**LESSON PLAN**

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| **Teacher:** Ishchenko Nelly | | | | **Observer:** | |
| **Grade: 10-А** | **Level: Upper-intermediate** | | **Time: 8:30** | | **Date: 10.11.2023** |
| **Lesson Focus: Reading** | | **Target Language: only for the lessons focused on vocabulary, reading and writing** | | | |
| **Topic (subtopic): «**The city in the dystopias of English writers» | | | | | |

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| **Aim**  *By the end of the lesson, students will have developed knowledge about dystopia in the works of English writers and the concept of "the city as a text" in literature.*  **Objectives:**   * Methodical: improving the skills of analyzing literary texts, revealing the features of the dystopian genre, and developing the ability to identify symbols and thematic elements in the works of George Orwell, Aldous Huxley, and Ray Bradbury. Using a variety of methods of working with texts, including group analysis and discussion, helping students deepen their understanding of literary devices and ideas highlighted in dystopian works. * Didactic: systematization of students' knowledge about three outstanding English writers, formation of literary analysis skills, study of terms and concepts related to dystopian novels, the secret concept of "city as a text". Thanks to interactive methods and discussion of passages of texts, students get the opportunity to use theoretical knowledge in practical tasks, and also develop the ability to identify key themes and symbols in literature. * Educational: education of interest in reading, culture of communication and understanding of socio-cultural aspects highlighted in the works. Encouraging a tolerant attitude towards different points of view and promoting the development of effective communication skills in the team. Search and research aspects of the lesson contribute to the development of students' independence and creativity, and studying the topic of dystopia allows them to critically evaluate modern social and political realities.   **Outcomes: By the end of the lesson:**   * Students will be able to freely use knowledge on the topic "city as a text" in the literature of English writers. |
| **Materials:**  А portrait of George Orwell, Aldous Huxley and Ray Bradbury, printed small excerpts from the texts of these authors' stories describing the city, a short video explaining the topic of the lesson. |
| **Assumptions:** students are familiar with some dystopia facts and biographies of Aldous Huxley, George Orwell and Ray Badbury. |

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| **Time** | **Mode of interaction** | **Stage and Aim** | **Procedure**  (script instructions if necessary;  make sure others can teach a lesson based on your plan) | **Classroom management:**  **anticipated problems and solutions** |
| 1 min | OC, T-Ss | **Lead-in**  to inform about the topic of the lesson | **Small talk** (greetings)  Good afternoon, dear students. Well, sit down at your desks and prepare for a very interesting lesson topic. Our topic today: "The city in the dystopias of English writers". | No problem is anticipated |
| 8 min | T-Ss | **Pre-text discussion**  to check the existing knowledge on the topic of the lesson | To find out which three writers we will consider, I will name one interesting fact about each of them, and you will try to guess who exactly we are talking about.  1) Interesting facts about each of the three writers of the dystopia genre of the 20th century: It was this writer who coined the term "big brother", which became a symbol of the all-knowing dictator and mass surveillance in his famous novel "1984". The term became popular and came into common usage to denote a system of mass control and surveillance. (George Orwell) This writer was very interested in various aspects of science and technology. In his famous book, Brave New World, he predicted many innovations, such as artificial insemination, anti-depressants, and the use of mood-controlling drugs. Such a flow of imagination and anticipation of scientific achievements made his works very prophetic for his time. (Aldous Huxley) This author of the famous novel "Fahrenheit 451" was very passionate about books and libraries. He often emphasized the importance of reading and was a great defender of freedom of speech. It is interesting that he himself never used computers, even in the era when they became common. He believed that the most valuable knowledge of history and information was found in books, and they were the ultimate sources of wisdom. (Ray Bradbury)  2) When were the writers born, their real names and what do you know about the years of their work? George Orwell (real name: Eric Arthur Blair) was born on June 25, 1903. His most famous works, such as "1984" and "Skotnytsia", were published in the middle of the 20th century, especially between the 1940s and 1950s. Aldous Huxley was born on July 26, 1894. His most famous novel, Brave New World, was published in 1932, and his work flourished throughout the first half of the 20th century. Ray Bradbury (real name: Ray Douglas Bradbury) was born on August 22, 1920. His most famous works, such as Fahrenheit 451 and The Martian Chronicles, were written during the mid-20th century, particularly in the 1950s and 1960s. These writers were active in different periods of the 20th century, and their works leave a significant impact on modern literature and culture.  3) In your opinion, why did artists start writing specifically in the genres of dystopia? The creation of dystopias in literature reflects the complex social and political context of its time. Here are some possible reasons, in my opinion as a teacher, why artists chose this genre: Reflecting Social Issues: The 20th century saw many social, political and technological changes. Writers of dystopias used this genre to express their concerns about issues such as the threat of dictatorial rule, control over the individual, technological progress that could have negative consequences, and so on. Criticism of modernity: Dystopias were often created as a form of criticism of modern society, showing its negative trends and the possible consequences of such trends in the future. Addressing potential dangers: Writers of dystopias tried to warn about the possible consequences of certain trends in society, to point out the potential risks and dangers of those aspects that, in their opinion, could lead to negative consequences. This genre gave writers the opportunity to experiment with ideas, reflect current problems and reproduce possible scenarios of the future, which interested readers and stimulated them to think about the essence of society and its future. | **P:** SS might not know this information  **S:** translate this information in Ss native language or explain shortly |
| 10 min | T-Ss | **Interactive video** to expand student information regarding the lesson topic | Today we will go on an exciting journey into the world of dystopias created by outstanding English writers - George Orwell, Aldous Huxley and Ray Bradbury. Their works not only captivate us with their impressive imagination and skill of writing, but also open the door to future worlds that both fascinate and shock at the same time. Among them, a special place is occupied by the image of the city - a symbol of progress, technology and social order.The city in their works becomes not only a perishable component, but also an important object for understanding and analysis. In the form of these dystopias, the authors reveal the dark side of perfect-looking metropolises, where technological progress has its price, where power and control become invisible, and individuality can be subjected to the system. Let's look at the images of cities in the work of these talented writers and try to understand how they use the urban landscape to reflect their ideologies, views and predictions about the future.  But first, let's watch a short video about our lesson topic to learn more:URL: <https://youtu.be/mXAWPKOVruw?si=GZEx3UxqFN8ia4vi> | **P:** SS may have problems with understanding video where native speakers gives information  **S:** explain with synonyms of unknown words |
| 6 min | Ss-Ss | **Writing** | Let's open the notebooks and write the main terms and concepts of our material with you:  1. A dystopian novel is a literary genre in which a dystopian society or world is described, reflecting a fictional negative model of the future. It is often compared to utopia, but the difference is that dystopia does not describe an ideal or desirable world, but, on the contrary, a negative, bad, or even terrible one. A dystopia novel can be created by an author to criticize modernity, warn about the possible negative consequences of certain trends in society, or to identify flaws in power, culture, technology, social or political systems. Authors of dystopian novels often create fantastic worlds with total state control, limited human freedoms, mass control or censorship, technological or scientific experiments that lead to the degradation of society. Among the famous dystopian novels, such works as "1984" by George Orwell, "Brave New World" by Aldous Huxley, and "Fahrenheit 451" by Ray Bradbury stand out. These books aroused great interest and became cult in their field, prompting readers to think about the essence of power, society and human individuality.  2. The concept of "city as a text" in literature means considering the urban space as a complex text that can be read and deciphered in the same way as a verbal text. The authors use the city as a symbolic object to reflect the social, cultural and political aspects of society. This approach allows us to consider the city as a complex text consisting of various elements: streets, buildings, architecture, lifestyle of residents, etc. Literary works, where the city acts as a text, can describe not only the physical structure of the city, but also its spirit, atmosphere, social order, revealing its secrets. This can be used to understand the individual and collective experience of the city, its history, problems and prospects. Such consideration of the city allows us to consider it not only as a space for the actions of the characters, but also as a kind of code that can be deciphered, analyzed and interpreted from different points of view in order to reveal its meaning and depth. | No problem is anticipated |
| 10 min | T-Ss | **Reading** | On the desks you can see printed excerpts from works describing the city. You need to read them working in pairs, identify the author of the passage, and write the title of the work. Some of these passages do not include a specific city, which city or village do you think is mentioned in the passages and why? «Солом'яні хмаринки просочувалися через небо, і суцільна лазурність міста сяяла над його висотами, але всередині це була темна, густа та завивиста гімнастика будівель, протоптаних вуличок, шуму машин і затхлого повітря, пропареного від мільйонів тіл.» «Straw clouds filtered across the sky, and the solid azure of the city shone above its heights, but inside it was a dark, dense and winding gymnastics of buildings, trampled streets, the noise of cars and stale air, steamed by millions of bodies». (Джордж Орвелл, «1984»; "1984" by George Orwell) «Вулиці розбивались на зубчасті кути і виливалися на великі площі, з яких гіллясті вулики провідних доріг стрімко сходили вниз і вгору. Навіть в плутанині вулиць, де розміщувались маленькі магазинчики та кафе, ви могли б помітити, що будинки не підтримують жодного контакту один з одним. Замість того, щоб з'єднуватись один з одним, вони змушені були опиратись.» «The streets were divided into jagged corners and spilled out into large squares, from which the branching hives of leading roads descended rapidly up and down. Even in the confusion of streets lined with small shops and cafes, you could see that the houses did not maintain any contact with each other. Instead of connecting with each other, they were forced to resist.» (Джордж Орвелл, «1984»; "1984" by George Orwell) «Три з половиною кілометри доріг ведуть до центру Лондона. Кільцеві автомагістралі, що обходять місто зовні, ведуть кілька променів міста в його центр. Загальний вигляд столиці – величезне місто, стиснуте у вузький простір. Від висоти пташиного польоту воно схоже на ящик із мішаниною маленьких будиночків, обгорнутих смугастими дорогами, що перетинаються одна з одною.» «Three and a half kilometers of roads lead to the center of London. Ring highways that go around the outside of the city lead several rays of the city to its center. The general appearance of the capital is a huge city squeezed into a narrow space. From a bird's eye view, it looks like a box with a jumble of small houses wrapped around criss-cross roads.» (Джордж Орвелл, «1984»; "1984" by George Orwell) «Все у Відмінному Світі було призначене для сприйняття за розумінням. Міста були сплановані і побудовані, а потім забудовані за раціональними принципами. Їхня архітектура, величезні офісні будівлі та сучасні вулиці з гармонійним рухом автомобілів утворювали картину бездоганної ефективності.» «Everything in the Excellent World was meant to be perceived by understanding. Cities were planned and built, and then built up according to rational principles. Their architecture, huge office buildings and modern streets with the harmonious movement of cars created a picture of flawless efficiency.» (Олдос Хакслі, «Прекрасний новий світ»; "Brave New World" by Aldous Huxley) «Світло в місті вбивало ніч. Інші міста на планеті, включаючи Лондон, були як місто цілодобового кіно, завжди освітлені, але настільки, що в повній темряві навіть нічого не було видно. У Лондоні тепер, як і в Браунасі, кількість електричних ламп становила одну на кожний крок. Місто було повністю освітлене. Більше того, кожна окрема будівля виявилася освітленою зсередини. Взагалі-то вони всі були однаково освітлені. Однаково ж тільки на перший погляд. Бо, як виявилося потім, вони відрізнялися одна від одної і не тільки на зовнішній плоскості: будівлі різнилися і всередині.» «The light in the city killed the night. Other cities on the planet, including London, were like a city of 24-hour cinema, always illuminated, but so much so that in total darkness you couldn't even see anything. In London now, as in Brownas, the number of electric lamps was one for every step. The city was completely illuminated. Moreover, each individual building turned out to be lit from within. In general, they were all equally lit. However, only at first glance. Because, as it turned out later, they differed from each other and not only on the external plane: the buildings differed inside as well.» (Олдос Хакслі, «Прекрасний новий світ»; "Brave New World" by Aldous Huxley) «Вулиці були як живі ріки, рухаючись в змішаному світлі, як на картинці. І це був різний світ, повний запахів, і звуків, і людей, що рухалися вперед, щасливі у своїй спешці, зайняті своїми ділами.» «The streets were like living rivers, moving in the mixed light, like in a picture. And it was a different world, full of smells and sounds and people moving forward, happy in their haste, busy with their business.» (Рей Бредбері «451 градус за Фаренгейтом»; "Fahrenheit 451" by Ray Bradbury) «Місто з високими стінами з телевізійних екранів, на яких сяяли яскраві реклами, заборонених книг, ігор та інших відверто культурних заборон, - місто, що жило не своїм життям, а життям програм, реклам, ідеальної бездумності.» «A city with high walls made of television screens, on which bright advertisements, banned books, games and other openly cultural prohibitions shone - a city that lived not its own life, but the life of programs, advertisements, perfect mindlessness.» (Рей Бредбері «451 градус за Фаренгейтом»; "Fahrenheit 451" by Ray Bradbury) «Усе було так блискуче, так яскраво, що мало хто помічав, як швидко тут пливе час. Люди поспішали, щоб встигнути кудись, увага відволікалась рекламою, яка миготіла з усіх боків. Місто завжди було наповнене шумом та метушею.» «Everything was so brilliant, so bright that few people noticed how fast time was passing here. People were in a hurry to get somewhere, their attention was distracted by advertisements that flashed from all sides. The city was always full of noise and bustle.» (Рей Бредбері «451 градус за Фаренгейтом»; "Fahrenheit 451" by Ray Bradbury) | No problem is anticipated |
| 10 min | T-Ss | **Productive task performance**  to focus on fluency development | Let's analyze and answer a few generalizing questions: 1. What are the main common features of cities in the works of these writers? 2. What are the main differences in the description of cities in Orwell's "1984", Huxley's "Brave New World" and Bradbury's "Fahrenheit 451"? How do these descriptions reflect the writers' ideologies? 3. What values and priorities are visible in the created dystopias through the description of the urban environment? How do they affect the lives of the characters? 4. What symbolic aspects of the city in dystopias are important for understanding the main themes and ideas of the works? How do these symbols help convey the views of the writers on society? 5. What social and political problems are raised through the image of the city in the works of Orwell, Huxley and Bradbury? How do these problems reflect the general themes of the dystopias of these narratives? 6. How does the city in these works reflect power and control over the population? How does it affect the lives of the heroes and the formation of society? 7. What emotions do the descriptions of cities in these dystopian works evoke in you? Why do you think the writers chose the city as a key element of their narratives? | **P:** lack of vocabulary, lack of time to prepare an answer  **S:** Give time to prepare an answer |
| 2 min | T-Ss | **Time-efficient feedback**  To emphasize task achievement | Homework: 1. Find other literary or cinematic works that also depict the city in a dystopian context. Compare these works with those discussed in class. 2. Create your own short dystopia, where the city plays a key role. Consider possible aspects of society and government through your history. Thank you for lesson. | **No problem is anticipated.** |