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“LITERATURE IN A FOREIGN LANGUAGE CLASS”

A collection of ideas inspired by Erasmus+ cooperation partnerships in school education

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The lesson plans are designed for teaching English as a foreign language on the CEFR level C1 but they can also be adjusted to B-levels.

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Lesson plan 1: Researching the topic

Title: Researching the topic
Level CEFR: C1
Duration: 2 or 3 lessons
Learning outcomes: <ul style="list-style-type: none">● Students will independently research the cultural and historical context of a literary work thus improving their skills of understanding and interpreting literary and historical texts.● They will have a chance to summarise and present their findings in a coherent and engaging way thus raising their awareness of the topic● Students will engage in collaboration and mediation by discussing different perspectives of the topic.● Students will have a chance to gain an understanding of the cultural and historical context of a literary work, including aspects such as language, architecture, society, entertainment, theatre, and fashion of the time.● They will have an opportunity to develop autonomy in their learning by selecting and researching aspects of the background setting that interest them.● Students will reflect on their research process and the knowledge they gained, sharing insights with peers.
Cross-curricular links: Literature, Culture Studies, and History
Resources required: Laptops or phones, headphones
Process & Assessment Activity: <p>Phase 1: Lead-in</p> <p>Students are briefly introduced to the literary topic that will be the focus of their work. Teachers should explain that understanding the cultural and historical context can deepen their appreciation of the text.</p> <p>Phase 2: Self-guided research</p> <p>Students are given the freedom to explore any aspect of the topic. This could include, but is not limited to the author's biography, language of the time, architecture, societal norms, entertainment, theatre, actors, and clothing.</p> <p>They are encouraged to use laptops or phones to find reliable sources, watch videos, read articles, and take notes on what they find interesting.</p> <p>It should be emphasised that the research process is self-directed and not graded.</p>

Students should focus on what genuinely interests them. Students can work individually or in pairs, as they wish.

Phase 3: Sharing their research

Students share their findings.

The teacher encourages open discussion so students can compare their findings and discuss how these aspects might influence their interpretation of the text/ understanding of the topic.

Phase 4: Reflection on Research Process:

Students reflect and discuss their self-guided learning experience. They share their ideas based on the questions:

- What did you enjoy most about this type of research?
- Were there any challenges in finding or understanding the information?
- What did you find interesting, valuable, useless?

They summarise their ideas.

Lesson plan 2: The Party

Title: The Party
Level CEFR: C1
Duration: 4 hours (3 hours classwork + 1-hour extra-curricular activity / the party)
Learning outcomes: <ul style="list-style-type: none">● Students will practise understanding and interpreting literary texts by reading an extract from the famous play <i>Romeo and Juliet</i> to understand the description of the party and the feelings of characters. They can use appropriate reference sources (online dictionaries) if necessary.● They will practise listening skills by discussing the play's content and the symbolic value of masks.● Students will follow and contribute to discussion and reflect on a familiar topic – organising parties.● Students will practise writing skills by describing personal experiences and stating opinions. Students are required to produce simple connected texts on topics that are familiar or of personal interest.● They will have an opportunity to practise mediation skills by raising understanding between parties with different perspectives. The lesson plan offers activities (e.g., discussing cultural differences, party rules, and symbolic meanings of masks) where students must explain, summarise, or negotiate meanings.● Students have an opportunity to organise a party taking into consideration needs, wants and expectations of its participants.● They will have a chance to research the meaning and significance of masks.● Students will have a chance to reflect on responsible behaviour at parties.
Cross-curricular links: Literature, Culture Studies and Civic Studies
Resources required: a questionnaire, online dictionaries might be useful when reading the extract.
Process & Assessment Activity: <p>Phase 1 – Self-awareness / recognition (1 hour)</p> <p>Students are handed a questionnaire with questions about their party behaviour. Some questions, for example, can be:</p> <ul style="list-style-type: none">● Have you ever been to a party?● What are the fundamental ingredients of a successful party?● Why do people throw parties?● Do you have a curfew or specific rules when attending a party?● Have you ever been excluded from a party?

Answers can be shared and important issues can be tackled. For example, music and snacks are fundamental ingredients for a party, but drinks can generate more controversy, as some students might feel social pressure and desire to drink alcoholic beverages. Some cultural differences can arise, as students from different countries can throw parties for reasons not contemplated in the dominant culture (for example, in some parts of Italy, people have a big party for their namesake day, but this doesn't happen in Northern Italy). Rules and parental approaches can also be discussed.

Phase 2 – Taking up a mask / getting a new identity (1 hour)

Students are invited to read from act 1, scene 4 (<https://www.folger.edu/explore/shakespeares-works/romeo-and-juliet/read/1/4/>). Romeo and Mercutio enter the party with contrasting attitudes:

- Who's keen on having fun and who's reluctant?
- What do they hope for the night?
- What do they use to conceal their identity from trouble at the Capulets' mansion?

Once all the content of discussion from the play has been taken into consideration, students are asked to reflect on the importance of masks. Their symbolic value and persistence in many different cultures throughout the world can be exploited as a branch activity.

Finally, students will take on a new identity: they will have to choose a theme for the party and then they will be assigned new identities. Some examples can be: the organiser of the event, the DJ, the reluctant boy or girl, the popular ones.

Phase 3 – The party (1 hour)

During this implementation, students are asked to behave according to the character they've been assigned to. The teacher will observe and monitor from the sidelines and sanction every time a student acts out of character. Some students will have specific roles, which will require them to perform simple practical tasks (e.g. buy snacks for everyone, decide the playlist, ensure the safety of the participants and so on).

Phase 4 – The aftermath (1 hour)

A new questionnaire is handed to the students, who are encouraged to reflect upon their experience at the party. The questionnaire will contain questions such as:

- Have you felt different from usual?
- Have you seen any of your classmates from a different perspective?
- Have you learnt something new?
- Has your opinion somewhat changed?

Then, students will read about Mercutio and Romeo's rendezvous from Act II scene IV (<https://www.folger.edu/explore/shakespeares-works/romeo-and-juliet/read/2/4/>), in which Romeo's friend recognises the grim mood that had been torturing his friend has finally been lifted. Parties really are beneficial and can improve one's situation, at times.

Lesson Plan 3: Chorus as Summary

Title: Chorus as Summary

Level CEFR: B2/C1

Duration: 1 hour (follow-up in the following lesson)

Learning outcomes:

- Students will practise understanding and interpreting literary texts by reading the prologue from William Shakespeare's tragedy *Romeo and Juliet*. They can use appropriate reference sources (online dictionaries) if necessary. Students are encouraged to predict and infer meaning thus developing skills of understanding implicit information and recognizing familiar content in literary texts.
- Students will have an opportunity to discuss and decide what purpose the prologue had in Shakespeare's theatre, especially how those lines by the chorus predicted the main points of the plot.
- Students will compare modern TV summaries to Shakespeare's prologue thus enhancing understanding and interpreting short texts.
- Students will discuss and contribute to the debate on debate on spoilers.
- They will have an opportunity to practise mediation skills by comparing different types of summaries and explaining similarities and differences between Shakespeare's prologue and modern summaries. This activity develops their ability to convey information and ideas from different sources.
- Students will have a chance to develop intercultural awareness by exploring Shakespeare's historical context, including language, society, social norms and entertainment.

Cross-curricular links: Literature, History, Culture Studies and Drama

Resources required: handouts; TV magazines, online dictionaries might be useful when reading the extract. Materials: laptops or phones, headphones for the self-guided work

Process & Assessment Activity:

Phase 1 – Lead-in – activating schemata and predicting (10 minutes)

Students are handed out *Romeo and Juliet's* prologue (<https://www.folger.edu/explore/shakespeares-works/romeo-and-juliet/read/PRO/>), but they aren't told which play it comes from. It will be just a matter of seconds before they recognise the origin of the text and start describing the plot more in detail. Students are encouraged to consider if this short summary is spoiler-free, or if the ending can be guessed from what Shakespeare wrote right at the beginning of the play.

Phase 2 – Discussion (15 minutes)

Then, a question is asked:

Are spoilers good or bad?

Students will have all sorts of opinions on the matter. After giving everyone the opportunity to speak, the discussion will go on to consider how possibly Shakespeare chose to spoil the ending right away. Possible answers include: because of technical limitations (e.g. no rewind / microphones, etc.), because the plot was interesting all the same, because people were more interested in the social aspect of attending a theatrical performance...

Phase 3 – Actualisation (examining TV magazines) (20 minutes)

Students are given some TV magazines and invited to read the summaries of films and TV series on it.

1. Do they contain spoilers?
2. How similar or different are they to Shakespeare's prologue?

Students can also examine online streaming platforms and websites of TV channels.

Phase 4 – Homework (5 minutes)

Students are asked to prepare another prologue / summary at home for one show, play or book they love. During the following lesson, they will have to guess each other's prologues

Phase 5 – Student-centred; self-guided learning (2-3 lessons)

Materials: laptops or phones, headphones

To get an idea about the background setting of the writer students are given time to explore any aspect of life then. They may decide to find information about the author's biography if they wish, but they are not required to make a presentation, and their research process is not graded. They are encouraged to find out about, for example, the language of the time, architecture, society, entertainment, theatre, actors, clothes, Students decide on their own what they want to find out. They are given enough time to explore as they watch or read.

At the end of the activity, students will share what they did and what they found interesting. Students also reflect on their experiences with this self-guided activity.

Lesson plan 4: How to Woo a Girl / Boy with Romeo

Title: How to Woo a Girl / Boy with Romeo

Level CEFR: B2/ C1

Duration: 90 minutes

Learning outcomes:

- Students will practise understanding and interpreting literary texts by reading an extract from William Shakespeare's tragedy *Romeo and Juliet*. They can use appropriate reference sources (online dictionaries) if necessary. Students are encouraged to compare and reflect on courtship habits in different eras.
- Students will interpret literary language in a dramatic context demonstrating that they can understand the main points and details when they deal with familiar topics like love and relationships
- Students have an opportunity to appreciate complex language by analysing the metaphors and imagery in Romeo's speech.
- They will have a chance to express their opinions on courtship and compare their own experiences with those of Romeo and Juliet by participating in the discussion on a familiar topic and comparing different cultural norms.
- Students will raise their intercultural awareness on the universality of certain human experiences by learning about Romeo and Juliet's romantic experiences.
- They will practise mediation skills by mediating between the language and ideas of Shakespeare's time and their own contemporary experiences, thus demonstrating that students can explain cultural practices and compare different viewpoints.
- Students are encouraged to reflect on their own romantic experiences in relation to the play.

Cross-curricular links: Literature, Culture Studies, Civic Studies, and Drama

Resources required: Smart devices; a projector; copies of the text

Process & Assessment Activity:

The lesson is built around Romeo and Juliet's first meeting at the masque (Act 1, scene V). There, the young gentleman is immediately stricken by Juliet's beauty, an experience which is so similar to that of so many teenagers throughout history. The lesson aims at showing the things these young people have in common, so that the distance between the students and the text is narrowed.

Phase 1 – Lead-in – activating schemata (10 minutes)

The teacher introduces the lesson with a Kahoot! activity, designed to show the differences in the courtship between our century and that of Romeo and Juliet's time.

<https://create.kahoot.it/share/learn-how-to-woo-a-boy-girl-with-romeo/12a29d45-5577-4f49-97b4-7f2018596c3f>

The key refers to the correct answers based on *Romeo and Juliet*. The teacher explains the context.

Students can discuss the answers – what they found surprising, unexpected and traditional.

(In case the link does not work, the questions and answers can be found below)

Phase 2 – Reading (20 minutes)

Then, they will read the text aloud (<https://www.folger.edu/explore/shakespeares-works/romeo-and-juliet/read/1/5/>),

asking two students to perform the actions that are described by the text. It is important for the students to understand that theatre is brought to life through these actions and is constantly actualized by every enactment.

The students can take turns at playing the parts of Romeo and Juliet and will reflect upon their own romantic experiences, in a sort of sentimental education, given by a play which is centuries old.

Phase 3 – Analysing the language

Finally, the metaphors and images that are present in Romeo's speech are disclosed, e.g.

“O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop's ear;
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows,
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand,
And, touching hers, make blessed my rude hand.
Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night.”

<https://interestingliterature.com/2020/07/romeo-she-doth-teach-torches-burn-bright-speech-analysis/>

so that the students can appreciate the sensuality and the fusion between language and actions that emanates from this text.

Worksheet – Kahoot! Quiz

Learn how to woo a boy/girl with Romeo

1. If your friend is depressed...

- a) I leave them alone.
- b) I take them to a party.
- c) I send them a cute cat video.
- d) I ask them why they feel that way.

2. The first thing you notice in another person is/are:

- a) The smile.
- b) The money.
- c) The eyes.
- d) The hair.

3. When you notice a person you like, you want to:

- a) Touch them.
- b) Kiss them.
- c) Avoid them.
- d) Hug them.

4. Is a handshake appropriate as a first contact?

- a) Yeah, but if my hands are rough, I should put cream on them.
- b) No, because my hands are sweaty.
- c) No, we bow.
- d) Yes, but only with a kiss.

5. The person you like is most similar to:

- a) The statue of a saint.
- b) A summer day.
- c) A clown.
- d) A horse.

6. If the other person doesn't like you back

- a) I will try again.
- b) I will be desperate.

7. The other person likes you! What do you do?

- a) I make the first move and kiss them!
- b) I lose interest.
- c) I faint.
- d) I post a story on Instagram.

8. Is it OK to make the first move?

- a) Absolutely!
- b) Absolutely not!

9. Where did you learn how to kiss?

- a) I kissed in front of a mirror.
- b) I tried kissing my arm.
- c) You just know how to do it, I suppose?
- d) I read a book.

10. Romeo uses language from which semantic field?

- a) Seafaring.
- b) Religion.
- c) Architecture.
- d) Economy.



KEY:

1	2	3	4	5	6	7	8	9	10
B	C	A	D	A	B	A	A	D	B

Lesson Plan 5: Melancholy

Title: Melancholy

Level CEFR: B2/ C1

Duration: 3 hours (2 hours Art curriculum + 1 hour literature curriculum)

Learning outcomes:

- Students will practise their visual literacy by observing Dürer's engraving and identifying symbolic elements.
- They will have an opportunity to analyse a literary text by reading the excerpt from *Romeo and Juliet* (Act 1, Scene 1) and identifying parallels with the engraving.
- They will reflect and discuss personal experiences with melancholy.
- Students will have a chance to describe an artistic work.
- They will raise their intercultural awareness by understanding how melancholy is depicted across different forms of art. This will also help students to appreciate how emotions and themes are universally recognized but expressed differently across cultures and time periods.
- Students will engage in mediation by interpreting the symbols in both the engraving and the literary text, bridging the understanding between visual and textual forms of communication.

Cross-curricular links: Literature and Arts Education

Resources required: a projector; presentation of Albrecht Dürer's *Melancholia*

Process & Assessment Activity:

Phase 1: Lead- in. Introduction.

The art teacher introduces the engraving by the German artist Albrecht Dürer. Students are invited to observe all the different elements represented and make a list in their notebooks. They are then invited to recognise what these elements have in common; they are all symbols of melancholy, this peculiar disposition of the soul.

Phase 2: Reflection

The literature teacher then invites the students to answer the following questions:

1. Do you ever feel melancholic?
2. Is it a positive or negative feeling?"

Phase 3: Comparing works of art

The teacher hands out photocopies of Act I Scene 1 (<https://www.folger.edu/explore/shakespeares-works/romeo-and-juliet/read/1/1/>), where Romeo describes his melancholy. Students are invited to outline the same elements they have found in the engraving.

Phase 4: Creative expression.

Then, with the help of the Art teacher, they can draw a portrait of Romeo, suffering the pain caused by love. They can later describe and compare the portraits.

Lesson Plan 6: Stories of Star-crossed Lovers

Title: Stories of Star-crossed Lovers

Level CEFR: B2/ C1

Duration: 1 hour (preparation); 2 hours (research); 1 hour (presentation)

Learning outcomes:

- Students will research the stories of tragic lovers thus enhancing their skills of understanding and interpreting literary and historical texts.
- They will have a chance to summarise and present their findings in a coherent and engaging way.
- Students will engage in collaboration and mediation by discussing different cultural perspectives of the stories.
- Students are encouraged to critically compare the different narratives, exploring the reasons behind the tragic endings and the influence of societal and familial pressures.

Cross-curricular links: Literature, Culture Studies, and History

Resources required:

cards with names of famous couples of tragic lovers; smart devices or a computer to surf the net

Process & Assessment Activity:

Phase 1: Lead-in

Teacher explains that Romeo and Juliet are universally famous for their unfortunate love story. They aren't the only couple of lovers whose relationship was hindered by their own families, though. Examples from European literature and history abound with stories of lovers whose romance met a tragic ending.

Students draw some cards with some of these couples, for example:

- ★ Pyramus and Thisbe
- ★ Tristan and Isolde
- ★ Los amantes de Teruel
- ★ Abelard and Heloise
- ★ Paolo and Francesca
- ★ Heathcliff and Catherine
- ★ Orpheus and Eurydice

Phase 2: Self-guided small-scale research

The students will research about these couples, discover how they met their tragic fate and prepare a PowerPoint presentation for the rest of the class.

Phase 3: Evaluation and reflection

They later discuss the stories presented.

Lesson Plan 7: The Power of Mercy – lesson plan based on *The Merchant of Venice* by William Shakespeare

Title: The Power of Mercy – lesson plan based on <i>The Merchant of Venice</i> by William Shakespeare
Level CEFR: B2/ C1
Duration: 1 hour 30 minutes
Learning outcomes: <ul style="list-style-type: none">● Students' will improve their skill to understand and interpret a complex literary text, focusing on language, imagery, and thematic content in Portia's speech.● They will have an opportunity to formulate and present their thoughts on controversial topics related to the play; they will be encouraged to use persuasive language and critical reasoning in discussions and presentations.● Students will practise collaboration and mediation by working in groups to discuss and analyse complex issues. They will mediate between different viewpoints within the group and during class discussions.● They will have a chance to interpret literary language, especially the metaphors in Portia's speech.● Students will increase awareness of the historical and cultural setting of <i>The Merchant of Venice</i>.
Cross-curricular links: Culture Studies, History, Geography
Resources required: computer, projector, copies of Portia's speech
Process & Assessment Activity: The lesson is built around Portia's speech "The quality of Mercy", from <i>The Merchant of Venice</i> , Act IV Scene I. (https://poets.org/poem/merchant-venice-act-iv-scene-i-quality-mercy-not-strained) Phase 1: Lead- in. Introduction The students are divided into groups of 4-5 people. Each of these groups is given a topic to discuss, related to the play and which would cause controversy, such as, for example: – Why is Venice the perfect setting of this play?

– How much do you agree with the sentence “An eye for an eye, a tooth for a tooth”. Can you trace the origin of this sentence?

– Who is the weakest person, in your opinion: a person belonging to a different religion, or a woman? Motivate your answer

– How would you react if your child wanted to marry a person of a different religion / ethnicity?

– How much do you agree with the sentence “Personal relationships shouldn’t affect business”

– What do you intend for mercy? What’s the equivalent in your native language? Who is generally associated with this quality?

After 15 minutes of discussion together, the groups are asked to share their thoughts with the rest of the class. All the presentations should take a total of 30 minutes, with the possibility to expand on the topics that saw the greatest engagement on behalf of the students. The final proposition about mercy should be especially useful as it introduces the topic which will be analysed more in detail in Portia’s speech.

Phase 2: Reading and interpreting the extract

Together, students and the teacher read the monologue and let it resonate, focusing on images taken from religion and unknown words.

Phase 3: Reflection

Then, the teacher will help students to connect the reflections of all the groups to the speech and explain why mercy is a universal value, one on which we build fruitful relationships of peace and respect. However, the teacher will also explain that the play will not follow such a suggestion; Shylock will choose otherwise and face the consequences of his decision.



Lesson plan 8: Venice in *The Merchant of Venice*

Title: Venice in *The Merchant of Venice*

Level CEFR: B2/ C1

Duration: 1 hour 30 minutes

Learning outcomes:

- Students will practise their research skills by gathering relevant information about Venice's history, culture, and legal system in the 16th century, relating it to the context of Shakespeare's *The Merchant of Venice*.
- Students will deliver a short presentation summarising their research findings, describing the connection between Venice's historical context and the play's setting.
- They will have a chance to mediate information, ensuring their peers can understand and connect the historical context to the play's themes.
- They will critically assess the information presented, asking questions or providing feedback.
- Students will have an opportunity to create a detailed paragraph explaining why Venice was chosen as the setting of the play. They will use historical and cultural evidence and mediate complex ideas to create a coherent paragraph.

Cross-curricular links: Literature, Civic Studies, Geography, History, Culture Studies

Resources required: Internet-enabled devices, access to digital resources such as historical databases and encyclopaedias; to illustrate Venice's geographical and economic significance, maps of 16th-century Venice could be used.

Process & Assessment Activity:

The lesson explores and aims to explain how Venice's historical, cultural, and economic context influenced Shakespeare's choice of setting for *The Merchant of Venice* and evaluates its impact on the play's themes and characters.

- Venice was a major maritime trading power in the 16th century, known for its wealth and international connections.
- The city was renowned for its religious diversity, including a significant Jewish population, which plays a crucial role in the play's plot and themes.
- Venice's unique legal system and reputation for justice are central to the play.
- The city's cosmopolitan nature and reputation for luxury and romance contribute to the play's atmosphere and character interactions.

Phase 1: Lead- in. Introduction (15 – 20 minutes)

Teacher invites students to brainstorm 10 things they know and associate with Venice. To elicit more ideas, some pictures of famous places can be shown.

Students exchange their ideas.

Students are shown images of Venice from the 16th century e.g., maps, paintings, and engravings. Students are invited to share what they observe about the city based on these images and any prior knowledge they have about Venice.

Pose the question: "Why might Shakespeare have chosen Venice as the setting for his play *The Merchant of Venice*?"

Students might have very little knowledge; therefore, the teacher should explain that it is the setting of a Shakespearean play and present basic information about the play's setting.

Phase 2: Self-guided research (25 minutes)

Students work individually or in pairs using digital tools to research Venice's history, social structure, culture, and laws in the 16th century. Students prepare a 2 or 3 slide presentation. They should look for and gather relevant information about the assigned topic. Look for key facts, historical context. Higher level students should find out how the topic influences or relates to the play.

They could work on the following topics:

- The role of Venice as a commercial hub.
- The social hierarchy and norms in Venice during the 16th century. (e.g. merchants)
- Historical events and laws in Venice.
- Legal system in Venice in the 16th century.
- Culture and religion in Venice in the 16th century (e.g., Jewish-Christian relations).

In their presentation they could include (but are not limited to):

- A clear introduction to the topic (and its relevance to the play).
- Key findings (and their connection to *The Merchant of Venice*).
- Any interesting or surprising insights discovered during the research.

Phase 3: Presentations and discussion (20 minutes)

Students present and discuss their research. Higher level students have explored how this is related to the play and should include important details, examples, and how the information links to *The Merchant of Venice*.

Phase 4: Summary and reflection (20 minutes)

The teacher asks a question:

- Why was Venice chosen as the setting for the play?

Students could write a paragraph answering the question.

Lesson Plan 9: It's a Man's Job based on *The Merchant of Venice*

Title: It's a Man's Job based on *The Merchant of Venice*

Level CEFR: B2/ C1

Duration: 1 hour 30 minutes

Learning outcomes:

- Students will have a chance to engage with more complex language and arguments, discerning subtle nuances and critically evaluating the strength of different perspectives presented during the debate.
- Students will express their views during a debate using appropriate language; they will present logical arguments.
- They will practise mediating skills by summarising key arguments and helping others understand opposing perspectives during the debate.
- Students will have a chance to raise their intercultural awareness by recognizing and discussing cultural differences regarding gender roles in the workplace, comparing their own cultural norms with those of other societies.

Cross-curricular links: Literature, Civic Studies.

Resources required: computer, projector; pictures which challenge gender stereotypes esp. in careers.

Process & Assessment Activity:

The lesson is built around Portia's disguise as a lawyer.

Phase 1: Lead- in. Warm-up. (15 – 20 minutes)

The students are introduced to a photograph of a woman dressed up as a lawyer. They are invited to discuss whether they see this profession as suitable for a woman. Then, they are asked to think about other examples from contemporary society: are all jobs available to women? Are any jobs specifically feminine?

Phase 2: Debate (30 minutes)

The class is split into three groups and a debate activity is presented. Students will be asked to discuss the following statement:

“All jobs should be available to men and women, regardless of their sex”.

One group will agree with the statement and the other group will have to disprove it.



The third group takes up the technical roles (speaker, judges, time holder etc.)

Phase 3: Evaluation (20 minutes)

Students reflect on the debate and discuss who had the most convincing arguments.

Lesson Plan 10: Jane Austen's Life

Title: Jane Austen's Life

Level CEFR: B2/ C1

Duration: 1 hour 30 minutes

Learning outcomes:

- Students will independently explore complex aspects of Jane Austen's life and literary context.
- Students will have a chance to critically engage with more complex language to understand the presentations.
- Students will produce well-structured, coherent presentations that integrate their research into Jane Austen's life and its influence on her work.
- Students will practise mediation of more complex ideas by interpreting historical and literary information for their peers, drawing connections between Austen's life, her social environment, and her literary output.
- Students will practise their intercultural skills by critically examining how the gender roles, social class, and cultural norms of Austen's time influenced her work pointing out the differences between the two time periods.

Cross-curricular links: Literature, Civic Studies, Arts, History

Resources required: Internet-enabled devices, access to digital resources such as encyclopaedias, software to make a timeline.

Process & Assessment Activity:

Phase 1: Lead- in. Warm-up. (20 minutes)

Students are asked to name female authors.

The teacher displays a quote:

"It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.' (*Pride and Prejudice*)

And asks students to brainstorm who might have written it and what time period it might be from. The teacher reveals that the quote is from Jane Austen and briefly introduces her as a significant figure in English literature.

Students are invited to answer the question: "How can understanding an author's life help us better appreciate his/her work?"

Phase 2: Introducing key concepts and vocabulary (10 minutes)

Students are presented with a brief overview of Jane Austen's life and historical context. The teacher introduces key vocabulary related to Austen's era (e.g., the Regency period, landed gentry, entailment).

Phase 3: Guided practice (50 minutes)

The class is divided into small groups and tasked to research Jane Austen's life. They should make a visual representation of her life – a timeline.

The teacher circulates among groups, offering guidance and asking probing questions to deepen understanding.

Alternatively, the teacher could assign each group a different period of Austen's life. They do more focused research.

Another alternative for lower-level students: students are given a handout (added below) with important events of Jane Austen's life. They make a timeline based on the information on the handout.

Phase 4: Presentation (20 minutes)

Groups share their findings with the class, building a collective understanding of Austen's life and works. Teachers could use a "Timeline Gallery Walk" where students display their work and walk around to view others' timelines.

Students are invited to ask questions and comment on the presentations.

Phase 5: Reflection

Students are invited to write a brief reflection on what they learned about Jane Austen and how understanding her life might influence their reading of her works.

Optional homework: students are tasked to read the opening chapter of one of Jane Austen's novels (teacher's choice or student's preference) and think about/ write a one-page response identifying elements that reflect what they learned about Austen's life and historical context.

The texts can be accessed here <https://www.mollands.net/etexts/novels.html>

Teacher's reflection:

The students could include any information they decided to be relevant. As a result, the timelines varied from the ones with only biographical data to a whole overview of Austen's life, publishing and important global events of the period.

Examples:

https://padlet.com/maris_marko/jane-austen-2voox3v3mqlcp4pa

<https://padlet.com/kermolokkof1/jane-austens-life-ljdnwlhrzqgemcc>

<https://padlet.com/mihkelmannik1/the-life-of-jane-austen-p76ybw7d9ly94mq>

<https://padlet.com/kadriliisleichter/jane-austen-s-life-qpomzz0uy4tkwarb>



Worksheet: Jane Austen

Jane Austen's timeline

16 December 1775 – 18 July 1817

English novelist

Known for her six novels

Novels interpret, critique, and comment upon the British land-owning gentry at the end of the 18th century.

First gave the novel its distinctly modern character through her treatment of ordinary people in everyday life

Novels defined the era's novel of manners

Novels became timeless classics that remained critical and popular successes for over two centuries after her death

Born in the Hampshire village of Steventon

Her father, the Reverend George Austen, was rector.

1783 – 1786 Jane goes to school in Oxford, Southampton and Reading with her sister Cassandra; in 1783 she falls ill with typhus fever and nearly dies.

Her closest companion throughout her life was her elder sister, Cassandra

Neither Jane nor Cassandra married.

Jane Austen's lively and affectionate family circle provided a stimulating context for her writing.

1787 – 1794 Jane writes her teenage writings, including *Love and Friendship* (1790), *Lesley Castle* (1792) and *Lady Susan* (1794).

1795 Jane writes *Elinor and Marianne*, an early version of *Sense and Sensibility*

Dec 1795 – Jan 1796 Tom Lefroy, a young lawyer, visits his relatives in Ashe, near Steventon. Jane and Tom dance and flirt.

1796 – 1797 Jane writes *First Impressions* (later revised and published as *Pride and Prejudice*). Her father offers it to a publisher but it is rejected.

1798 – 1799 Jane writes *Susan* (later published as *Northanger Abbey*).

1801 On Rev. Austen's retirement, Jane and her father, mother and Cassandra leave Steventon and move to lodgings in Bath.

2 December 1802 Jane accepts an offer of marriage from Harris Bigg-Wither, the rich brother of her friends, but the next day she changes her mind and declines the proposal.

1803 Acting on her brother Henry's instructions, *Susan* is sold by his lawyer William Seymour, to a publisher for £10, but not published.

c.1804 Jane begins writing *The Watsons* but does not finish it.

21 January 1805 Rev. Austen dies suddenly and is buried in Bath. Jane and Cassandra, with their mother, are left poor and dependent on their brothers for support.

1806 Jane and Cassandra, with their mother and friend Martha Lloyd, move to Southampton to live with their brother Frank and his wife.

7 July 1809 Jane and Cassandra move to Chawton with their mother and Martha Lloyd. Chawton Cottage is offered to them, rent-free, by their elder brother Edward, who inherited estates in Chawton, Steventon (Hampshire) and Godmersham (Kent) from rich relatives.

1811 *Sense and Sensibility* is published. Jane's name does not appear on the book – instead it says 'by a Lady'.

1813 *Pride and Prejudice* is published, 'by the author of *Sense and Sensibility*'.

1814 *Mansfield Park* is published. Jane begins writing *Emma*.

1816 *Emma* is published (December 1815); Jane dedicates it to the Prince Regent.

1816 Jane's brother Henry succeeds in buying back the unpublished manuscript of *Susan* for £10.

1815 – 1816 Jane writes *The Elliots* (later published as *Persuasion*). In 1816 she falls ill but continues to write.

January 1817 Jane begins *The Brothers* (later published as *Sanditon*), but she only completes the first twelve chapters.

April 1817 Jane's illness confines her to bed. On 27 April she writes a short will, leaving nearly everything to her 'dearest Sister Cassandra'.

24 May 1817 Jane leaves Chawton and moves with Cassandra to Winchester, for medical treatment.

18 July 1817 Jane dies at her lodgings in Winchester, aged 41. On 24 July she is buried in Winchester Cathedral.

December 1817 *Northanger Abbey* and *Persuasion* are published. For the first time, Jane Austen is identified as the author.

1869 Jane's first biography, *A Memoir of Jane Austen*, written by her nephew James Edward Austen-Leigh, is published.

1925 *Sanditon* is published under the title *Fragment of a Novel*.

(adapted from <https://www.britannica.com/biography/Jane-Austen>)

Lesson Plan 11: Jane Austen's Characters in the Digital Age

Title: Jane Austen's Characters the Digital Age

Level CEFR: B2/ C1

Duration: 1 hour 30 minutes

Learning outcomes:

- Students will explore and analyse complex characters from classic literature - Jane Austen's novels.
- They will use nuanced language to describe characters' personality traits, experiences and motivations.
- They will practise creative writing skills in a modern context.
- Students will think critically about how historical characters might be represented in contemporary media.
- Students will practise mediation of more complex ideas by interpreting historical and literary information for their peers, drawing connections between Austen's characters and their perception in the contemporary world.
- Students will develop an understanding of how social norms and communication styles have evolved from Jane Austen's time to the present.
- Students will work on their empathy, through gaining a deeper understanding of a character it is possible to relate to people from different backgrounds and experiences.

Cross-curricular links: Literature, Civic Studies, Arts, Media Literacy

Resources required: Internet-enabled devices, access to digital resources such as encyclopaedias, software to make a timeline. Copies of the chosen Jane Austen novel (e.g., *Pride and Prejudice*). Social media profile templates (printed or digital)

Process & Assessment Activity:

Phase 1: Lead- in. Warm-up. (10 minutes)

Students are invited to share their favourite social media websites and what kind of information people typically share on their profiles. In pairs, they briefly discuss how social media profiles can reflect a person's personality, interests, and goals.

Alternative: The teacher shows some social media profiles (if brave enough, their own) and the students' to discuss what they can find out about the person from the profile – personality, interests, goals.

Phase 2: Introducing characters (10 minutes)

Teacher helps students to recap the main characters from the chosen Jane Austen novel. Teacher explains the task: students will create social media profiles for these characters based on their analysis of the text and the information they will find on the internet.

Phase 3: Character analysis (25 minutes)

Students work in pairs or small groups. They choose or are assigned a main character from the novel. Teacher should provide character analysis prompts such as:

- Physical appearance
- Personality traits
- Family background
- Education and skills
- Interests and hobbies
- Goals in life
- Romantic interests and attitudes towards courting

Students work together to fill out the worksheets, referring to the novel for evidence. For level C1 students, the teacher should make sure students back up their claims with facts and descriptions from the novel.

Phase 4: Creating Social Media Profiles (30 minutes)

Students should create a detailed social media profile for their character using their character analysis. The teacher could distribute social media profile templates (either printed or digital).

The profile should include (students, however, can add any information they find relevant):

- Profile picture (students can draw or find an appropriate image)
- Bio/About section
- Personal information (age, location, education, etc.)
- Interests and hobbies
- Recent posts or status updates (at least 3-5)
- Friends list (other characters from the novel)

Students are encouraged to be creative while staying true to the character's personality and the novel's historical context.

Example: <https://padlet.com/marismarko/mansfield-park-y69f1m3mu5qzu32q>

Phase 5: Presentation and Discussion (10 minutes)

Each group presents their character's social media profile to the class. Students discuss how the profiles reflect the characters' personalities and motivations from the novel.

Phase 6: Reflection (5 minutes)

Students reflect on how this activity helped them understand the characters better. Teachers could also help them to discuss how social norms and communication have changed since Jane Austen's time.



Lesson plan 12: Houses in Jane Austen's Novel *Mansfield Park*

Title: Houses in Jane Austen's Novel 'Mansfield Park'

Level CEFR: B2/ C1

Duration: 90 minutes

Learning outcomes:

- Students will analyse the importance of houses in *Mansfield Park*, facilitating their understanding of the novel's social norms and character development.
- Students will think critically about how architecture serves and influences the environment, economy and social conditions.
- Students will demonstrate understanding of complex literary texts, including implicit meanings.
- They will have an opportunity to present clear, detailed descriptions of complex subjects, integrating sub-themes and developing particular points.
- They will demonstrate their visual literacy by producing visual representations (e.g., mind maps, sketches) that summarise their analysis of the houses in the novel.
- Students will practise mediation skills by explaining the significance of historical house types and their symbolic meanings in *Mansfield Park*. They will facilitate discussions by connecting architecture styles and their historical context to the narrative and themes of the novel
- Students will gain insights into the social and cultural contexts of the Regency period; particularly how architecture and social status were intertwined in Austen's time.
- They will explore and analyse how English culture and architecture has influenced their own heritage – cultural, economic, and architectural.

Cross-curricular links: Literature, Design, Arts, Cultural Geography, History.

Resources required: Internet-enabled devices, copies of *Mansfield Park* (<https://www.gutenberg.org/files/141/141-h/141-h.htm>) or relevant excerpts; handouts with quotes about houses from the novel; large sheets of paper and markers for group work; projector for visual aids (optional)

Process & Assessment Activity:

Phase 1: Lead- in. Warm-up. (10 minutes)

Students are invited to discuss the statement "**A house is not a home**".

- What does this phrase mean?
- How might a house represent more than just a physical structure?

Class has a brief class discussion on responses.

Phase 2: Introduction (15 minutes)

Teacher gives students a brief overview of *Mansfield Park* and its historical context. Class discusses the concept of houses in Austen's works.

Phase 3: Guided practice (30 minutes)

The students are divided into four groups and asked to find some information and images online to illustrate

1. Elizabethan house;
2. Palladian house;
3. Regency town house;
4. Regency parsonage.

They demonstrate their findings to other groups.

Examples: https://drive.google.com/drive/folders/1SdSFU_RGBLzZab6zlwk8-15iKJXQeMVQ?usp=sharing

Students present their findings and comment on the similarities and differences.

Phase 4: Analysing the houses in the novel. (30 minutes)

Teacher presents the main houses in *Mansfield Park*: Mansfield Park, Sotherton, and the Parsonage. Students work in groups; each is assigned one of the main houses. They are given a handout with quotes about their assigned house. The worksheet is added below.

Groups analyse their house, considering:

- Physical description and atmosphere
- Characters associated with the house
- Social status
- Symbolic meaning

Students create a visual representation (e.g., mind map, sketch) of their house.

Phase 5: Reflection. (10 minutes)

Students discuss what they learned in the lesson.

Worksheet: Houses in *Mansfield Park*

Instructions: Read the quotes. Use these quotes to analyse the importance and the symbolism of the house. Consider its physical description, atmosphere, associated characters, social status, and symbolic meaning. You can use and refer to the novel to find more detailed descriptions.

When describing the houses, consider the following questions:

1. How does the description of the house reflect the social status of its occupants?
2. What does the house reveal about the characters associated with it?
3. What symbolic meaning might the house hold in relation to the themes of the novel?
4. How does the house compare with the other houses in the novel?

Group 1: Mansfield Park

1. "The grandeur of the house astonished but could not console her. The rooms were too large for her to move in with ease; whatever she touched she expected to injure, and she crept about in constant terror of something or other."
2. "Mansfield Park! That was now the home. It had been her home for so many years, and it was the home of her youth, and all her young ideas of dignity and importance."
3. "Her own thoughts and reflections were habitually her best companions; and, in observing the appearance of the country, the bearings of the roads, the difference of soil, the state of the harvest, the cottages, the cattle, the children, she found entertainment that could only have been heightened by having Edmund by her side to speak to of what she felt."

Group 2: Sotherton

1. "Sotherton! Sotherton! She had never seen it; but she had heard much of its grandeur, and her imagination had often passed the boundary of its grounds and roved through its woods and groves with a young man by her side."
2. "It is a pity that Sotherton should not be in the same county with us, and more accessible; but, as it is, we must reconcile ourselves to the loss, and make the most of what we have."
3. "The whole party rose accordingly, and under Mrs. Rushworth's guidance were shown through a number of rooms, all lofty, and many large, and amply furnished in the taste of fifty years back, with shining floors, solid mahogany, rich damask, marble, gilding, and carving, each handsome in its way."

Group 3: The Parsonage

1. "The Parsonage was a small house, with no pretensions to compare with Mansfield Park, but it was neat and comfortable, and as Dr. Grant had made it convenient to his own habits, it was on the whole a very tolerable dwelling."
2. "The elegance, propriety, regularity, harmony, and perhaps, above all, the peace and tranquillity of Mansfield, were brought to her remembrance every hour of the day, by the prevalence of everything opposite to them here."
3. "She could not but be sensible of it. The smallness of the house and thinness of the walls brought everything so close to her, that, added to the fatigue of her journey, and all her recent agitation, she hardly knew how to bear it."

Lesson Plan 13: British Culture in My Country

Title: British Culture in My Country

The lesson aims to explore how British engineering and architecture have impacted students' country's social life, economy and architecture. Then they reflect on the buildings from Jane Austen's novels pointing out any commonalities and differences.

Level CEFR: B2/ C1

Duration: 90 minutes

Learning outcomes:

- Students will demonstrate understanding of a wide range of demanding, longer texts, and recognize implicit meaning, including the influence of British architecture and the socio-economic context of the 19th century.
- They will explore the impact of English architecture/ culture on their national heritage (the case of Estonia).
- Students will think critically about how architecture reflects and influences the environment, economy and social conditions.
- They will have an opportunity to present clear, detailed descriptions of complex subjects, integrating sub-themes and developing particular points.
- Students will practise mediation between multiple sources, synthesise information, and present it clearly to their peers, facilitating a deeper understanding of the links between literature, architecture, and industrialisation in different contexts.
- They will explore and analyse how English culture and architecture has influenced their own heritage – cultural, economic, and architecture.

Cross-curricular links: Literature, Design, Arts, Cultural Geography, History

Resources required: Internet-enabled devices, handouts; projector for visual aids (optional); pictures of famous English buildings, also from the period of the Industrial Revolution; historical photographs of the Kreenholm factory complex; maps showing the location of Narva and its proximity to the Baltic Sea and Russia; images of 19th-century textile machinery.

Process & Assessment Activity:

Phase 1: Lead-in. Warm-up. (15 minutes)

Students are asked to recognise famous British buildings and name any others they know. The teacher asks the class what the purpose of each building is.



Teacher invites students to guess if and how English architecture has influenced architecture in their countries. In pairs, students discuss and note their ideas.

For example, in Latvia, even if the traces are not well pronounced, students can come up with such ideas as – warehouses bear traces of British industrial style (Riga Freeport as well as hangars in Riga Central Market); water towers and pumping stations reflect British engineering influence especially the use of bricks and iron, etc.

Phase 2: Introduction (5 minutes)

The teacher shows pictures and briefly introduces students to Narva – a city at the extreme eastern point of Estonia, on the west bank of the Narva river, which forms the Estonia – Russia international border.

Phase 3: Prediction (15 minutes)

Students are informed that they are going to read an article about a textile manufacturing company Narva in the 19th century. They should think and write 5 questions they expect the text to explain. They should think about the building, purpose of the manufacturing company, workers, its geographic location etc.

Phase 4: Reading (30 minutes)

The teacher gives students a worksheet with the text about The Kreenholm Manufacturing Company. The handout is added below.

Students read the text and discuss whether it answered questions written before reading.

The teacher invites them to think about

1. How the location of The Kreenholm Manufacturing Company might have influenced its success and operations?
2. What challenges might workers have faced – both in terms of working conditions and living conditions?
3. How does the description of the manufacturing company illustrate the historical situation and international cooperation?

Phase 5: Guided research – exploring links. (30 minutes)

The teacher explains that both the Kreenholm Manufacturing Company and *Mansfield Park* are set in the early 19th century, during a time of significant social and economic change in Europe.

Students are given topics reflected in both the novel *Mansfield Park* and the article about the manufacturing company. Students examine the topics and will have to present brief summaries. They refer to the sources, but can also use the internet resources.

- How did industrialisation change the social landscape in Europe?
- Social structure and hierarchy in the novel *Mansfield Park* and Kreenholm

(owners, managers, workers).

- Social mobility.
- Living conditions.
- Physical setting and its impact on people.
- Economy – (manufacturing in Kreenholm and slavery in *Mansfield Park*).

Phase 6: Presentation (20 minutes)

Students present their findings and are asked to fire questions in the hope of finding out more details.

Phase 7: Reflection (10 minutes)

The teacher asks students to write down and share three main conclusions on the similarities and differences with Jane Austen's novel *Mansfield Park*?



Worksheet: A bit of England on Estonian Ground



<https://news.err.ee/105096/swedish-estonian-company-hopes-to-revive-kreenholm-textile>

The Kreenholm Manufacturing Company (Estonian: Kreenholmi Manufaktuur) was a textile manufacturing company located on the river island of Kreenholm in the city of Narva, Estonia, near the border with Russia. It is situated along the banks of the Narva river, by the large waterfall, 16 kilometres from the Baltic Sea. It was founded by Ludwig Knoop in 1857, a cotton merchant from Bremen, Germany. At one point, the company's cotton spinning and manufacturing mills were the largest in the world; and Kreenholm was considered in its time to be the most important mill of the former Russian Empire, owning 32,000 acres of land and employing 12,000 people.

The original factory layout was made up of four large buildings but consisting of two factories. A "left" and "right" spinning building (called korpus) that together made up the spinning factory, along with a weaving factory designed with the same concept. The left korpus of the spinning factory was the first to be completed in the fall of 1857 and began operating in the fall of 1858, it would go on to be known as the "Old Half" or "Old Wing". The other three buildings were constructed in the following years with most of the work completed around 1862, although a continuously growing workforce at the factory led to housing expansion for workers throughout the 1860s. Along with the factories and dormitories, other buildings constructed during these years included: an apartment house for office workers, a house for foreman and supervisors, a small school building, a small infirmary, and a pharmacy.

The factories were built with limestone from a local quarry; all the structures for workers were built with logs. As the Baltic Sea is only about 16 km away, large cotton warehouses were erected in the harbour at the mouth of the river where cotton, imported directly from the United States or Liverpool, was stored and brought up the river to the mill as needed. A new spinnery was built on the island in 1870, and the company bought the adjacent

Georgiyevsky Island in 1872 and built another mill there in 1899. The company also purchased Joala Manor and converted it into a mill in 1884, expanding it in 1890. The complex initially manufactured calico and received its raw materials from the Americas, Egypt, and India. The introduction of the St. Petersburg–Tallinn (Reval) railroad opened up Central Asian markets. In 1893 it contained 340,000 spindles, 22,000 looms, and employed 7,000 people. Professor Gerhart von Schulze-Gävernitz visited the mills in the 1890s stating that "the whole place is a bit of England on Russian ground."

The carding and spinning machinery was from the firm of Platt Brothers & Co Ltd, in Oldham, England. Some of the looms were English, but most of them were made by the firm in its foundry and machine works, which were an adjunct of the mill. Riving power included 11 water turbines with a combined horsepower of 8,550, and supplementary steam engines of 700 horsepower were employed.

The managers and assistant managers of the mills were mainly Englishmen, as well as some Germans and Russians. The majority of the labourers were Estonians, but the initially smaller share of Russian workers would increase over time. The company provided a hospital, schooling for 1,200 children, a Lutheran church (for the Estonians and Germans), and a Russian Orthodox church (built at a cost of \$250,000). Employees lived at the mill paying nominal rent. The owners provided a monthly allowance and board for workers who had spent longer than 30 years at the factory.

Adapted from: <https://narvamuuseum.ee/eng/knoop-200/kreenholm-manufacturing-company-1857-19401/>

Lesson Plan 14: *Mansfield Park* Task in Palmse manor (or another manor house of similar style)

Title: 'Mansfield Park' Task in Palmse Manor

Palmse manor is one of the finest examples of Palladian architecture in Estonia. Since there is a museum in the main building of the manor, most rooms are accessible to the public.

Level CEFR: B2/ C1

Duration: 90 minutes

Learning outcomes:

- Students will transfer their understanding of the novel's characters and events into a new context (the manor house), explaining their reasoning to peers and mediating between the fictional world of *Mansfield Park* and the physical space they explore.
- They will demonstrate their skill to justify their choices when assigning rooms to characters, presenting their findings to peers, and participating in reflective discussions.
- Students will collaborate in small groups to explore the manor house and agree on the allocation of rooms to characters.
- They will have an opportunity to analyse the features of the manor house and landscape, making connections with the novel's setting.
- Students will raise their intercultural awareness by comparing the settings in *Mansfield Park* to those of the manor house they are visiting.
- They will demonstrate their skills of literary analysis by considering which characters were easy or difficult to place and why.

Cross-curricular links: Literature, Design, Arts, Cultural Geography, History.

Resources required: in this lesson, students visit a manor house. Character description cards; plans of the manor house.

Process & Assessment Activity:

Phase 1: Lead- in. Warm-up. (20 minutes)

Students get to the Palmse manor house and have a stroll around to get to know the surroundings.

Phase 2: Activating schemata (5 minutes)

The teacher briefly introduces/reminds students of the characters from Jane Austen's novel *Mansfield Park*.

Phase 3: Self-guided discovery (40 minutes)

Students are divided into groups of 3-5 and their task is to explore the house and mark the rooms of the characters of *Mansfield Park* as well as the locations of some events on the floor plan of the manor house.

Phase 4: Presentation (20 minutes)

After completing the task, the students compare their ideas and find similarities and differences. During the trip the features of landscape gardening are also discussed.

Phase 6: Reflection (10 minutes)

Students are invited to discuss what characters were easy to find a room to and which were challenging. They should give reasons for their decisions

Phase 7: Extension (optional)

If students are interested in exploring Jane Austen's descriptions of English country houses, they are invited to research country houses in Jane Austen's works and reflect on the topic by writing a journal entry.

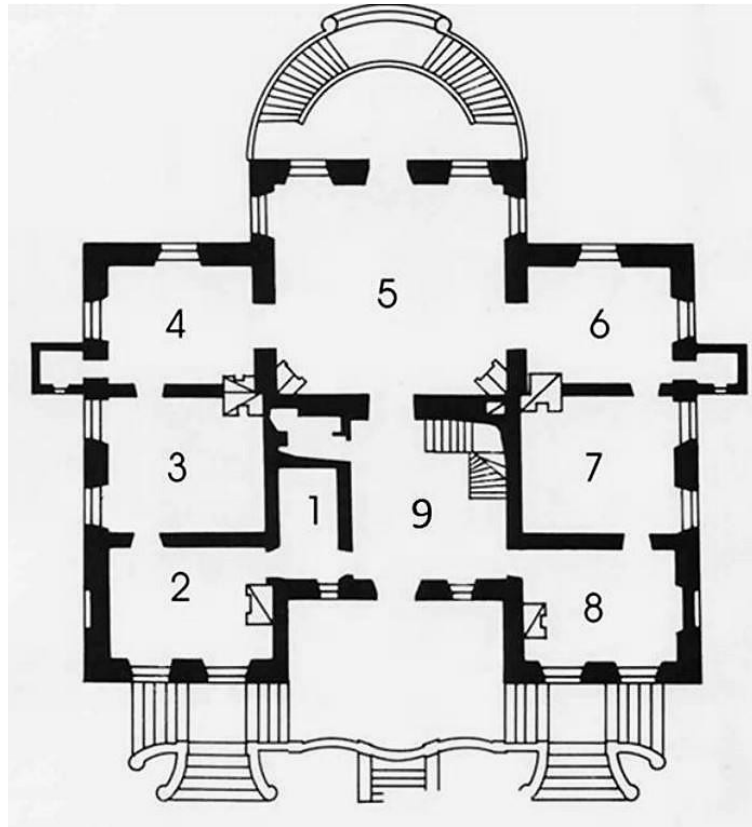
Worksheet: *Mansfield Park* Task in Palmse Manor

Find rooms for the characters of *Mansfield Park* as well as other rooms mentioned in the novel (Sir Thomas has a study, there are also the billiard room, library, dining parlour, drawing room, school room etc).

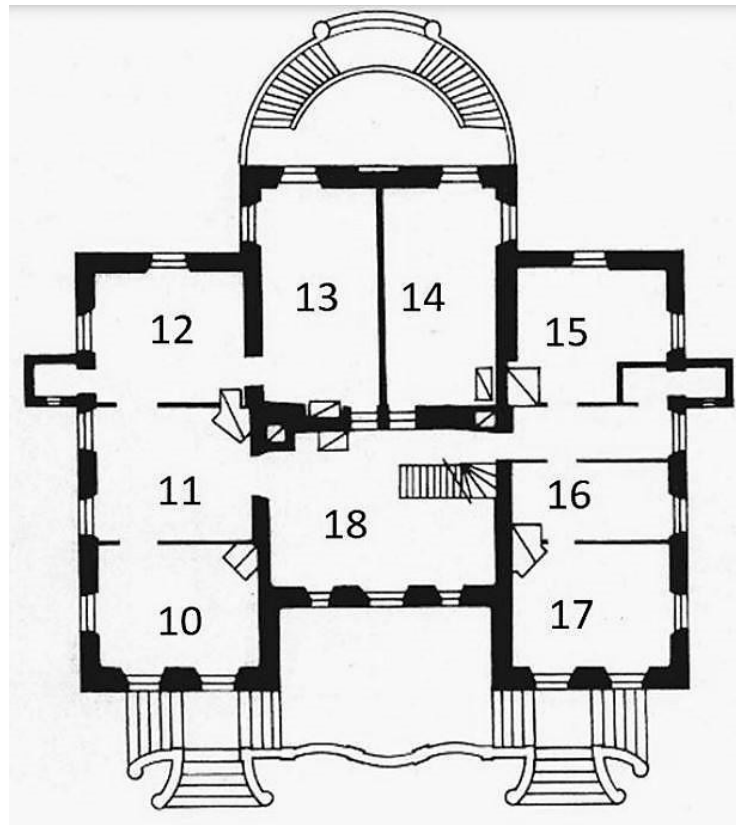
NB! Fanny's room is called the East room.

1. **Fanny Price**, the niece of the family at Mansfield Park, with the status of a dependent poor relation.
2. **Lady Bertram**, Fanny's aunt. Married to the wealthy Sir Thomas Bertram, she is the middle of three sisters of the Ward family, the others being Mrs Norris and Fanny's mother, Mrs Price.
3. **Mrs Norris**, elder sister of Lady Bertram, whose husband was the local parson until his death.
4. **Sir Thomas Bertram**, baronet and husband of Fanny's aunt, owner of the Mansfield Park estate and one in Antigua.
5. **Thomas Bertram**, elder son of Sir Thomas and Lady Bertram, seven years older than Fanny.
6. **Edmund Bertram**, younger son of Sir Thomas and Lady Bertram, who plans to become a clergyman, six years older than Fanny.
7. **Maria Bertram**, elder daughter of Sir Thomas and Lady Bertram, three years older than Fanny.
8. **Julia Bertram**, younger daughter of Sir Thomas and Lady Bertram, two years older than Fanny.

Floor 1



Floor 2



Lesson Plan 15: Regency Era Dancing and Social Events

Title: Regency Era Dancing and Social Events

Level CEFR: B2/ C1

Duration: 2 hours

Learning outcomes:

- Students will practise reading skills by interpreting authentic texts related to historical and social contexts.
- Students will have a chance to expand their vocabulary related to social events, formal gatherings, and Regency-era customs.
- Students will analyse the social significance of dancing and balls in Regency-era England as depicted in Jane Austen's works.
- They will critically engage with complex literary texts, identifying the significance of events and social gatherings to character development.
- Students will have an opportunity to analyse how Jane Austen's depiction of Regency balls serves as a commentary on societal life, expectations, and character relationships.
- Students will practise skills of communicating their insights on the intersection of social customs and literary themes in Austen's work.
- Students will produce diary entries demonstrating an understanding of character motivations, and societal norms.

Cross-curricular links: Literature, Music, Arts, Civic Studies, History.

Resources required: audios with Regency Era music; videos with dances from movies; handouts with the article as well as worksheets with extracts from Jane Austen's novels.

Process & Assessment Activity:

Phase 1: Warm-up. (20 minutes)

The teacher begins the lesson by playing a short clip of a Regency era dance from a Jane Austen film adaptation (e.g., *Pride and Prejudice* or *Emma*) e.g., Fanny's First dance from *Mansfield Park* https://www.youtube.com/watch?v=bBmcDIT_e_Y or *Pride & Prejudice* (2005) — The Dance Scene <https://www.youtube.com/watch?v=yNIAv34eVRk>

Students are invited to watch and note down what they find interesting or different from modern dances.

They discuss their ideas and answer the question:

"How do you think these dances reflect the social life of the time?" (courtship)

Phase 2: Guided practice (20 minutes)

The teacher briefly introduces/ reminds the students of the Regency Era.

Students read the text 'Regency Dancing' and are asked to explain the structure of a typical ball.

In pairs, they discuss the following points:

- the main aim of dancing and balls in Regency society;
- how formal and informal balls differed during the Regency period;
- what role women played in these social events.

Phase 3: Jigsaw reading (25 minutes)

Students get a passage from Jane Austen's novel describing a dance or a ball. The passages are added below. They read their passage and make comments to describe

- The type of dance or social gathering described;
- The social interactions taking place;
- The significance of the event to the plot or character development.

Afterwards, students are invited to work in groups of 4 and tell each other about their passage and commentary.

They discuss similarities and differences as well as connection to the article 'Regency Dancing'.

Phase 4: Creative writing (30 minutes)

Students are asked to write a diary entry from the perspective of a character attending a Regency ball. They should include details about the setting, the people they meet, and the significance of the event for their character's future.

Phase 6: Reflection (10 minutes)

Students are invited to discuss how Jane Austen uses ball scenes to show the readers character development.

Phase 7: Learning a dance (optional)

Students are asked to find, learn and teach their peers a regency dance e.g. Regency Dance Lesson <https://www.youtube.com/watch?v=vmu6zM0N45Y>

Worksheet: Regency Dancing

Balls and other parties are the most important social events throughout Austen's lifetime. Dancing is the most important and favoured pastime among all social groups (Selwyn 1999: 145). But it is not only a recreational activity, for young ladies of the rank it was also the main opportunity to find a suitable husband. Wirdnam (1985: 14) notes that "dancing provided an opportunity to enjoy close contact with eligible men, while the financial aspects of marriage were debated at the side of the room by the chaperones".

The traditional balls, which remained mainly unchanged during the period from the sixteenth to the eighteenth century, consist of a dinner and dancing. It starts with a meal, often accompanied by music, after which the party moves on to the withdrawing room, where people take tea or dessert or play cards or listen to more music. After spending time there for about an hour, they return to the first room for the ball. After dancing they are served some kind of light refreshment and then the guests leave. (Girouard 1980: 191)

The eighteenth century brings some alteration to the pattern where people do one thing at a time all together. Girouard (1980: 191) lists some new, larger and elaborate forms of entertainment, such as the assembly, the masquerade, the rout, the drum, the *ridotto*, and the musical party. The most important of these is the assembly, which by the mid-eighteenth century involved dancing, tea-drinking and card-playing - going on at the same time (Girouard 1980: 193). Even though supper is usually taken together, Girouard notes that running supper is provided on occasion.

Some balls are public occasions, but more often private entertainments are held in someone's house (Adkins and Adkins 2013: 237). Any lady who plays piano is expected to have a good repertoire of country dances, hence enabling the impromptu dances at home, provided that there are dancers (Gay 2010: 339). Such an improvised and informal ball takes place in MP, when Tom Bertram comes home for the hunting season, and there happens to be a violin player in the servants' hall (Mansfield Park 2004: 148). The formal balls, which involve more planning and more invitations are to be considered more important (Watkins 1990: 201).

Formal balls are always opened by the most important lady present. The opening dance is "usually an old-fashioned minuet, all bows and curtseys", followed by the country dances (Watkins 1990: 201). At the ball given in the honour of Fanny and William in MP, she has to lead the first dance, to her great surprise, as it is her official 'coming out' (Mansfield Park 2004: 334-335).

In addition, there are the public balls, which are held in the assembly rooms of the fashionable spas. There the standards of dancing and behaviour are their highest, notes Selwyn (1999: 148). The length of a country dance depends on the number of dancers, so a dance at a party with a large number of dancers could be exhausting, adds Selwyn.

Worksheet for Jigsaw Reading: Dances and Balls in Jane Austen's Novels

Task: Read the extract and comment on

- The type of dance or social gathering described;
- The social interactions taking place;
- The significance of the event to the plot or character development.

Student A:

Mansfield Park: Fanny's First Ball (1814)

It was Fanny's first ball, though without the preparation or splendour of many a young lady's first ball being the thought only of the afternoon, built on the late acquisition of a violin player in the servants' hall, and the possibility of raising five couple with the help of Mrs. Grant and a new intimate friend of Mr. Bertram's just arrived on a visit. It had, however, been a very happy one to Fanny through four dances, and she was quite grieved to be losing even a quarter of an hour. While waiting and wishing, looking now at the dancers and now at the door, this dialogue between the two above-mentioned ladies was forced on her—

"I think, ma'am," said Mrs. Norris, her eyes directed towards Mr. Rushworth and Maria, who were partners for the second time, "we shall see some happy faces again now."

"Yes, ma'am, indeed," replied the other, with a stately simper, "there will be some satisfaction in looking on *now*, and I think it was rather a pity they should have been obliged to part. Young folks in their situation should be excused complying with the common forms. I wonder my son did not propose it."

"I dare say he did, ma'am. Mr. Rushworth is never remiss. But dear Maria has such a strict sense of propriety, so much of that true delicacy which one seldom meets with nowadays, Mrs. Rushworth—that wish of avoiding particularity! Dear ma'am, only look at her face at this moment; how different from what it was the two last dances!"

Miss Bertram did indeed look happy, her eyes were sparkling with pleasure, and she was speaking with great animation.

Mrs. Norris continued, "It is quite delightful, ma'am, to see young people so properly happy, so well suited, and so much the thing! I cannot but think of dear Sir Thomas's delight. And what do you say, ma'am, to the chance of another match? Mr. Rushworth has set a good example, and such things are very catching."

Mrs. Rushworth, who saw nothing but her son, was quite at a loss.

"The couple above, ma'am. Do you see no symptoms there?"

"Oh dear! Miss Julia and Mr. Crawford. Yes, indeed, a very pretty match. What is his property?"

"Four thousand a year."

"Very well. Those who have not more must be satisfied with what they have. Four thousand a year is a pretty estate, and he seems a very genteel, steady young man, so I hope Miss Julia will be very happy."

"It is not a settled thing, ma'am, yet. We only speak of it among friends. But I have very little doubt it *will* be. He is growing extremely particular in his attentions."

Fanny could listen no farther. Listening and wondering were all suspended for a time, for Mr. Bertram was in the room again; and though feeling it would be a great honour to be asked by him, she thought it must happen. He came towards their little circle; but instead of asking her to dance, drew a chair near her, and gave her an account of the present state of a sick horse. Fanny found that it was not to be, and in the modesty of her nature immediately felt that she had been unreasonable in expecting it. When he had told of his horse, he took a newspaper from the table, and looking over it, said in a languid way, "If you want to dance, Fanny, I will stand up with you." With more than equal civility the offer was declined; she did not wish to dance. "I am glad of it," said he, in a much brisker tone, and throwing down the

newspaper again, “for I am tired to death. I only wonder how the good people can keep it up so long. They had need be *all* in love, to find any amusement in such folly; and so they are, I fancy. If you look at them you may see they are so many couple of lovers—all but Yates and Mrs. Grant”

“My dear Tom,” cried his aunt soon afterwards, “as you are not dancing, I dare say you will have no objection to join us in a rubber; shall you?” Then leaving her seat, and coming to him to enforce the proposal, added in a whisper, “We want to make a table for Mrs. Rushworth, you know. Your mother is quite anxious about it. Now, you and I and Dr. Grant will just do; and though we play but half-crowns, you know, you may bet half-guineas with *him*.”

“I should be most happy,” replied he aloud, and jumping up with alacrity, “it would give me the greatest pleasure; but that I am this moment going to dance. Come, Fanny,” taking her hand, “do not be dawdling any longer, or the dance will be over.”

<https://www.gutenberg.org/files/141/141-h/141-h.htm>

Student B:

Pride and Prejudice (1813)

Mr. Bingley was good-looking and gentlemanlike: he had a pleasant countenance, and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr. Hurst, merely looked the gentleman; but his friend Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report, which was in general circulation within five minutes after his entrance, of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud, to be above his company, and above being pleased; and not all his large estate in Derbyshire could save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend.

Mr. Bingley had soon made himself acquainted with all the principal people in the room: he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. Amongst the most violent against him was Mrs. Bennet, whose dislike of his general behaviour was sharpened into particular resentment by his having slighted one of her daughters.

Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr. Darcy had been standing near enough for her to overhear a conversation between him and Mr. Bingley, who came from the dance for a few minutes to press his friend to join it.

“Come, Darcy,” said he, “I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance.”

“I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this, it would be insupportable. Your sisters are engaged, and there is not another woman in the room whom it would not be a punishment to me to stand up with.”

“I would not be so fastidious as you are,” cried Bingley, “for a kingdom! Upon my honour, I never met with so many pleasant girls in my life as I have this evening; and there are several of them, you see, uncommonly pretty.”

“*You* are dancing with the only handsome girl in the room,” said Mr. Darcy, looking at the eldest Miss Bennet.

“Oh, she is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say very agreeable. Do let me ask my partner to introduce you.”

“Which do you mean?” and turning round, he looked for a moment at Elizabeth, till, catching her eye, he withdrew his own, and coldly said, “She is tolerable: but not handsome enough to tempt *me*; and I am in no humour at present to give consequence to young ladies

who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.”

Mr. Bingley followed his advice. Mr. Darcy walked off; and Elizabeth remained with no very cordial feelings towards him. She told the story, however, with great spirit among her friends; for she had a lively, playful disposition, which delighted in anything ridiculous.

The evening altogether passed off pleasantly to the whole family. Mrs. Bennet had seen her eldest daughter much admired by the Netherfield party. Mr. Bingley had danced with her twice, and she had been distinguished by his sisters. Jane was as much gratified by this as her mother could be, though in a quieter way. Elizabeth felt Jane’s pleasure. Mary had heard herself mentioned to Miss Bingley as the most accomplished girl in the neighbourhood; and Catherine and Lydia had been fortunate enough to be never without partners, which was all that they had yet learnt to care for at a ball.

<https://www.gutenberg.org/files/1342/1342-h/1342-h.htm>

Student C

Emma (1815)

Presently Mr. Knightley looked back, and came and sat down by her. They talked at first only of the performance. His admiration was certainly very warm. As a sort of touchstone, however, she began to speak of his kindness in conveying the aunt and niece; and though his answer was in the spirit of cutting the matter short, she believed it to indicate only his disinclination to dwell on any kindness of his own.

“I often feel concern,” said she, “that I dare not make our carriage more useful on such occasions. It is not that I am without the wish; but you know how impossible my father would deem it that James should put-to for such a purpose.”

“Quite out of the question, quite out of the question,” he replied;—“but you must often wish it, I am sure.” And he smiled with such seeming pleasure at the conviction, that she must proceed another step.

“This present from the Campbells,” said she—“this pianoforte is very kindly given.”

“Yes,” he replied, and without the smallest apparent embarrassment.—“But they would have done better had they given her notice of it. Surprizes are foolish things. The pleasure is not enhanced, and the inconvenience is often considerable. I should have expected better judgment in Colonel Campbell.”

From that moment, Emma could have taken her oath that Mr. Knightley had had no concern in giving the instrument. But whether he were entirely free from peculiar attachment—whether there were no actual preference—remained a little longer doubtful. Towards the end of Jane’s second song, her voice grew thick.

“That will do,” said he, when it was finished, thinking aloud—“you have sung quite enough for one evening—now be quiet.”

Another song, however, was soon begged for. “One more;—they would not fatigue Miss Fairfax on any account, and would only ask for one more.” And Frank Churchill was heard to say, “I think you could manage this without effort; the first part is so very trifling. The strength of the song falls on the second.”

Mr. Knightley grew angry.

“That fellow,” said he, indignantly, “thinks of nothing but shewing off his own voice. This must not be.” And touching Miss Bates, who at that moment passed near—“Miss Bates, are you mad, to let your niece sing herself hoarse in this manner? Go, and interfere. They have no mercy on her.”

Miss Bates, in her real anxiety for Jane, could hardly stay even to be grateful, before she stepped forward and put an end to all farther singing. Here ceased the concert part of the evening, for Miss Woodhouse and Miss Fairfax were the only young lady performers; but soon (within five minutes) the proposal of dancing—originating nobody exactly knew where—was so effectually promoted by Mr. and Mrs. Cole, that every thing was rapidly clearing away, to give proper space. Mrs. Weston, capital in her country-dances, was seated, and beginning an irresistible waltz; and Frank Churchill, coming up with most becoming gallantry to Emma, had secured her hand, and led her up to the top.

While waiting till the other young people could pair themselves off, Emma found time, in spite of the compliments she was receiving on her voice and her taste, to look about, and see what became of Mr. Knightley. This would be a trial. He was no dancer in general. If he

were to be very alert in engaging Jane Fairfax now, it might augur something. There was no immediate appearance. No; he was talking to Mrs. Cole—he was looking on unconcerned; Jane was asked by somebody else, and he was still talking to Mrs. Cole.

Emma had no longer an alarm for Henry; his interest was yet safe; and she led off the dance with genuine spirit and enjoyment. Not more than five couple could be mustered; but the rarity and the suddenness of it made it very delightful, and she found herself well matched in a partner. They were a couple worth looking at.

Two dances, unfortunately, were all that could be allowed. It was growing late, and Miss Bates became anxious to get home, on her mother's account. After some attempts, therefore, to be permitted to begin again, they were obliged to thank Mrs. Weston, look sorrowful, and have done.

“Perhaps it is as well,” said Frank Churchill, as he attended Emma to her carriage. “I must have asked Miss Fairfax, and her languid dancing would not have agreed with me, after yours.”

<https://www.gutenberg.org/cache/epub/158/pg158-images.html>

Student D:

Northanger Abbey (1817)

Mrs. Allen was so long in dressing that they did not enter the ballroom till late. The season was full, the room crowded, and the two ladies squeezed in as well as they could. As for Mr. Allen, he repaired directly to the card-room, and left them to enjoy a mob by themselves. With more care for the safety of her new gown than for the comfort of her protégée, Mrs. Allen made her way through the throng of men by the door, as swiftly as the necessary caution would allow; Catherine, however, kept close at her side, and linked her arm too firmly within her friend's to be torn asunder by any common effort of a struggling assembly. But to her utter amazement she found that to proceed along the room was by no means the way to disengage themselves from the crowd; it seemed rather to increase as they went on, whereas she had imagined that when once fairly within the door, they should easily find seats and be able to watch the dances with perfect convenience. But this was far from being the case, and though by unwearied diligence they gained even the top of the room, their situation was just the same; they saw nothing of the dancers but the high feathers of some of the ladies. Still they moved on—something better was yet in view; and by a continued exertion of strength and ingenuity they found themselves at last in the passage behind the highest bench. Here there was something less of crowd than below; and hence Miss Morland had a comprehensive view of all the company beneath her, and of all the dangers of her late passage through them. It was a splendid sight, and she began, for the first time that evening, to feel herself at a ball: she longed to dance, but she had not an acquaintance in the room. Mrs. Allen did all that she could do in such a case by saying very placidly, every now and then, "I wish you could dance, my dear—I wish you could get a partner." For some time her young friend felt obliged to her for these wishes; but they were repeated so often, and proved so totally ineffectual, that Catherine grew tired at last, and would thank her no more.

They were not long able, however, to enjoy the repose of the eminence they had so laboriously gained. Everybody was shortly in motion for tea, and they must squeeze out like the rest. Catherine began to feel something of disappointment—she was tired of being continually pressed against by people, the generality of whose faces possessed nothing to interest, and with all of whom she was so wholly unacquainted that she could not relieve the irksomeness of imprisonment by the exchange of a syllable with any of her fellow captives; and when at last arrived in the tea-room, she felt yet more the awkwardness of having no party to join, no acquaintance to claim, no gentleman to assist them.

Mrs. Allen congratulated herself, as soon as they were seated, on having preserved her gown from injury. "It would have been very shocking to have it torn," said she, "would not it? It is such a delicate muslin. For my part I have not seen anything I like so well in the whole room, I assure you."

"How uncomfortable it is," whispered Catherine, "not to have a single acquaintance here!"

"What shall we do? The gentlemen and ladies at this table look as if they wondered why we came here—we seem forcing ourselves into their party."

"Aye, so we do. That is very disagreeable. I wish we had a large acquaintance here."

"I wish we had *any*;—it would be somebody to go to."

"Very true, my dear; and if we knew anybody we would join them directly. The Skinners were here last year—I wish they were here now."

“Had not we better go away as it is? Here are no tea-things for us, you see.”

“No more there are, indeed. How very provoking! But I think we had better sit still, for one gets so tumbled in such a crowd! How is my head, my dear? Somebody gave me a push that has hurt it, I am afraid.”

“No, indeed, it looks very nice. But, dear Mrs. Allen, are you sure there is nobody you know in all this multitude of people? I think you *must* know somebody.”

“I don’t, upon my word—I wish I did. I wish I had a large acquaintance here with all my heart, and then I should get you a partner. I should be so glad to have you dance. There goes a strange-looking woman! What an odd gown she has got on! How old-fashioned it is! Look at the back.”

After some time they received an offer of tea from one of their neighbours; it was thankfully accepted, and this introduced a light conversation with the gentleman who offered it, which was the only time that anybody spoke to them during the evening, till they were discovered and joined by Mr. Allen when the dance was over.

<https://www.gutenberg.org/cache/epub/121/pg121-images.html>

Lesson Plan 16: Regency era and Clothing

Title: Regency Era and Clothing

Level CEFR: B2/ C1

Duration: 90 minutes

Learning outcomes:

- Students will practise reading skills by interpreting authentic texts related to historical and social contexts,
- Students will have an opportunity to expand their vocabulary related to fashion.
- They will deepen their understanding of the social and cultural context of Regency fashion and its representation in literature.
- Students will create a clear and well-organised presentation on Regency clothing, using appropriate vocabulary and analysis of its role in the novels.
- Students will facilitate discussion on fashion during the Regency Era.
- They will compare clothing in different periods from history.
- They will examine how clothing in Jane Austen's novels reflects societal expectations and gender roles.

Cross-curricular links: Literature, Visual Arts, Design, Civic Studies, History.

Resources required: pictures of attire from the Regency Era, vocabulary handout, presentation tools (e.g., PowerPoint, Google Slides), dictionaries or translation apps, projector.

Process & Assessment Activity:

Phase 1: Warm-up. (20 minutes)

The teacher begins the lesson by showing students different types of clothing from the Regency Era - <https://rauantiques.com/blogs/canvases-carats-and-curiosities/beyond-bridgerton-exploring-the-fashion-of-the-regency-era> ; <https://fashion-era.com/fashion-history/regency/regency-fashion>

Students discuss the attire describing it as well as comparing it to modern-day outfits. They also discuss the rationale behind fashion and the meaning/message of the sophisticated gowns.

They share their answers discussing what they can learn about people from the fashion they wear.

Phase 2: Vocabulary (20 minutes)

Students are given a worksheet with a list of words connected with Regency Era clothing. Students use dictionaries (or other resources) to translate/explain the words.

Some of the key words to include:

- Shift
- Stays
- Chemise
- Petticoat
- Bodice
- Gown
- Bonnet
- Spencer
- Pelisse
- Cravat
- Breeches
- Tailcoat
- Waistcoat
- Flannel waistcoat
- Cloak
- Reticule
- Bonnet

Phase 3: Text analysis (25 minutes) (for C1 level students)

Students get a passage from Jane Austen's novels describing clothing. Students read the excerpts and identify the clothing items mentioned. They should think how these items might reflect the character's personality, social status, or situation.

After reading, in small groups or pairs, students discuss their findings. They should note how Austen uses clothing descriptions to develop characters and set the scene; also notice any satirical references (if applicable).

The handout is added below. (but any description can be used)

Phase 4: Presentation (30 minutes)

Students are asked to design a presentation on Regency fashion. The teacher should emphasise that all groups have the same topic, but they can focus on different aspects (e.g., men's fashion, women's fashion, various social contexts – balls, weddings, casual, riding, etc.).

Students can create the presentations individually or in groups.

They could (but are not limited to) include definitions and translations of key vocabulary; references to fashion from Jane Austen's works; highlight how the clothing reflects people and social context; visual aids (e.g., images from the period, illustrations); explain

how Regency fashion is relevant today.

Phase 4: Presentation (20 minutes)

Students present their work to the class. They are encouraged to ask questions and engage with each other's presentations.

Phase 5: Reflection (10 minutes)

Students are invited to share what they have learned about Regency Era clothing.

Optional: Students can watch a video on adapting the Regency Era clothing for modern movies and TV series e.g. *Bridgerton*, *Pride and Prejudice* and discuss fashion adaptations and the rationale behind them.



Worksheet: Jane Austen: Descriptions of Clothing

Task: Read the passages carefully.

- Identify the clothing items mentioned and their significance to the characters or the social situation.
- Discuss with your group how these descriptions contribute to the description of characters.

1. Sense and Sensibility, Chapter 8

Marianne's thoughts on Colonel Brandon's "flannel waistcoat"

"At first sight, his person can hardly be called handsome, until the expression of his eyes, which are uncommonly good, and the general sweetness of his countenance, is perceived. At present, his age may be about seven or eight and thirty; but his figure is rather manly than elegant. My mother has little esteem for him because he wears a flannel waistcoat, but I cannot think it is a greater proof of want of sense than my mother's prejudices against them as a mark of unnecessary warmth, which is a sign of age and inferiority."

2. Pride and Prejudice, Chapter 18

Descriptions of Elizabeth Bennet's attire at balls

"Elizabeth, as she walked along, had the mortification of seeing Mr. Darcy approach her, and in a moment he was before her. He took her so much by surprise in his application for her hand, that, without knowing what she did, she accepted him. He walked away again immediately, and she was left to fret over her own want of presence of mind; Charlotte tried to console her by representing to her the advantages of holding Mr. Darcy's hand and the eclat it would give her to be thus distinguished by one of the principal men of the place, while Sir William Lucas himself was giving a welcome to Mr. Bingley, who had taken his seat at the other side of the room. Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr. Darcy had been standing near enough for her to hear a conversation between him and Mr. Bingley, who came from the ball where his sister had once worn a head-dress more brilliant than hers."

3. Emma, Chapter 8

Harriet Smith's transformation and the clothes she wears

"Harriet was quite a new creature with it all. With the exception of the dress she had worn the night before, everything had been purchased within the last few days: nothing but what was just arranged in her last letter to her mother; everything intended to be useful or economical, not one of those things which even Emma herself had decided to be wrong—yet, when it was finished, the complete effect of Harriet was beyond expression, when she was shown off to Emma the next morning. Her gown was as white as her hand could make it, and looked very neat. Her bonnet, though a little homely, had a great deal of comfort and satisfaction in it, and altogether she was most admirably dressed."

Lesson Plan 17: Games in the Regency Era

Title: Games in the Regency Era

Level CEFR: C1

Duration: 90 minutes

Learning outcomes:

- Students will demonstrate understanding of an authentic novel and recognize implicit meaning when researching the historical and cultural topic of games.
- Students will practise reading skills by interpreting authentic texts related to historical and social contexts.
- Students will have an opportunity to expand their vocabulary related to playing games.
- They will demonstrate their skills of conducting autonomous research on Regency-era games, synthesising information from various sources to create a detailed and informative presentation.
- They will deepen their understanding of the social and cultural context of playing games in the Regency Era and its representation in literature.
- Students will create a clear and well-organised presentation on games in the Regency Era, using appropriate vocabulary.
- Students will facilitate discussion on playing games during the Regency Era.
- Students will have a chance to research, analyse, and teach one card game or one parlour game from the Regency era, demonstrating understanding of historical context and game mechanics.
- Students will practise mediating cultural concepts by bridging the historical context of Regency-era games with modern-day understanding.

Cross-curricular links: Literature, Design, Civic Studies, History, Drama

Resources required: vocabulary handout; worksheet with an extract from Jane Austen's novel *Mansfield Park* (if applicable); tools (e.g., PowerPoint, Google Slides), dictionaries or translation apps, projector.

Process & Assessment Activity:

Phase 1: Warm-up. (5 minutes)

The teacher asks students to share their favourite games and briefly explain why they enjoy them.

Phase 2: Lead-in (15 minutes)

Students are introduced to the concept of games as a reflection of society and culture; they are asked to discuss how modern games might represent our current values and interests.

The teacher briefly introduces the Regency Era and explains that card games were common forms of entertainment among the upper classes. Students also learn that parlour games were social activities that often involved wit, wordplay, and physical dexterity. Games served as a means of social interaction, courtship, and displaying one's skills and intellect. Jane Austen's novels, particularly *Mansfield Park*, provide insights into the role of games in Regency society.

Students read the information and are asked to name the games mentioned and say if they recognise any of the games.

“Jane Austen was a favourite aunt to her nephews and nieces: telling them stories, playing expertly at such games as bilbo-catch (cup and ball), battledore and shuttlecock, ninepins and spillikins. She also helped them with less boisterous occupations, such as making paper ships, or cutting out paper and scraps of material to make collages or clothes for dolls. She might, like Emma, have made alphabet letters for an anagram game that could also be played by adults. In this period the first educational games were produced for children: 'dissected puzzles' (which became, a century later, jigsaws) featuring maps or the monarchs of England; and numerous board games, most based on the 'race to the finish' principle - the stops might represent, for example, the cities of the European Grand Tour, Human Life (with moral lessons), or 'Universal History and Chronology'.”

Phase 3: Reading and discussion (20 minutes)

Students are asked to read the extract from *Mansfield Park* where the game Speculation is played. (The Extract is added below)

In small groups or pairs, students discuss the passage, focusing on the following questions:

- What is the role of games in the social life of the characters?
- How might games like Speculation encourage social interactions and relationships in the novel?
- What can we learn about the characters based on how they engage with the game?

Phase 4: Guided research (30 minutes)

Students are asked to work in pairs or groups and do small-scale research. They should design a presentation on Regency Era games. They can choose a game from the ones discussed in the previous activities. Groups should use the internet to find information about the rules, history, and social significance of the game. Students are also encouraged to consider how these games reflect the values of the society.

Phase 5: Presentations (20 minutes)

Students present their work to the class, explaining the rules of the games they have researched and demonstrating, if possible.

After each presentation, the class discusses what skills and qualities were valued in these games.

They also share if they think the games could be played at social gatherings nowadays.

Phase 6: Extension activity (optional)

Students are invited to play a simplified version of one of the Regency-era games discussed (e.g., Speculation or Spillikins) to experience firsthand the social dynamics these games encouraged. To create a more authentic atmosphere they could listen to the Regency-era music or its adaptations https://www.youtube.com/watch?v=6Q_JCwUioBo&list=PLs0dh8WM6hE8wMY3EggOQSnI0ZU4Oia0i or https://www.youtube.com/watch?v=2EuQNvd6qSs&list=PLh2CwYobtXy3gMzuPdt7_tkBX3lgDX4D

Worksheet: Games. Mansfield Park

In the evening it was found, according to the predetermination of Mrs. Grant and her sister, that after making up the Whist table there would remain sufficient for a round game, and everybody being as perfectly complying and without a choice as on such occasions they always are, Speculation was decided on almost as soon as Whist; and Lady Bertram soon found herself in the critical situation of being applied to for her own choice between the games, and being required either to draw a card for Whist or not. She hesitated. Luckily Sir Thomas was at hand.

"What shall I do, Sir Thomas? —Whist and Speculation; which will amuse me most?"

Sir Thomas, after a moment's thought, recommended Speculation. He was a Whist player himself, and perhaps might feel that it would not much amuse him to have her for a partner.

"Very well," was her ladyship's contented answer—"then Speculation if you please, Mrs. Grant. I know nothing about it, but Fanny must teach me."

Here Fanny interposed however with anxious protestations of her own equal ignorance; she had never played the game nor seen it played in her life; and Lady Bertram felt a moment's indecision again—but upon every body's assuring her that nothing could be so easy, that it was the easiest game on the cards, and Henry Crawford's stepping forward with a most earnest request to be allowed to sit between her ladyship and Miss Price, and teach them both, it was so settled; and Sir Thomas, Mrs. Norris, and Dr. and Mrs. Grant, being seated at the table of prime intellectual state and dignity, the remaining six, under Miss Crawford's direction, were arranged round the other. It was a fine arrangement for Henry Crawford, who was close to Fanny, and with his hands full of business, having two persons' cards to manage as well as his own—for though it was impossible for Fanny not to feel herself mistress of the rules of the game in three minutes, he had yet to inspirit her play, sharpen her avarice, and harden her heart, which, especially in any competition with William, was a work of some difficulty; and as for Lady Bertram, he must continue in charge of all her fame and fortune through the whole evening; and if quick enough to keep her from looking at her cards when the deal began, must direct her in whatever was to be done with them to the end of it.

He was in high spirits, doing everything with happy ease, and preeminent in all the lively turns, quick resources, and playful impudence that could do honour to the game; and the round table was altogether a very comfortable contrast to the steady sobriety and orderly silence of the other.

Twice had Sir Thomas inquired into the enjoyment and success of his lady, but in vain; no pause was long enough for the time his measured manner needed; and very little of her state could be known till Mrs. Grant was able, at the end of the first rubber, to go to her and pay her compliments.

"I hope your ladyship is pleased with the game."

"Oh! dear, yes. —Very entertaining indeed. A very odd game. I do not know what it is all about. I am never to see my cards; and Mr. Crawford does all the rest."

Lesson Plan 18: Exploring the Impact of War on Children Through Poetry

Title: Exploring the Impact of War on Children Through Poetry

In the context of the ongoing war in Ukraine, this activity aims to draw attention to all the children who suffer in any wars. Brecht wrote the poem about the events that took place in 1939 in Poland

Level CEFR: C1

Duration: 2 hours

Learning outcomes:

- Students will practise understanding complex literary texts – poetry, by identifying key events and themes in Berthold Brecht's *Children's Crusade 1939*.
- Students will have an opportunity to expand their vocabulary related to war and conflict.
- They will facilitate discussion about the poem and its relevance to contemporary events.
- They will have a chance to deepen their understanding of the historical context of World War II, particularly the events in Poland in 1939, and draw parallels to the current conflict in Ukraine.
- Students will have an opportunity to foster a deeper sense of empathy and moral reflection by discussing the impact of war on children, both in historical and modern contexts.
- They will practise mediation between different cultural and historical contexts, connecting the poem's themes with current global events.
- Students will produce clear, well-structured, detailed multimedia interpretation of the poem – making bridges between two social and political contexts – WWII and the war in Ukraine.
- Students will create a collaborative video presentation of Brecht's poem *Children's Crusade 1939*, incorporating appropriate visuals, audio, and historical context

Cross-curricular links: Literature, Design, Civic Studies, History, Computer Studies.

Resources required: text of Bertolt Brecht's poem *Children's Crusade 1939*; dictionaries (physical or digital); computers or tablets for video editing and research; video editing software (e.g., Canva, iMovie, etc.); projector or smartboard for video presentation;

Process & Assessment Activity:

Phase 1: Introduction. (10 minutes)

The teacher activates his/her students' knowledge by initiating a discussion on World War II, focusing on the invasion of Poland in 1939. Students share what they know about WWII and are encouraged to compare these historical events with the Russian invasion of Ukraine.

Phase 2: Analysing the poem (20 minutes)

Students get copies of Bertolt Brecht's poem *Children's Crusade 1939*. They read the poem, using dictionaries to clarify unfamiliar vocabulary (if applicable). After reading, students discuss the poem outlining the key events and express their opinions on its relevance today.

Phase 3: Creating the video (40 minutes, but this will vary depending on the group)

The students compile a video which features the reading of the poem. The activities in this task include reading, recording, searching for visuals, editing. The students are asked to choose one activity they want to contribute to. Depending on the number of students in the class/the number of readers, the poem is divided into several parts.

It should be noted that for the team working with visuals, guidelines regarding copyright issues might be useful.

Phase 4: Presentation (30 minutes)

Students show the completed video; they discuss their experience of making the video. The teacher invites them to share how the process helped them to understand the poem and its message.

A sample video:

https://www.canva.com/design/DAGCe0II5Vo/ueFppMUt5U1JKaE3oPMAow/watch?utm_content=DAGCe0II5Vo&utm_campaign=designshare&utm_medium=link&utm_source=editor

Phase 5: Presentation and reflection (20 minutes)

Students present the completed video. They are encouraged to discuss the experience of creating the video, focusing on how the process helped them understand the poem and its message.

Phase 6: Extension activity - self-guided research(optional)

Students are invited to research and create a brief presentation on other works of literature or art that address the impact of war on children, comparing these to Brecht's poem.

Suggested works to research:

Literature:

- ❖ *The Diary of Anne Frank* by Anne Frank - A personal account of a Jewish girl hiding during the Nazi occupation in World War II.

- ❖ *The Boy in the Striped Pajamas* by John Boyne - A novel about the Holocaust seen through the eyes of an innocent child.
- ❖ *Number the Stars* by Lois Lowry - A historical novel about a young girl living in Nazi-occupied Denmark.
- ❖ *Sadako and the Thousand Paper Cranes* by Eleanor Coerr - A story about a Japanese girl affected by the aftermath of the Hiroshima bombing.
- ❖ *War Horse* by Michael Morpurgo - The story of World War I through the eyes of a horse and the young boy who loves him.
- ❖ *The Kite Runner* by Khaled Hosseini - Though not entirely focused on children, it touches on the impact of war and conflict on the lives of young people in Afghanistan.

Art:

- ❖ *Guernica* by Pablo Picasso - A powerful mural that depicts the horrors of war, particularly the bombing of the town of Guernica during the Spanish Civil War, with a focus on the suffering of civilians, including children.
- ❖ *The Tragedy* by Marc Chagall - An expressionist painting that reflects the sorrow and despair of war, often interpreted as affecting the innocent, including children.
- ❖ *Children of War* by Georges Rouault - A series of paintings depicting the suffering of children affected by war.
- ❖ *War Requiem* by Benjamin Britten (Music) - A musical composition that includes the poetry of Wilfred Owen, a soldier who wrote about the horrors of war, and it resonates deeply with the experiences of children affected by conflict.
- ❖ *The Lost Childhood* by Chaim Gross - A sculpture that depicts a child holding onto a teddy bear, symbolising the lost innocence of children during the Holocaust.

Worksheet : *Children's Crusade 1939*

Children's Crusade 1939

By Berthold Brecht (translated by Hans Keller)

In Poland, in nineteen thirty-nine,
there was the bloodiest fight:
turning ev'ry town and village
into a wilderness of night.

Young sisters had lost their brothers;
young wives their men at war;
in the blaze and the heaps of rubble
children found their parents no more.

Nothing has come out of Poland,
letter or printed report;
but in the East runs a story
of the most curious sort.

Snow fell as they told one another,
there in an Eastern town,
about a children's crusade:
deep in Poland, wand'ring round.

Lost children were scuttling, hungry;
in little formations were seen.
There they gathered with others,
standing where villages once had been.

They wanted to fly from the fighting,
let the nightmare cease;
and one fine day they'd come
upon a land where there was peace.

They had their little leader,
keeping them on the go,
he had a terrible worry:
the way he just did not know.
A little Jew was found marching in step:
he had a velvety collar,
he was used to the whitest bread,
and yet he showed much valour.

Once two brothers joined the pack,
tried strategic campaigning.

When they stormed a peasant's empty
shack,
they left it because it was raining.

A thin, grey boy kept himself apart,
he avoided provocation.
He was marked by a fearful guilt:
he came from the Nazi legation.

And there was among them a drummer-
boy,
he found drum and drumsticks in a village
shop
that had been raided,
the troop allowed no drumming:
noise would have betrayed it.
And there was a dog,
they'd caught him to eat him;
kept him on as an eater:
that was the only way to treat him.

They had their symphony,
by a waterfall in the snow,
our drummer-boy could use
his drumsticks,

since nobody could hear him. No!
And then there was some loving.
She was twelve, he was fifteen;
there in a ruined cottage,
she sat and combed his hair.

But love it is not for ever
not in the biting cold:
for how' can the saplings blossom
with so much snow to hold?

Then there was a war,
war against some other children on the
run;
and the war just simply ended:
sense it had none.

And then there was a trial,
on either side burned a candle.
What an embarrassing affair!
The judge condemned! What a scandal!

Then there was a funeral,
Velvet Collar it was whom they buried,
the body by Polish and German bearers
to burial was carried.

Protestants and Catholics, and Nazis were
there,
to consign him to his mother earth.
At the end they heard a little socialist
talk with confidence of mankind's rebirth.

So there was faith, there was hope too,
but no meat or bread.
Had people who cuffed them for stealing
offered them shelter instead!

But none should rebuke the needy man
who would not part with a slice:
For fifty odd children you need flour,
flour not sacrifice.

They wandered steadily southward.
South is there, where the sun
stands high at midday
for ev'ry-one.

Once, to be sure, they found a soldier
wounded, in pine-woods he lay.
They tended him seven days,
so that he could tell them the way.

He spoke up clearly: "To Bilgoray!"
His fever made him rave.
An eighth day he did not live to see:
for him too they dug a grave.

True, there was a signpost also:
deep in the snow they found.
In fact it had ceased to show the way:
someone had turned it round.

And when they hunted for Bilgoray,
nowhere could they find it.
They stood there, around their leader
He looked at the snow-laden air,
and made a sign with his little hand,
and told them: "It must be there".
Where once the south-east of Poland was,
in raging blizzard keen,
there were our five-and-fifty
last to be seen.

Whenever I close my eyes I see them
wander
there from this old
farmhouse destroyed by the war
to another ruined house yonder.

High above them, in the clouded sky
I see others swarming, surging, many!
There they wander, braving icy blizzards,
homes and aims they haven't any.

Searching for a land where peace reigns,
no more fire, no more thunder,
nothing like the world they're leaving
mighty crowds too great to number.

In Poland that same January,
they caught a dog half strangled:
a cord was hung round his scraggy neck
and from it a notice dangled.

Saying this: please come and help us!
Where we are we cannot say.
We're the five-and-fifty
the dog knows the way.

The writing was in a childish hand.
Peasants had read it over.
Since then more than a year has gone by.
The dog starved: he didn't recover.

Lesson Plan 19: *The Legend of Belkis*

Title: The Legend of Belkis

Level CEFR: C1

Duration: 90 minutes

Learning outcomes:

- Students will practise the skill of understanding and analysing a text with historical and cultural context.
- Students will have an opportunity to expand their vocabulary related to marriage.
- Students will improve oral communication skills through role-play and discussions, focusing on fluency and coherence.
- Students will participate in discussions thus encouraging empathy by considering the perspectives of characters in the legend and comparing them to contemporary societal issues.
- Students will research and compare historical and cultural traditions regarding marriage and parental influence with those in modern society.
- Students will be able to express themselves fluently and spontaneously, almost effortlessly. They will demonstrate that they have a good command of a broad lexical repertoire allowing gaps to be readily paraphrased.

Cross-curricular links: Literature, Civic Studies, History, Culture Studies, Drama.

Resources required: the text of *The Legend of Belkis*; character name cards (including a narrator, Belkis, the King, the two architects); whiteboard and markers; dictionaries (if necessary); projector.

One version of the text is added below, but other interpretations of the famous Turkish legend can be found on the internet

Process & Assessment Activity:

Phase 1: Introduction (15 minutes)

The teacher poses questions to encourage general discussion about legends and their role in culture.

- What is a legend?
- Why are legends important in understanding history and culture?

Students are shown an image of the Aspendos theatre on the screen. They make predictions on what they think this ancient structure has to do with love and marriage.

Students are introduced to *The Legend of Belkis*. The teacher provides some historical

background on Aspendos and its significance during the Roman era and explains that *The Legend of Belkis* is a story that connects this theatre to a tale of love, competition, and arranged marriage

Phase 2: Reading (5 minutes)

Students read *The Legend of Belkis*, using dictionaries to clarify any unfamiliar terms. Students discuss the key elements of the story: arranged marriage, competition for a bride, and the King's decision-making process.

It is suggested to highlight the cultural norms reflected in the story and how they differ from modern practices, especially if students' culture does not encourage arranged marriages.

Phase 3: Guided practise – role preparation (20 minutes)

Students pick a card with a character name. In groups of four or five, students prepare their roles. Groups should prepare a short dramatic reading of the legend. Students are encouraged to imagine and express the characters' emotions and motivations.

If needed, the teacher should give guidance to the students on understanding the emotions and motivations of their characters.

Phase 4: Performances (15 minutes)

Students perform the legend. They are encouraged to expressively read and act to bring the characters to life. While watching, the rest of the class should take notes on the characters' actions, motivations, and the moral of the story.

Phase 5: Discussion and reflection (20 minutes)

After the performances, students have a discussion reflecting on the following questions:

- What does the legend reveal about the values and beliefs of the society in which it was created?
- How do the characters' actions reflect their values and priorities?

They share their opinions whether/to what extent parents today still influence their children's choice of a spouse.

Homework (optional)

Students are asked to write a diary entry from the perspective of either Belkis or one of the architects, exploring their thoughts and feelings about the situation in the legend.

Phase 6: Extension activity (optional)

Students are invited to research and create a brief presentation on marriage customs from different cultures around the world, focusing on the role of family in partner selection and wedding traditions.

Worksheet: The Legend of Belkis

The Legend of Belkis

There was a girl named Belkis who lived in the city of Aspendos and was also the King's daughter during the time of Romans. Two talented architects were in love with this girl. The King decided to hold a competition to see to whom his daughter should have married. He invited the architects and informed them "Whoever does something more beneficial to my city will have the right to get married to my daughter".

The two architects rolled up their sleeves and got down to work. One of them built an aqueduct to meet the water needs for the city. The other one built the glorious Aspendos theatre.

The King who was torn between these two beautiful works wanted to test the two men to see who loved his daughter more and said to them.

"Both works are great, and I cannot decide which one is better than the other one, so I will cut my daughter into two and share her out equally for you. One of the architects was not content with this. He said that he loved her so much that he left Belkis so she could get married to the other architect. Hearing this and being sure about his love, the King decided to marry his daughter to him. In another version of the story, the King cuts the girl into two.

<https://www.antalyabusinesshotel.com/antalya-business-hotel/en/the-legends-of-antalya>



Lesson Plan 20: Exploring the Stories of Hodja Nasreddin

Title: Exploring the Stories of Hodja Nasreddin
Level CEFR: C1
Duration: 90 minutes
Learning outcomes: <ul style="list-style-type: none">● Students will have a chance to analyse and interpret the moral aspects in Hodja Nasreddin stories,● They will facilitate a discussion by comparing moral lessons to contemporary situations.● Students will practise the skill of understanding and analysing a text with historical and cultural context.● Students will have an opportunity to expand their vocabulary related to moral dilemmas.● Students will improve oral communication skills through discussions, focusing on fluency and coherence.● Students will research and compare the historical and cultural background of Nasreddin stories.● They will practise mediation by analysing how various cultures might interpret the same story.● Students will be able to express themselves fluently and spontaneously, almost effortlessly. They will demonstrate that they have a good command of a broad lexical repertoire allowing gaps to be readily paraphrased.
Cross-curricular links: Literature, Civic Studies, History, Culture Studies.
Resources required: the texts of stories about Hodja Nasreddin; whiteboard and markers; dictionaries (if necessary); projector; online tools to edit their writing e.g. Grammarly, Ludwig https://ludwig.guru/ , Hemingway Editor (www.hemingwayapp.com), Writefull (writefull.com), Lextutor (www.lex tutor.ca), Cambridge Dictionary (dictionary.cambridge.org), Text Inspector (textinspector.com), Quillbot (quillbot.com)
Process & Assessment Activity: <p>Phase 1: Introduction (20 minutes)</p> <p>The teacher shows an image of Hodja Nasreddin and asks students to share any prior knowledge about this character (if applicable).</p> <p>Students are encouraged to share their opinions on how ancient wisdom can apply to modern lives. Then they are introduced to the role of folk tales as means of cultural</p>

transmission and moral teaching.

The teacher presents a brief biography of Hodja Nasreddin, emphasising his role in Middle Eastern and Central Asian folklore. Students are told he is a wise and humorous character from Turkish folklore known for his clever and sometimes humorous solutions to everyday problems.

The teacher can show a short video or read a brief story to give students a sense of his character. (e.g. <https://www.youtube.com/watch?v=oy2D-9crSE>) . They are asked to discuss what the moral of the story is.

Phase 2: Story exploration (30 minutes)

Students work into small groups, each group is assigned a different Hodja Nasreddin story, including "The Socks." (The text is added below, but other stories can be found on the internet e.g., <https://sites.pitt.edu/~dash/hodja.html#nasreddin> .

Each group reads or watches their assigned story. They should discuss the following questions:

- What is the main moral or lesson of the story?
- How does the story reflect the cultural context in which it was created? (What clues help to understand this?)
- Can the moral or lesson be applied to modern life? How? In what situations?
- Are there any cultural differences in how the story's message might be perceived?

Phase 3: Presentations (15 minutes)

Each group shares their insights with the class, cross-group discussion is encouraged.

Phase 4: Creating stories (30 minutes)

Students work individually or in pairs to create their own short story in the style of Hodja Nasreddin

The teacher explains that stories should address a contemporary issue; they should integrate cultural elements from their own backgrounds, and include a clear moral lesson. It should also be stressed that they should use language appropriate for C1 level (students may use online tools to check and improve their language). This is done to prevent simplified versions of stories and challenge the students.

By using these online resources, students have a chance to better their writing skills and ensure their Hodja Nasreddin-inspired stories meet the expected C1 level of language proficiency.

Phase 5: Performing stories

The class organises a "Story Circle"/ "Gallery Walk" where students share their stories/they can stage a performance. They briefly discuss how these new stories reflect both ancient wisdom and modern challenges.

Phase 6: Extension activity (optional)

Students who finish early can create a visual representation (comic strip, digital storyboard) of their Hodja Nasreddin-inspired tale, emphasising cultural elements through imagery.



Homework (optional)

Students are asked to research a character from their own cultural background or another culture of interest. Write a brief comparison between this character and Hodja Nasreddin, focusing on similarities and differences in how moral lessons are conveyed.

Some suggestions - *Puss in Boots*, *Scaramouche*, *The Good Soldier Švejk*, *the Wise Fool*, *Don Quixote*, *Till Eulenspiegel*, Jean de La Fontaine's Fables, The Beatrix Potter Characters like Peter Rabbit, etc.



Worksheet: The Socks

The socks

One day, Nasreddin Hodja met another guy sitting on a bench. The old guy looked really poor, he didn't even have any socks on. Yet, for some reason, poor guy didn't seem to be sad about it, instead he seemed pretty happy. Hodja out of curiosity asked the poor looking guy "Where are your socks, old guy?"

"I can't afford any socks," said the poor man.

Hodja with even more curiosity asked "Are you sad about it?" to which the poor guy replied with "No, Hodja, because I have learned to be grateful for what I have". Hodja sat on the bench with the old man and asked him "But how did you come by such wisdom?" The poor guy replied by saying "So you see. You seem like a wealthy young man, right? I was once young and wealthy as well and I always wanted more and more. I wouldn't share my wealth with anyone in need. So my greediness and selfishness later on made me lose all of my fortune in gambling. At first I couldn't believe it because I had just become a homeless person. Then day by day I learned to be more grateful for what I have and appreciate it more. So what I wanted to say was that I learned to be happy and grateful for what I have in a really tough way."

Hodja after hearing the poor guy's story said, "So you finally learned how to be grateful for what you have? Took you a while, but good for you, father."



Lesson Plan 21: Exploring legends *The Tears of Eleni*

Title: Exploring legends <i>The Tears of Eleni</i>
Level CEFR: C1
Duration: 90 minutes
Learning outcomes: <ul style="list-style-type: none">● Students will have a chance to analyse and interpret the values of the Turkish legend <i>The Tears of Eleni</i>.● They will facilitate a discussion by comparing moral lessons to contemporary situations.● Students will practise the skill of understanding and analysing a text with historical and cultural context.● They will have a chance to broaden their understanding of cultural heritage by exploring and comparing cultural legends from different regions and historical periods.● Students will improve oral communication skills through discussions, focusing on fluency and coherence.● Students will be able to express themselves fluently and spontaneously, almost effortlessly. They will demonstrate that they have a good command of a broad lexical repertoire allowing gaps to be readily paraphrased.
Cross-curricular links: Literature, Civic Studies, History, Culture Studies, Design.
Resources required: the texts of the legend; whiteboard and markers; dictionaries (if necessary); projector; photo of Alanya Castle (if not on location), paper, pens, laptops or tablets for research
Process & Assessment Activity: <p>Phase 1: Introduction</p> <p>If on location in Alanya, the teacher briefly introduces Alanya Castle, explains its role in Turkish history and culture. However, in a regular classroom students are shown a photo of Alanya Castle and they discuss its features, location, and history.</p> <p>Students learn the key vocabulary: <i>trees of needle, laurel, pomegranate, dungeon, princess</i>. They discuss the meanings and how the words might relate to a castle setting.</p> <p>Phase 2: Writing a story</p> <p>In groups, students write a story or legend about the castle using the given vocabulary.</p>

The stories should include elements of mystery, history, or romance.

Phase 3: Sharing stories

Groups share their legends or stories with the class. After each presentation, students discuss each interpretation, sharing what they found interesting, surprising. They should also make note of the use of the vocabulary words and how they were integrated into each story.

Phase 3: Presentations

Each group shares their insights with the class. Cross-group discussion is encouraged.

Phase 4: Guided research

The teacher introduces the real legend associated with Alanya Castle, *The Tears of Eleni*. The legend can be either read by the teacher or the teacher can have students read it in groups.

Students discuss the themes of the legend – love, sacrifice. The teachers can pose the questions:

- What does the story suggest about love and sacrifice?
- How does the father's decision reflect values of that time period?
- How would the story be different if it were written nowadays?

Students are encouraged to choose a famous legend about love and sacrifice and nature; explore it and compare the legend to other stories or legends from other countries or historical periods. They discuss similarities and differences in these legends. (Some suggestions *Tristan and Isolde*, story of Orpheus and Eurydice, the tale of Deirdre, etc.)

Students also reflect on how the elements of the legend, such as the symbolism of trees and natural elements are reflected in these legends.

Phase 6: Extension activity (optional)

Students research the historical and geographical context of Alanya Castle, creating a multimedia presentation that explores how the physical environment and historical events may have influenced the development of local legends. They can research the historical or geographical context of any setting of the legend.

Worksheet: Tears of Eleni

Tears of Eleni

The tears of Eleni, a legend that does not fall off the tongue of the local people living in Alanya, are still wandering from tongue to tongue to convey to us that true love never gives up. Perhaps the most popular of the legends of Alanya Castle, which has survived to the present day, is Eleni and the Poor Shepherd.

Argiles, who served as the Byzantine ruler of the castle at that time, decided to marry his beautiful daughter Eleni to get rid of the pirate Vasili, who continued to plunder his country. Eleni, who is strongly opposed to marrying Vasili, has lost her heart to a poor shepherd. Argiles, who cannot accept that his daughter is in love with a shepherd, has Eleni locked in the dungeons of Alanya Castle to teach her a lesson.

Eleni, who stayed in her cell with a single window towards Damlataş beach which is also known as the Kleopatra beach, could watch all the beauties of Alanya from here. Her father thought that her daughter would give up this love and agree to marry Vasili in the face of the magnificent beauty of Alanya.

However, Eleni did not give up on the poor shepherd she loved and watered the barren hill stretching from Alanya Castle to Damlataş with her tears day and night. On the barren hill watered with her tears, the trees of needle, laurel and pomegranate started to grow.

From that day on, every time it rained, the people living in Alanya felt Eleni's sobs and tasted her sorrow in the smell of laurel that surrounded Alanya...

Lesson Plan 22: Collaborative stories

Title: Collaborative stories

Level CEFR: C1

Duration: 3 lessons

Learning outcomes:

- Students will collaborate to write a coherent and engaging adventure story using personal experiences and photos as inspiration.
- They will have a chance to improve the use of advanced vocabulary and idiomatic expressions.
- Students will practise critical thinking skills by reflecting on language improvement and the creative process.
- Students will demonstrate that they can use the language flexibly and effectively for social purposes, including emotional, allusive and joking usage.
- Students will be engaged with language through creative, self-guided tasks while developing critical thinking and collaborative skills.

Cross-curricular links: Literature, History, Culture Studies, Creative writing

Resources required: Laptops or tablets, access to online tools for vocabulary checking, photos from students' sightseeing experiences, shared digital document (e.g., Google Docs)

Process & Assessment Activity:

Phase 1: Introduction (10 minutes)

The teacher introduces the task; explains that students will work in groups to create an adventure story based on photos they have taken during sightseeing. Students are told that the task is student-centred as they will have to decide on their tools, how to improve their language, and the organisation of their work.

Phase 2: Setting the task (10 minutes)

Students work in groups of 6, with each group further divided into 3 pairs. Each pair selects 3 photos they have taken during their sightseeing. If a pair does not have photos, they can choose from the photos of others in their group, but have to make sure no photo is used more than once.

Phase 3: Writing stories (40 minutes)

Each pair uploads their selected photos to a shared digital document. Each pair writes a



part of the adventure story, describing one of the three days. They should ensure their part of the story is connected with the photos they selected and they should cooperate to coordinate with their group to decide the order of the days.

Teachers should encourage students to write creatively, using descriptive language that corresponds to the C1 level.

Phase 4: Vocabulary check (10 minutes)

When students have written the initial drafts, each pair uses an online vocabulary checking tool to analyse the complexity of their language. They should note down the feedback on their vocabulary use, identifying areas for improvement.

Phase 5: Self-guided peer editing (45 minutes)

Each pair is given a couple of new C1-level vocabulary words or idioms and they integrate them into their own story. The pairs then exchange their works with another pair in their group. They must now add a different set of C1 vocabulary or idioms into the other pair's story.

This process is repeated one more time, ensuring each pair has contributed to every part of the story. Pairs check how the text has evolved, making final edits to ensure coherence in the tone and style of the story.

Phase 6: Sharing the stories (15 minutes)

When students have completed the revisions, the final stories can be displayed in the classroom, either printed or digitally shared, for everyone to read. If they are displayed digitally, students can comment on each other's stories, providing feedback on the use of language and the creativity of the narrative.

Phase 7: Reflection (20 minutes):

In groups, students discuss the creation process of their story, commenting on:

- The initial language level and how it changed.
- The process of adding new vocabulary and idioms.
- How they managed collaboration and peer editing.
- What they learned about the creative writing process at an advanced level.

Groups should consider whether the story's language level met their expectations and what strategies they used to improve it as well as point out the areas of further improvement. They are also encouraged to share what digital tools they found most helpful and how they might use these tools in future writing.

Lesson Plan 23: Visual and Literary Interpretation of Poems

Title: Visual and Literary Interpretation of Poems

Level CEFR: C1

Duration: 2/3 lessons

Learning outcomes:

- Students will demonstrate how they can understand and convey complex ideas by interpreting visual stimuli - (photos) and interpreting them by associating it with music and poetry.
- They will have an opportunity to express their ideas fluently and spontaneously, almost effortlessly, and differentiate finer shades of meaning in more complex situations
- Students will practise creative thinking and interpretative skills by associating images with songs and poems.
- They will have an opportunity to practise their translation skills by translating poetry and refining it through peer review and digital tools.
- Students will have an opportunity to mediate their ideas using digital platforms like Padlet.

Cross-curricular links: Literature, Art, Creative writing

Resources required: laptops or tablets with internet access; access to Padlet or a similar digital platform; headphones (if students choose to listen to music during the activity); access to online translation tools (e.g., DeepL, Google Translate).

Process & Assessment Activity:

Phase 1: Introduction (5 minutes)

The teacher introduces the activity; explains that students will have to work creatively with their interpretations through photos, music, and poetry.

Phase 2: Lead- in. Photo and song selection (10 minutes)

Each student chooses a photo (from their own collection or from a provided set) and chooses a song that they believe best illustrates the mood, theme, or story of the photo.

Students upload their chosen photo to a shared Padlet board, along with the name and artist of the song.

In small groups, students explain their choices to their peers, discussing how the song connects to the image.

Phase 3: Photo and poem selection (15 minutes)

Now, students choose a different photo and find a poem in their native language that could be illustrated by that photo. The poem should resonate with the image's themes, emotions, or scenes. They upload the photo and the poem to Padlet.

Phase 4: Translation (25 minutes)

Students translate the poem (or a part of it) into English, focusing on conveying the meaning, tone, and imagery. After completing the translation, students may use an online translation tool to compare their version with the tool's suggestions. They analyse differences and refine their translation accordingly.

Students are encouraged to exchange translations within their groups, providing feedback on fluency, accuracy, and means of expression. They can suggest improvements or highlight parts that stand out.

Phase 5: Class discussion and reflection (20 minutes)

Students are encouraged to share their translated poems and discuss the challenges they faced during the translation process. They also explain any changes made after using the translation tool.

Then students reflect on the creative and linguistic aspects of the lesson. They discuss how the activity helped them understand the relationship between visual, musical, and literary elements, and how the translation process deepened their appreciation of language nuances used in poetry.

Phase 6: Extension activity (optional)

Students are asked to create a short video or digital story using their photo, chosen song, and translated poem, integrating elements of multimedia learning and presentation.

Lesson Plan 24: The Nobel Prize

Title: Nobel Prize

Level CEFR: C1

Duration: 90 minutes

Learning outcomes:

- Students will understand and will be able to explain the significance of the Nobel Prize.
- They will have an opportunity to practise listening skills by understanding detailed information about the Nobel Prize from a video, including implicit meanings.
- Students will discuss and evaluate information, sharing ideas and personal interpretations about the Nobel Prize with classmates.
- Students will interpret and evaluate the accuracy of statements related to the Nobel Prize, drawing on their own knowledge and research.
- They will have a chance to formulate and refine questions, take notes, and summarise findings from research.

Cross-curricular links: Literature, History, Culture Studies, STEM

Resources required: whiteboard and markers; projector or smartboard; worksheets; video clip about the Nobel Prize

Process & Assessment Activity:

Phase 1: Introduction (10 minutes)

Students are shown a picture of the Nobel Prize, they discuss if they know what it is and what they know about it.

The teacher invites them to consider who gets the prize and how (but should not explain yet); what different prizes are awarded.

To encourage and guide the discussion, the teacher can ask questions like

- Who do you think receives this prize?
- How do you think the winners are chosen?
- What different categories of Nobel Prizes do you think exist?

Phase 2: Nobel Prize Challenge (20 minutes)

Students work in pairs to complete the Nobel Prize Challenge (a sample is added below). They imagine that they are given 100 points and they have to decide whether the statements about the Nobel Prize are true or false and place their bets depending on how sure they are.

Then the class compares their answers.

Phase 3: Video (30 minutes)

Students are asked to brainstorm and write down 6 questions they would like to ask to find out about the Nobel Prize. When they have written the questions, they watch a video e.g. https://www.youtube.com/watch?v=rXhpK_lhonA focusing on finding answers to their questions.

They discuss the answers and compile a list of questions that were not answered in the video.

Phase 4: Self-guided research (20 minutes)

Students choose a question (or two) they would like to find out more about and search the answers on the internet. They make notes and should be ready to discuss their findings.

Phase 5: Class discussion and reflection (10 minutes)

The teacher invites students to share what they have found. They also discuss what they learned, and what they found most surprising.

Worksheet: Nobel Prize Challenge

Decide if the following statements are true (T) or false (F), then bet a minimum of 10 points up to a maximum of 50 on your choice. You have 100 points to bet.

	T/F	Points bet	Points lost	Points won
1. The Nobel Prizes are five separate prizes that, according to Alfred Nobel's will of 1895, are awarded to "those who, during the preceding year, have conferred the greatest benefit to mankind."				
2. Alfred Nobel created the Nobel Prize because he felt remorse for inventing dynamite.				
3. Since the start, in 1901, there have been some years when the Nobel Prizes have not been awarded.				
4. Some Nobel Prize laureates have declined the prize				
5. Marie Curie is the only woman who has been honoured with a Nobel Prize twice.				
6. No person from Turkey has received the Nobel Prize				
7. The youngest Nobel Prize winner was 16 when she received the prize.				
8. No one has been awarded the Nobel Prize in Literature more than once.				
Total points lost and won				
Final total (subtract total points lost from total points won)				

Key:

1	2	3	4	5	6	7	8
T	F	T	T	T	F	F	T

Lesson Plan 25: The Nobel Prize in Literature

Title: The Nobel Prize in Literature

Level CEFR: C1

Duration: 2 or 3 lessons

Learning outcomes:

- Students will understand and will be able to explain the importance of the Nobel Prize in Literature, be familiar with notable laureates, and discuss the impact of literature on society.
- Students will gain a deeper understanding of the Nobel Prize, particularly in Literature, by engaging in discussions, activities, video analysis, and research.
- They will have a chance to practise writing fluency by expressing their ideas on the topic of literature.
- They will demonstrate their skill of discussing complex ideas and cultural topics by engaging in pair discussions to explore their knowledge of prestigious literary awards, including the Nobel Prize in Literature, and sharing their ideas on deserving authors.
- Students will have an opportunity to interpret and critically evaluate complex literary texts by reading and analysing excerpts from works by Nobel laureates - identifying themes, literary techniques, and the reasons for the authors' recognition.

Cross-curricular links: Literature, History, Culture Studies,

Resources required: whiteboard and markers; projector or smartboard; handouts with selected Nobel laureates and excerpts from their works; internet access for research; video clips about the Nobel Prize in Literature

Process & Assessment Activity:

Phase 1: Introduction – free writing (25 minutes)

Students are given the topic 'Literature' and are explained that they will be writing down their ideas. They have to write down their ideas as they come to them without regard for spelling, grammar, punctuation or capitalisation or any other rules. They should write without taking long pauses. This activity will help to activate their previous knowledge and get their ideas about literature.

The teacher sets the time limit – 5 or 10 minutes.

After students have written, they get into groups of three or more and compare their ideas. They should look for commonalities and differences.

Title: The Nobel Prize in Literature

Phase 2: Discussion (15 minutes)

Students are asked to discuss in pairs

- What are some prestigious awards for literature?
- What do they know about the Nobel Prize in Literature?
- What authors would be worthy of getting the prize?

After they have discussed their ideas, they can watch the video to learn more details about the Nobel Prize in literature e.g. <https://www.youtube.com/watch?v=OHhOoHYG4zs> focusing on the selection process, criteria, difficulties, benefits of being in the committee.

Phase 3: Reading and analysis (30 minutes)

To engage students into analysing texts with literary merit, they are given excerpts from works by various Nobel laureates (e.g., Orhan Pamuk, Gabriel García Márquez, Toni Morrison, Kazuo Ishiguro, Jon Fosse, Olga Tokaczuk, etc.).

Students read the excerpts individually and then form small groups to discuss:

- What themes are present in the text?
- What literary techniques are used?
- Why do you think this author was awarded the Nobel Prize?

Each group shares their analysis with the class and the teacher encourages them to discuss the diversity of literature recognized by the Nobel Prize.

Phase 4: Research activity (20 minutes)

The teacher assigns each student (or pair) a Nobel laureate to research. Students should focus on

- the author's background,
- major works,
- why they were awarded the Nobel Prize.

They quickly gather information online and present their findings in 1-2 minutes to the class.

Phase 5: Reflection (10 minutes)

Students are invited to consider the significance of the Nobel Prize in Literature and its role in promoting literary excellence. They are encouraged to find and read a poem or story written by an author who has been awarded the prize.

Lesson Plan 26: Bob Dylan

Title: Bob Dylan
Level CEFR: C1
Duration: 90 minutes
Learning outcomes: <ul style="list-style-type: none">● Students will be able to analyse Bob Dylan's impact on literature and music, critically interpret his lyrics, and evaluate the significance of his Nobel Prize in Literature.● Students will demonstrate their skills of critical analysis and interpretation of song lyrics as a form of literature.● They will have an opportunity to practise their listening skills through exposure to authentic audio material.● They express and justify opinions in both spoken and written forms.
Cross-curricular links: Literature, History, Culture Studies, Music
Resources required: a picture/pictures of Bob Dylan; audios of Bob Dylan's songs; worksheets; song lyrics
<p>Phase 1: Introduction (5 minutes)</p> <p>Students are shown a picture of Bob Dylan and the teacher tells them that he is an American singer-songwriter who was awarded the Nobel Prize in Literature causing some controversy. The teacher then plays a short clip of Bob Dylan's "Blowin' in the Wind" without an introduction e.g. https://www.youtube.com/watch?v=MMFj8uDubsE / Students should write down their initial impressions, emotions, and any notable lyrics. They share their ideas.</p> <p>Phase 3: Think - Pair - Share (20 minutes)</p> <p>Students think and write down three facts they know/have heard about Bob Dylan and his music. They then work in pairs or groups to share what they know. They can later watch a teaser trailer of the film about Bob Dylan and consider whether they would like to watch the film. https://www.youtube.com/watch?v=5H971Sw8yMU</p> <p>Phase 4: Examining 'Blowin' in the Wind' (20 minutes)</p> <p>Students are encouraged to analyse the lyrics of "Blowin' in the Wind" together, identifying literary devices and themes. The worksheet with the lyrics is added below. The teacher might point out that it has been described as an anthem of the civil rights movement. Students express their opinion on how Dylan's work bridges the gap between popular</p>

Title: Bob Dylan

music and literature and if song lyrics cannot or can be considered "serious" literature.

Phase 4: Self - guided practice (30 minutes)

Students work individually or in small groups. Each group is assigned or chooses a different Bob Dylan song (e.g., "The Times They Are A-Changin'," "Like a Rolling Stone," "Mr. Tambourine Man").

They should

1. Listen to the song
2. Read the lyrics
3. Identify literary devices and themes
4. Discuss the historical context and potential meanings

A sample worksheet is added below.

Each group then presents their findings to the class.

Phase 5: Reflection

Students share one new thing they learned about Bob Dylan and also explain one reason why they think Dylan's work was worthy (or not) of the Nobel Prize.

Worksheet: Blowin' in the Wind

Blowin' in the Wind

How many roads must a man walk down
Before you call him a man?
Yes, 'n' how many seas must a white dove sail
Before she sleeps in the sand?
Yes, 'n' how many times must the cannonballs fly
Before they're forever banned?
The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind

How many years can a mountain exist
Before it's washed to the sea?
Yes, 'n' how many years can some people exist
Before they're allowed to be free?
Yes, 'n' how many times can a man turn his head
Pretending he just doesn't see?
The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind

How many times must a man look up
Before he can see the sky?
Yes, 'n' how many ears must one man have
Before he can hear people cry?
Yes, 'n' how many deaths will it take till he knows
That too many people have died?
The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind.

<https://www.bobdylan.com/songs/blowin-wind/>

Worksheet: Bob Dylan's songs

Task: **Read the lyrics of the song and analyse**

Song:

Title and its meaning:	
Historical context:	
Topic of the song: Does it have a storyline?	
Mood of the song	
Literary devices	
Write 3 phrase/lines and explain why they are special and what they might mean	

Lesson Plan 27: Are Songs Literature?

Title: Are Songs Literature?

Level CEFR: C1

Duration: 2/3 lessons

Learning outcomes:

- Students will have an opportunity to critically analyse Bob Dylan's Nobel Prize acceptance letter to evaluate the literary value of song lyrics, particularly beyond a mere form of entertainment.
- Students will demonstrate their speaking skills participating in a structured debate on whether song lyrics can be considered literature.
- Students will practise advanced reading skills.
- Students will practise their critical reading and analytical skills by examining Bob Dylan's Nobel Prize acceptance letter and song lyrics.
- They will have a chance to practise listening and interpretative skills by analysing the literary elements of a song.
- They will demonstrate their oral communication and debate skills by discussing and defending positions on the literary value of song lyrics.
- Students will have an opportunity to deepen their understanding of the cultural and historical context of Bob Dylan's work, particularly its relevance to literature and social movements.

Cross-curricular links: Literature, Music, Culture Studies

Resources required: copies of Bob Dylan's Nobel Prize acceptance letter (or excerpts); audio/lyrics of a selected Bob Dylan song (e.g., "The Times They Are A-Changin'"); whiteboard/markers; internet-enabled devices.

Process & Assessment Activity:

Phase 1: Introduction (15 minutes)

The teacher starts a brief discussion on what they consider literature (e.g. novels, poetry, short stories, essays) and why. The teacher writes down their ideas so that everybody can see them and refer back later.

The students are introduced to the lesson topic: "Are song lyrics literature?"

They should be reminded/told that Bob Dylan, a famous American singer-songwriter, was awarded the Nobel Prize in Literature, which sparked debate.

Phase 2: Reading and analysing the text (30 minutes)

The teacher hands out copies of Bob Dylan's Nobel Prize acceptance letter and explains the context of the letter and its significance. Students read the letter highlighting/

underlining the key points and any unfamiliar concept and vocabulary. The letter can be found here: <https://www.nobelprize.org/prizes/literature/2016/dylan/speech/>

Students read the letter focusing on the questions:

- What arguments does Dylan make about the relationship between his songwriting and literature?
- How does he define or describe the role of a songwriter?
- What literary devices (e.g., metaphor, analogy) are used in the letter?
- What tone does Dylan adopt in the letter? How does this tone contribute to his overall message?
- What cultural or historical events or figures are referenced in his letter? What significance do they hold?
- According to Dylan, what makes a work "literature"?
- How does Dylan compare his work as a songwriter to traditional forms of literature (e.g., novels, poetry)?
- What does Dylan's letter suggest about the relationship between popular culture and "high" culture?
- Do you find the letter convincing? Why?

They discuss these questions in pairs or small groups, and then as a whole class.

Phase 3: Song analysis (15 minutes)

Students listen to the selected Bob Dylan song (e.g., "The Times They Are A-Changin"). They should listen carefully and follow along with the lyrics (provided in handouts).

In small groups, students analyse the song lyrics answering the questions:

- What themes are present in the lyrics?
- What literary devices are used in the song (e.g., metaphor, symbolism)?
- How do the lyrics relate to the historical context of the song?

Groups briefly present their analysis to the class.

Phase 4: Structured debate (25 minutes)

The teacher divides the class into two groups: one supporting the idea that song lyrics are literature, and the other opposing it. Each group should prepare their arguments, based on Dylan's letter, their analysis of the song, and their own views.

Each group presents their arguments, followed by a rebuttal and concluding statements.

Phase 5: Written reflection (10 minutes)

Students are asked to write a short paragraph reflecting on the debate and their own views on whether song lyrics can be considered literature. They are encouraged to refer to the specific points from Dylan's letter and the song analysed.

Phase 6: Extension activity (optional)

Students are asked to write an essay. "To what extent can song lyrics be considered literature?"

Lesson Plan 28: William Wordsworth and His 'Daffodils'

Title: Exploring William Wordsworth's 'Daffodils' and Its Translation

Level CEFR: C1

Duration: 90 minutes

Learning outcomes:

- Students will learn about the life and work of William Wordsworth; they will be able to explain the cultural and historical context of William Wordsworth's "Daffodils," They will improve their skills of analysing and interpreting complex poetic texts - the poem 'I Wandered Lonely as a Cloud'.
- They will recognise and explain implicit meanings by interpreting figurative language, symbolism, and other literary devices used in the poem.
- Students will demonstrate their translation skills by translating "Daffodils" into their native language and comparing it with a professional translation.
- Students will have a chance to demonstrate their understanding of poetic language, imagery, and how meaning can shift in translation.
- They will have a chance to mediate the meaning of the poem by comparing their own translations with a professional one, discussing differences in word choice, tone, and interpretation, thus facilitating a deeper understanding of how meaning can shift across languages.

Cross-curricular links: Literature, Culture Studies

Resources required: A short video about William Wordsworth (e.g., a 5-minute biography or overview of his work); audio recording of "Daffodils" by William Wordsworth; text of the poem "Daffodils"; a professional translation of "Daffodils" in the students' native language; whiteboard/markers; printed worksheets for translation and comparison; dictionaries.

The lesson gives the Latvian translation as an example.

Process & Assessment Activity:

Phase 1: Introduction (15 minutes)

To introduce students to the great English poet William Wordsworth and the context of creating one of the most famous poems in English literature 'I Wandered Lonely as a Cloud' known as 'Daffodils', students watch a short video e.g. <https://www.youtube.com/watch?v=d5-KMRUxyug> and finish the sentences as well as answer the questions:

- The Lake District is
- William Wordsworth Grasmere.

- Where had he travelled?
- What was his favourite place?
- Who was Dorothy?
- Why was this period called 'plain living and high thinking'?
- What happened in 1802?
- Why was the walking trip special?

The teacher can show them the whole video, or they can listen to the poem later.

Phase 2: Listening and reading the poem (20 minutes)

Students listen to an audio recording of William Wordsworth's "I Wandered Lonely as a Cloud." Students should listen carefully and follow along with the text provided. They are encouraged to note down any striking imagery, emotions, or themes that stand out to them.

Suggested audio <https://www.youtube.com/watch?v=aldxol58J2I>

Then they discuss their impressions of the poem sharing their ideas:

- What images stood out to you in the poem?
- How does Wordsworth describe his encounter with the daffodils?
- What emotions does the poem evoke?
- What specific images does Wordsworth use to describe the daffodils? How do these images contribute to the overall mood and tone of the poem?
- What might the daffodils symbolise beyond just flowers?
- How does the speaker's mood change throughout the poem?
- How does Wordsworth portray the relationship between nature and the human experience in the poem?

Phase 3: Collaborative translation (30 minutes)

Students work in pairs to translate "I Wandered Lonely as a Cloud" (The poem is provided below) into their native language, focusing on capturing the meaning, tone, and imagery of the original poem. The teacher can ask one pair to translate a part of the poem.

Students then share their translation and discuss the challenges they faced when translating and point out any words and phrases which were difficult to translate directly. They also explain what specific choices they made.

They can improve their translation of the poem.

Phase 4: Comparing translations (20 minutes)

Students are given the professional translation of the poem. They should compare their own translations with the professional one, noting differences in word choice, tone, and imagery. The Latvian version can be seen here:

https://drive.google.com/file/d/17D8S9pCWsXZjZ473_fwrnSUUvRQnMwv_/view?usp=sharing

Points to consider:

- How does the professional translation differ from their own?
- Are there any phrases or lines that are particularly different? Why might the professional translator have made those choices?
- Which version do they feel is more faithful to the original poem, and why?

Phase 5: Reflection (10 minutes)

Students are then encouraged to share any insights they have gained through the comparison.

Phase 6: Homework (optional)

Students are encouraged to find and read another poem by William Wordsworth or any other British poet.

Worksheet: I Wandered Lonely as a Cloud

I Wandered Lonely as a Cloud

By William Wordsworth

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

<https://www.poetryfoundation.org/poems/45521/i-wandered-lonely-as-a-cloud>

Lesson Plan 29: Poetry assignment

Title: Poetry assignment

Level CEFR: C1

Duration: 90 minutes

Learning outcomes:

- The students will demonstrate their competence to independently analyse and interpret poetry in English.
- They will have an opportunity to practise their digital literacy and creativity by designing informative and visually appealing posters.
- The students will have a chance to practise critical thinking and personal reflection through the exploration of literary themes, devices, and emotional responses.
- Students will interpret and analyse implicit meanings in the poems, such as underlying messages, etc.
- They will practise oral communication skills by presenting and discussing poetry in a group setting.
- Students will help their classmates understand the emotional and thematic meaning of their chosen poem.

Cross-curricular links: Literature, Culture Studies, Art, History, Graphic Design

Resources required: Internet enabled devices; software for creating posters (Canva, etc.)

Process & Assessment Activity:

Phase 1: Introduction (15 minutes)

Students are asked to share their attitude and experience concerning poetry. They could discuss their favourite poems, authors, maybe they write/have written poetry themselves.

They are also invited to share their ideas about one of the quotes:

- 'Poetry is the clear expression of mixed feelings' (W.H. Auden)
- 'All bad poetry springs from genuine feeling' (Oscar Wilde)
- 'Poetry is when an emotion has found its thought and the thought has found words.' (Robert Frost)

Phase 2: Poetry Assignment (60 minutes, but this will depend on the students)

Students are told that they will have an independent research and reflection task. They should read poems and complete the task. The task requirements are added below.

The teacher can guide and help, if necessary.

Some sample poem posters can be found here:

<https://drive.google.com/file/d/1iC1dZR7kNcVzAomYYSt88wDyZVYIGMih/view?usp=sharing>
https://drive.google.com/file/d/18zAb5txP_t1Kv4SrmwCI-3mlaUPZrWxT/view?usp=sharing
<https://drive.google.com/file/d/1VPwy3WGFcG320a8KNntRqNRDPqDiUJfT/view?usp=sharing>
<https://drive.google.com/file/d/10uO-zRpqH3ayzjxgdcVyRFR6YuEdiYTU/view?usp=sharing>
<https://drive.google.com/file/d/1MAAtOXOwWiz8NXh-tcWuBKR6fFKWRHt9j/view?usp=sharing>
https://drive.google.com/file/d/1_w_3ME7qkX0DILfjdHZyEZ5chjSFXx1K/view?usp=sharing
<https://drive.google.com/file/d/1CFTJHi7LlqJVJX-l4yvBi-bcPgJBoJMK/view?usp=sharing>

Phase 3: Presentation (30 minutes)

Students present their poem poster and afterwards have a gallery walk to enjoy the poems.

They might choose the poem they like the best or discuss different messages the poems convey.

Phase 5: Reflection (10 minutes)

Students are then encouraged to share any insights they have gained by analysing the poems and making posters.

Worksheet: Poetry Assignment

Assignment on poetry

The aim: you will complete a small-scale research on a poem using online sources. You will design an informative poster analysing the poem to present it to your groupmates.

Assignment:

Please, read some poems and choose the one you can relate to.

The poem should be written in the English language (not translated) and should have a literary merit (According to the Macmillan dictionary, "Literary merit" relates to poems *"that are considered to have value as ART."*)

The suggested websites to find the poem:

<https://www.appelley.org/poetry>

<https://discoverpoetry.com/poems/100-most-famous-poems/>

Read the poem and design a simple poster where you should include the following:

- 1) The title and the author - when was it written - add the poem itself if possible;
- 2) Physical analysis of the poem: (# of words, # of lines, # of stanzas, are there rhymes)
- 3) Brief summary and the message of the poem; what does the title mean?
- 4) How does the poem make you feel (what is the mood (feelings and emotions) of the poem) and why (add the lines from the poem)?
- 5) What literary devices are used in the poem - *do not rewrite analysis from the internet - add the ones you can recognize yourself - metaphors and similes, personifications, etc.)*
- 6) Personal reflections: Why did you select this poem? What is your favourite line? Why?
- 7) Why should everyone read this poem?
- 8) Add a picture to illustrate the poem.

Lesson Plan 30: Literature and Censorship

Title: Literature and Censorship

Level CEFR: C1

Duration: 90 minutes

Learning outcomes:

- Students will critically analyse and discuss literary works and their authors esp. Roald Dahl within a cultural and historical context.
- They will practise listening, reading, and speaking skills through video analysis, reading the article, and structured debate.
- They will have an opportunity to demonstrate their critical thinking and argumentative skills by engaging in discussions about the relevance and adaptation of literary works in modern contexts.
- They will mediate information from the video and article, summarising and paraphrasing key points for their peers during discussions and the debate.
- Students will explore the social and historical context of Roald Dahl's life and works, understanding how his personal experiences influenced his writing and how societal attitudes towards literature have changed over time.
- Students will develop and defend their own opinions on the adaptation of literary works, using evidence from the video, article, and class discussions to support their arguments

Cross-curricular links: Literature, Culture Studies, History

Resources required: A video about Roald Dahl. (e.g., a 5-minute biography or overview of his work); pictures from the films based on Roald Dahl's works *Charlie and the Chocolate Factory*, *Wonka*, *Matilda*, etc.; projector; access or a copy of the article

<https://www.bbc.com/culture/article/20230530-roald-dahl-the-fierce-debate-over-rewriting-childrens-classics>

Process & Assessment Activity:

Phase 1: Introduction (15 minutes)

Students are shown pictures from various films based on Roald Dahl's works and are invited to decide what these films have in common. They discuss whether they have seen any of the films or have read any of the books.

The teacher asks if they know anything about the author of the books - Roald Dahl. Students share their ideas.

Phase 2: Watching the video. (40 minutes)

Students watch the video - biography of Roald Dahl: *Roald Dahl: The Incredible Life of an Incredible Author* <https://www.youtube.com/watch?v=qaBn5QEPVC0&t=7s> and make notes under the following headings commenting on the author's life.

- Why was his life **tragic**?
- Why was his life **inspiring**?
- Why was his life **controversial**?

They discuss their answers sharing what they have learned about Roald Dahl's life and his works.

Phase 3: Reading the article (30 minutes)

The teacher explains that in the last few years the attitude towards many authors' works has changed and asks students to comment on the potential reasons behind it.

Students then read the article, making notes/marking the reasons behind the changes and different attitudes to them.

They discuss their ideas after reading the article.

Phase 4: Structured debate (20 minutes)

Students get into two groups: one supporting the idea of adapting literary works to modern-day realities, and the other opposing it. Each group should prepare their arguments, based on the biography, the views and facts from the article.

Each group presents their arguments, followed by a rebuttal and concluding statements.

Phase 5: Reflection (10 minutes)

Students are then asked to share any insights they have gained through the debate.

Phase 6: Homework (optional)

Students are encouraged to find and read a story by Roald Dahl.