

Utopia and Dystopia – Exploring Alternative Worlds

1. Vorüberlegungen zum Einsatz der Textausgabe im Unterricht 6
2. Klausuren 8
3. Konzeption des Unterrichtsmodells 16
4. Components 19
5. Anhang 84
 - a) Die Apokalypse in der Malerei 84
 - b) Musterantworten zu den *while-reading questions* in der Textausgabe 85



Component 1: The beginnings 19

- 1.1 Beat swords into plowshares: *Book of Isaiah* (ca. 700 B.C.) 19
- 1.2 Fruits piled one above another and virgin-pure Companions: *The Qur'an* (early 7th century A.D.) 19
 - Copy 1: Group A: Isaiah (worksheet) 22
 - Copy 2: Group B: The Qur'an (worksheet) 23
- 1.3 The greatest happiness of the whole: Plato, *The Republic* (360 B.C.) 24
- 1.4 Sacred marriages: Plato, *The Republic* (360 B.C.) 25



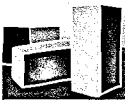
Component 2: The classics: Utopia – life as it should be 26

- 2.1 Till death do us part: Thomas More, *Utopia* (1516) 26
 - Copy 3: Marriage and divorce from the Middle Ages to the time of the Reformation (text) 27
 - Copy 4: Debating 28
- 2.2 The coupling of males and females: Tommaso Campanella, *The City of the Sun* (1602) 30
- 2.3 Perfected education: Jonathan Swift, *Gulliver's Travels* (1726) 32



Component 3: The modern classics: Dystopia – nightmare worlds 34

- 3.1 The sunset of mankind: H. G. Wells, *The Time Machine* (1895) 34
- Copy 5: Reading comprehension (worksheet) 36
 - Copy 6: Interpretation questionnaire (worksheet) 37
- 3.2 The secret of happiness and virtue: Aldous Huxley, *Brave New World* (1932) 38
- Copy 7: Phrases and expressions (worksheet) 40
- 3.3 Freedom is slavery: George Orwell, *1984* (1948) 43
- Copy 8: The Principles of Newspeak (text/worksheet) 47



Component 4: The present 52

- 4.1 After the catastrophe: Margaret Atwood, *The Handmaid's Tale* (1985) 52
- Copy 9: The fundamentalist “New Right Movement” (texts) 55
- 4.2 It is the world that has been pulled over your eyes to blind you from the truth: Larry and Andy Wachowski, *The Matrix* (1996) 59
- Copy 10: True/False statements (worksheet) 61
- 4.3 Bonfire: Margaret Atwood, *Oryx and Crake* (2003) 66
- 4.4 Paradise project: Margaret Atwood, *Oryx and Crake* (2003) 68
- 4.5 The dimples of DelGlacey: M.T. Anderson, *Feed* (2004) 69
- Copy 11: Designer babies (text) 72
- 4.6 I love my wife: Robert Sheckley, *The Perfect Woman* (1953) 74
- Copy 12: Robert Sheckley, *The Perfect Woman* (worksheet) 75



Component 5: Utopia or dystopia in poetry and song 79

- 5.1 It starts with an earthquake: REM, *It's the End of the World (As We Know It)* (1987) 79
- 5.2 Thou art past the tyrant's stroke: William Shakespeare, *Fear No More the Heat o' the Sun* (ca. 1609) 82