photos of their favourite city/countryside/ outdoors space so that they can share it with classmates in groups within activity 1 (see below).
Activity 1	ME and my CITY
Aims	<p>Collaborative: Ss will be able to (SWBAT) share and compare personal experience and affective content within the framework of urban spaces.</p> <p>Soft skills: SWBAT lead/participate in a discussion, work in a team, seek and reach consensus.</p> <p>Action orientation: SWBAT describe and discuss personal experience to debate differences between people, towns and buildings; create a description of personal characteristics and preferences using an urbanistic metaphor and lexis.</p> <p>Knowledge: SWBAT make use of their prior general vocabulary knowledge related to the topic, particularly evaluative adjectives.</p>
Form:	Individual + group work

Aids:	Worksheet 1 below
Time:	15–20 mins
Instructions:	<ol style="list-style-type: none"> 1. Following the instructions and examples in Worksheet 1 (see below under <i>Working materials</i>), Ss write their answers down individually. 2. In groups of 3, Ss exchange and read the group members' descriptions and note down 1–2 questions for each member. 3. Using the written questions, Ss interview each other and offer explanations. 4. Ss re-group into different groups of 4, discussing/sharing the photos they selected prior to class, making use of the vocabulary (e.g. evaluative adjectives) in their descriptions.
Tips for online teaching	In the online format, Ss should be put into breakout rooms for the discussion.

Activity 2	FORM and FUNCTION of BUILDINGS
Aims	<p>Collaborative: SWBAT discuss different forms and functions of buildings, share and compare knowledge and experience of the purposes of different types of buildings and materials used to build them.</p> <p>Soft skills: SWBAT lead/participate in a discussion, work in a team, engage their critical thinking skills.</p> <p>Action orientation: SWBAT describe personal experience with different purposes of buildings, assess their meaning and discuss their materials and construction type. Using the example of their own feelings and preferences, SWBAT debate the differences between people and buildings and create a visual list of specific construction types and related materials (using online resources).</p> <p>Knowledge: SWBAT make use of prior general vocabulary knowledge related to the topic and extend their understanding of the basics of building and statics through new content.</p>
Form:	Group work + whole class
Aids:	Teacher-created PPT presentation as a visual support (upon the discretion of the teacher).

Time:	15–20 mins
Instructions:	<ol style="list-style-type: none"> 1. In groups, brainstorm different types of buildings frequently occurring in every city/town, their different purposes and how their FORM reflects their FUNCTION (e.g., the use of polished stone surfaces in banks to evoke credibility; washable materials in hospitals; placement of windows in school classrooms) and how the exteriors and interiors make us feel. (Apart from teacher-designed visuals, using online resources is strongly encouraged.) 2. Each group collates a list of specific buildings (function) and matches them with adequate materials (form) used to construct them. A group speaker is ready to justify the choice. 3. Group speakers report back to class, while each group member notes down the differences between their own and other form-function matches. 4. Selected Ss comment on the identified differences sharing these with the whole class.
Tips for online teaching	Online and in-class activity does not differ except for the use of breakout rooms in the online format.

Activity 3	BASICS of BUILDING 1
Aims	<p>Collaborative: SWBAT discuss the differences of forms and functions of buildings, share and compare knowledge and experience of the purposes of different types of buildings and materials used to build them.</p> <p>Soft skills: SWBAT lead/participate in a discussion, work in a team, engage their critical thinking skills.</p> <p>Action orientation: SWBAT assess the purpose and meaning of materials and construction type, use examples of personal preferences to debate differences between people, towns and buildings, and create a drawing of a specific type of construction.</p> <p>Knowledge: SWBAT make use of their prior general vocabulary knowledge related to the topic and extend their understanding of the basics of building and statics through new content.</p>
Form:	Group work
Aids:	Teacher-designed PPT presentation with visuals (photos of different types of buildings or dwellings, trabeated frames, different types of vaults). Pencils and paper for Ss.

Time:	15–20 mins
Instructions:	<ol style="list-style-type: none"> 1. In groups, discuss the following questions and note down the answers (based on visual support – a variety of dwellings are presented to students, e.g., an igloo, block of flats, palace, tee-pee, yurt, construction trailer, dugout shelter): <ol style="list-style-type: none"> a/ name the buildings you can see both in your mother tongue and in English. If necessary, look up the relevant expressions in English. b/ how do these buildings differ in materials, building technology and aesthetic value (shape, size, location, prestige/monetary value)? c/ what do they have in common in terms of their main functions? (suggested answers: walls, roofing, openings) 2. In reference to 1c, try to identify the most common construction element of Western buildings (T should use visuals of trabeated frame examples to illustrate). 3. Each student briefly sketches their imaginary dwelling. 4. In pairs, Ss describe their dwelling to each other making use of the key vocabulary that was discussed previously. 5. All class summary/discussion of steps 1a–1c using visual support materials.
Tips for in-person teaching	In the online modification, Ss can use other drawing techniques than pen and paper to facilitate sharing in groups.
Home assignment	none
Sources	The activities herein were adopted from a university course on British art and identity that was designed and taught by the author from 2013 to 2022 at the Faculty of Education, Charles University, Prague.
Instructor’s post-session reflection, suggested changes	The teacher should bear in mind that the key vocabulary should be pre-taught as some of the activities will otherwise be too challenging to complete (e.g., activity 3).

Working materials:

Aesthetics, form and function_LP1 Worksheet 1: Me and my City

My name is:

If a city/town/place were me, it would be:

because:

If a city/town/place were my partner, it would be:

because:

Sample Answer (the following can be used, or any other teacher-created version):

My name is *Klára*

If a city/town/place were me, it would be *Helsinki*

because: *it is not grand and won't sweep you off your feet; it is not a top-choice destination, attractive only for a discerning visitor; small in size, very orderly, rather stern and cold at first but if you care enough and take the time, this introvert of a city will show you all the cosy cafés, beautiful views of the harbour from romantic little restaurants, welcoming bookshops, and unexpected comfort and luxury that is hidden behind its simple protestant façade.*

If a city/town/place were my partner, it would be *Rome*

because: *it is the opposite of me. It was love at first sight and from the minute I set foot in it, it felt like we have known each other for ages. It is outgoing, disorganised, loud and lively, it functions along the code of 'play now, work later' and it knows how to enjoy life. You never mind getting lost in it as you know you can rely on its kindness. The thing I love most is how the light of an approaching evening reflects off the incredibly rich array of terracotta shades of house fronts and the city wraps its arms around you warmly and gently to lead you to a little trattoria for a meal of your dreams and then lets you roam the streets to come across a soprano singing an aria by Verdi. It is its careless and ruthless elegance and charm that will steal your heart and never let go again.*

Session n. 2 of 2	
Time	45-60 mins (depending on the form of teaching – in-class/online)
Topic of the session	AESTHETICS, FORM and FUNCTION: architectonic perspective 2
Problem task	Personifying space relations to make them more readily understandable; Constructing a model of a vaulted ceiling.
Interdisciplinarity	EFL (<i>expanding relevant vocabulary/use in real-life context</i>); History (<i>tracing historical context of building styles</i>); Architecture (<i>discussing the form and function of specific construction elements</i>).
Prior preparation requirements	Students bring to class the aids necessary for activity 3 (see below).
Activity 1	
BUILDING Alphabet	
Aims	<p>Collaborative: SWBAT work out meaning cooperatively.</p> <p>Soft skills: SWBAT participate in a discussion, comparing personal experience with others.</p> <p>Action orientation: SWBAT create a geometrical description of the letters of alphabet using architectonic metaphors and lexis.</p> <p>Knowledge: SWBAT enhance their prior general vocabulary knowledge with geometry-specific terminology and use it contextually.</p>
Form:	Individual + pair work
Aids:	Worksheet 1 below
Time:	15-20 mins
Instructions:	<ol style="list-style-type: none"> 1. Based on the Ss' proficiency level, the teacher pre-teaches key vocabulary. 2. Using the instructions and example in Worksheet 1 (see below under <i>Working materials</i>), Ss in pairs guess the word.

	<ol style="list-style-type: none"> Individually, Ss prepare a description of a different short word. In pairs, Ss present their alphabet puzzles to each other so that they can make a guess. All class report back on the greatest challenges in creating and guessing the puzzles.
Tips for online teaching	In the online format, Ss should be put into breakout rooms for pair work.

Activity 2	CHOCOLATE FACTORY The following activity was adopted from Wellman (1992).
Aims	<p>Collaborative: SWBAT discuss differences between 2D and 3D space.</p> <p>Soft skills: SWBAT lead/participate in a discussion and work in a pair to reach consensus.</p> <p>Action orientation: SWBAT create a description of a 3D object.</p> <p>Knowledge: SWBAT make use of their prior general vocabulary knowledge related to the topic and extend their understanding of space relations through new content.</p>
Form:	Whole class + pairs
Aids:	T-designed materials as described in the instructions below + a box of chocolates.
Time:	10–15 mins
Instructions:	<ol style="list-style-type: none"> T provides a box of chocolates with different shapes of pralines and lets Ss pick their favourite one. Before eating, T elicits the descriptions of shapes from Ss. Using pictures of differently shaped pralines, whole class brainstorms comments on their geometry. Using hand-drawn shapes of imaginary pralines (T-created material – for clarity individual pieces can be given fun names aligned with marketing sensationalism such as naughty nut, or cocoa cloud), Ss match each piece with the following descriptions in pairs: <i>A/ triangular, B/ cylindrical, C/ square of uneven surface, D/ semi-circular, E/ circular with serrated edge, F/ rectangular with concave surface, G/ oblong with convex surface, H/ conical,</i>

	<p><i>I/ spiral-shaped, J/ crescent-shaped, K/ cubic, L/ spherical, M/ pyramid-shaped.</i></p> <p>4. Ss check their answers as a whole class.</p>
Tips for online teaching	In the online version, Ss can prepare their own box of chocolates and share which shape they pick on camera.

Activity 3	BASICS of BUILDING 2 – Vaults and pillars
Aims	<p>Collaborative: SWBAT discuss different attitudes to planning and completing a task; share and compare knowledge and experience of the purpose of specific building elements and materials used to build them.</p> <p>Soft skills: SWBAT engage in critical thinking, plan and adjust plans, handle failure, interpret the relation between cause and effect in constructions.</p> <p>Action orientation: SWBAT plan and complete a model construction task, creating a drawing of a specific type of construction.</p> <p>Knowledge: SWBAT make use of their prior general vocabulary knowledge related to the topic; extend their understanding of the basics of building and statics through new content; apply the knowledge of geometrical forms (2D + 3D perspective) to describe objects with greater precision.</p>
Form:	Whole class + Individual work + Group work
Aids:	Teacher-created PPT presentation as a visual support; toilet paper tube 2x/student, scissors, pencil, ruler, glue/Sellotape.
Time:	25–30 mins
Instructions:	<ol style="list-style-type: none"> As a warm-up, T uses adequate visual support providing elementary information on the spanning of openings (lintel vs arch), trabeated frame and the difference between Roman and Gothic arch. Brainstorm answers to the WHATs, HOWs and WHYs of changing the angle of the arch in terms of the horizontal and vertical component of the force of gravity. Similarly, T visually demonstrates the change from the barrel to the groin vault either using simple drawings or any other easily moulded material. Ask students to bring out their toilet paper tubes and by trial and error construct the barrel vault first, followed by the groin

	<p>vault. Ss are encouraged to work alongside each other in pairs or groups to share suggestions and information.</p> <p>3. When completed, Ss display their constructions for the whole class and briefly share what they found most challenging (T should encourage the use of terminology that was previously discussed).</p> <p>4. Eventually, as a form of competition, Ss form groups of 4 and conduct a pressure test with their constructions. Choosing smaller objects of differing weight, starting from the lightest, they place them on top of their vaults to see how much they can withstand and what might possibly be the weakest point that causes the eventual collapse. The last vault standing is the winner.</p>
Tips for in-person teaching	In the online modification, Ss can create their models from scratch at home post-class.
Home assignment	none
Sources	<p>The activities herein were adopted from a university course on British art and identity that was designed and taught by the author from 2013 to 2022 at the Faculty of Education, Charles University, Prague.</p> <p>Wellman, G. (1992). <i>The Heinemann English Wordbuilder</i>. Heinemann.</p>
Instructor's post-session reflection, suggested changes	<p>The teacher should bear in mind that the key vocabulary should be pre-taught as some of the activities will otherwise be too challenging to complete (e.g., activity 1).</p> <p>As an exit ticket/student feedback the teacher can use the following questions that Ss submit either on paper or in the online chat:</p> <ul style="list-style-type: none"> • Which part of our classes made you see yourself and the world around you differently (if any) and why? • What was the most challenging task and why?

Working materials:

Aesthetics, form and function_LP2 Worksheet 1: Building Alphabet

This task was inspired by Wellman (1992).

Puzzle it out – which word in capital letters is being described below?

The four letters below describe a shelter that has no material quality but exists within geometry supported by the laws of physics.

- **1st letter:** stands as two vertical columns of equal length connected in the centre by a lintel to form a sturdy trabeated frame.
- **2nd letter:** curves into an oval, an enclosed vault with no corners, providing a perfectly rounded safe space.
- **3rd letter:** is an apexed roofline with twin half-gables, each side sloping down symmetrically from two horizontally separated vertexes and meeting in the middle between two parallel verticals that start up at the same left and right vertex and are of a double length of the half-gables.
- **4th letter:** is a cantilevered vertical with three horizontal beams placed at identical distances on the vertical and projecting to the right, with the central one of a half-length of the upper and lower one.

Key: HOME