

Einführungsstunde / *Books can give you 'wings'*

Generisches Lernen Phase 1: Setting the context

Siehe Der Fremdsprachliche Unterricht 114 Generisches Lernen, Basisartikel

Was?

Durch zwei Filmausschnitte aus der Verfilmung von John Green's **The Fault in Our Stars**, durch entsprechende Impulse durch die Lehrkraft und durch das Worksheet **A Personal Letter from Lois Lowry** (optional) werden die S dazu aufgefordert über den Einfluss von Literatur auf (sie als) Leser zu reflektieren. Sie werden mit dem Thema und den Abläufen des Wettbewerbs vertraut gemacht. Sie werden für die 'culminating task', das Verfassen eines **Letters About Literature** motiviert.

Warum?

In der ersten Phase des generischen Lernens werden die soziale Situation, das Handlungsziel, der Adressat, die kulturellen Konventionen etabliert.

"Opportunities for learners to experience and explore the cultural and situational aspects of the social context of the target text." (Der Fremdsprachliche Unterricht Englisch 114, Seite 6)

Wie?

Überblick: Books can give you 'wings'

Einführung

Dauer: 1 oder 2 Unterrichtsstunden

(1 Unterrichtsstunde ohne Step 4, 2 Unterrichtsstunden mit Step 4)

Step 1	Viewing: The Fault in our Stars . Hazel and Augustus - what books mean to them (Scene 5, 14:50-18:00)	Folien 1 und 2 Filmsequenz
Step 2	What books mean to us (Lese-Erfahrungen unserer S) Ideas taken from Letters About Literature http://read.gov/letters/)	Folie 3
Step 3	Viewing: The Fault in our Stars . Meeting Peter van Houten (Scene 17, 1:01:00-1:07:35)	Folien 4 und 5 Filmsequenz
Step 4 (optional)	A personal letter from Lois Lowry - what books mean to Lois Lowry (Literature and a person's response to it) Ideas taken from Letters About Literature http://read.gov/letters/)	WS ('Lowry' aus dem Fundus der Library of Congress))
Step 5	Letters About Literature - the contest Ideas taken from Letters About Literature http://read.gov/letters/)	Folien 7 und 8

Folie 1

Der L führt kurz in das Thema der Stunde (*Books can give you 'wings'*, gerne auch

anknüpfend an die vorangegangene Literaturbehandlung im Unterricht), in die Thematik des Filmes und in die Szene ein.

Hazel Grace, a 16-year-old girl with cancer that has spread to her lungs, is forced to attend a support group where she meets and later falls in love with Augustus, a 17-year-old basketball player and amputee. The scene shows the beginning of their friendship. Augustus takes Hazel home for the first time and she meets his parents. They try to get to know each other better by talking about what is important for them.

Filmsequenz

Der L stellt die

Viewing task:

Find out why books are so important for Hazel and Augustus.

Folie 2

Die S diskutieren die Ergebnisse (zuerst mit dem Partner, dann) im Plenum.

Hazel: Literature, especially Peter van Houten's novel *An Imperial Affliction*, is very important for Hazel because she feels that the author is the only one who really understands her feelings: he understands what it is like to die. Thus, he helps her to cope with her situation.

Augustus: His favourite book is a video game was made into a novel about heroes, sacrifice and leaving a mark on the world. Will he (Augustus) leave anything behind or will he be forgotten? Augustus is afraid of oblivion.

Step 2	What books mean to us (Lese-Erfahrungen unserer S)
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Folie 3

Der L

a) sensibilisiert die S dafür, was zwischen Buch und Leser geschehen kann (*wings, challenge your brain, touch your heart...*),

b) erzählt gegebenenfalls, um das Eis zu brechen, von eigenen prägenden Leseerlebnissen (auch aus Kindheit und Jugendalter).

Die S

a) tauschen sich über ihre Leseerfahrungen im geschützten Rahmen aus (Partner oder kleine Gruppe Mitschüler, die man gut kennt, gegenüber denen man sich öffnen kann)

d) nennen/erläutern(freiwillig) im Plenum einige Beispiele.

Step 3	Viewing: The Fault in our Stars . Meeting Peter van Houten (Scene 17, 1:01:00-
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1:07:35)

Der L leitet über zur Frage, ob die S schon einmal in ihrem Leben so fasziniert oder irritiert... waren von einem Buch, dass sie gerne den Autor kontaktiert/mit ihr/ihr geredet hätten.

Folie 4

Der L führt kurz in die Szene ein:

Hazel desperately wants to contact Peter van Houten. Augustus helps her to do so by claiming this is his last wish. Both of them are concerned with the question of what will happen after they die as their cancers are potentially terminal. They are haunted by different fears. Augustus wants to do something heroic before he dies and thus be more significant. Hazel needs to know that those close to her, especially her mother, will be able to carry on after her death. In van Houten's novel, Anna dies. Then the novel ends abruptly. Hazel wants to know how Anna's mother has coped with the situation. She needs to know that Anna's mother has somehow survived and been able to deal with this loss.

Folie 5 / Filmsequenz

Der L stellt die

Viewing task:

Find out why the meeting is a complete disaster.

Which misunderstandings or clashes can you identify?

Die S diskutieren die Ergebnisse (zuerst mit dem Partner, dann) im Plenum, spekulieren über die Gründe für das Verhalten van Houtens (der L gibt Zusatzinfos), erörtern die Frage, wo die Grenzen liegen bezüglich der Funktion von Büchern als 'Lebenshilfe: Impuls: What are the chances and limitations of literature? (Wings etc..., incentives to come to grips with your situation, no solutions.....)

Van Houten is a mean-spirited drunk. He insults Hazel (childish, failed experiment in mutation...).

Clash: different views about literature:

Hazel wants to find out how the characters fare after the book ends: For her, characters have a life even after the end of a novel;

van Houten says they are just characters; they are not alive, and they are not people.

His motive for writing the novel: his own daughter died of cancer and he is still

suffering immensely; therefore, he cannot fulfill Hazel's needs. Later he apologizes at

Augustus' funeral.

Step 4 (optional)	A Personal Letter from Lois Lowry - what books mean to Lois Lowry (Literature and a person's response to it)
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Folie 6 / Worksheet Lowry

Die S bearbeiten optional das Worksheet 'A Personal Letter from Lois Lowry' aus dem Materialfundus der Library of Congress (**Letters About Literature** <http://read.gov/letters/>)

Sie lernen Beispiele kennen, wie kurze Briefe an einen Autor aussehen können, was sie zum Inhalt haben können und wie sich die Inhalte im Laufe des Heranwachsens verändern können.

Students find out about Lowry's concept of a 'writer,' about the accessibility of 'dead' authors (by creating a book, an author lives on), about Lowry's response to authors at various times of her life, as a child, teenager etc. "The books that matter most to us will change as we ourselves grow and experience many of life's challenges." The students find out about 'gifts' the authors give, e.g. the realization that Lowry was not the only one who felt a certain way, e.g. comfort or the excitement of watching someone else's life. They find out about the 'private' relationship between an author and a reader: no two people experience the same book in quite the same way.

Lois Lowry, American writer: *The Giver* (1994), is known for writing about difficult subject matters, complex issues, such as racism, terminal illness, questioning authority, etc. Praise and criticism.

Step 5	Letters About Literature - the contest
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Folien 7 und 8

Der L informiert die S über den Wettbewerb der Library of Congress: das Ziel, die Rahmenbedingungen, das von den Sn erwartete Vorgehen.

Der L motiviert für die *culminating task*.

Level 1: grades 4-6; Level 2: grades 7-8; Level 3: grades 9-12. Judges choose the top letters in each competition level for their state. Each state awards prizes to winning participants. The first-place state-level winners advance to the national level judging. National winners in each competition level will receive 1000 Dollar cash award.

Read: select a book (fiction) that you have read and about which you have strong feelings. It might be a book which helped you through a difficult time or it might be a book that simply touched you or inspired you.

Reflect: Think before you write: How did the author's work change you or your view of the world? How do you know it did? How and why are you different now than you were before you read this work?

Persuade: Write a personal letter to the author stating how reading his or her work

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changed you. Be personal but also persuasive. Support your ideas with specific details, including details from the work itself. This is not a fan letter but rather a reflection on how the author influenced you.

Write: Type your entry in letter format. Your name and complete return address must appear in the upper right corner of the first page of the letter.

Send: Mail your letter by the deadline date.