

Auf einen Blick

Vorbemerkungen

Zu Beginn der Unterrichtsreihe haben die Schülerinnen und Schüler die Kurzgeschichte „Roy“ noch nicht gelesen.

1. Stunde

Thema: Introduction to the short story

M 1 **First impressions – Sophie and her family /** in die Thematik des Andersseins einführen; erste Informationen zu den Hauptfiguren auswerten; den literarischen Begriff *exposition* auf die Kurzgeschichte anwenden und über den weiteren Verlauf der Handlung Vermutungen anstellen

Hausaufgabe: die Kurzgeschichte „Roy“ zu Ende lesen

Benötigt:

- Kurzgeschichte „Roy“ von Emma Binder
- Beamer/Dokumentenkamera

2. Stunde

Thema: What is typically girly or boyish? Questioning gender roles

M 2 **Exploring identity – Girlies and tomboys /** an die Ich-Erzählerin Sophie annähern; ein Musikvideo auswerten; Parallelen zur *short story* ziehen

Hausaufgabe: Fragen für den „Hot Seat“ mit Roy vorbereiten (M 3, *task 1*)

Benötigt:

- Beamer, Laptop, Internetzugang

3. Stunde

Thema: A characterisation of Roy

M 3 **Roy revealed – Understanding Roy's character /** sich mittels der Hot Seat-Methode mit der literarischen Figur näher befassen; eine Charakterisierung schreiben

Hausaufgabe: die Charakterisierung Roys zu Ende schreiben

Benötigt:

- Beamer/Dokumentenkamera



4. Stunde



Thema:	Typical elements of a short story
M 4	Characteristics of a short story – Structure and narrative perspective / die Merkmale einer <i>short story</i> erkennen und diese auf die Kurzgeschichte anwenden; die Erzählperspektive von „Roy“ untersuchen
Hausaufgabe:	ein Objekt auswählen, das Sophies Entwicklung symbolisiert und ein Bild davon auf einer digitalen Pinnwand posten oder mitbringen
Benötigt:	• Beamer/Dokumentenkamera • große Papierbögen für die Placemat-Aktivität

5. Stunde



Thema:	Features of a coming-of-age story and symbolism
M 5	“Roy” – A coming-of-age story? / einem Video Informationen zu den Merkmalen einer <i>coming-of-age</i> -Geschichte entnehmen und auf „Roy“ anwenden; die Symbolik in der Geschichte analysieren
Benötigt:	• Laptop/Beamer, Dokumentenkamera • akustisches Signalinstrument für die <i>milling around activity</i>

Lernerfolgskontrolle

LEK	Class test – An extract from “Orphans”
Benötigt:	• ein- und zweisprachige Klausurwörterbücher

Minimalplan

Sie haben nur wenig Zeit zur Verfügung? Dann können die Aufgaben **M 2, tasks 2 d)** und **task 4** sowie **M 3, task 1 c)** entfallen.



Materialien zum Download

Alle Inhalte finden Sie auch zum Download.

First impressions – Sophie and her family

M 1



© RAABE, erstellt mit ChatGPT, KI-Technologie

Tasks

1. Think – pair – share: Share your ideas about the picture. Discuss what the metaphor “black sheep” implies.
2. Think – pair – share:
 - What makes someone stand out or be seen as “different”?
 - How do people usually react to someone who does not fit in?
 - Have you ever felt judged or misunderstood because of how you looked, spoke or acted? Explain how that felt.
3. Read the first paragraph of the story “Roy”. List the information given about the narrator, Sophie, and her family.
4. The short story explores what it is like to be seen as different – and how people react to that. Read the first part of the story (up to p. 5, l. 9). Describe what kind of person Uncle Roy is. Work with a partner and deal with the following aspects:
Roy’s place of residence – his outward appearance – rumours about him – Roy’s behaviour on arrival at the house – his relationship to Sophie’s family.
5. The first part of the short story (p. 3–p. 5, l. 9) is called the *exposition*. Read the info box and explain how the features from the box apply to the text you have just read. Share your ideas in class.
6. Think – pair – share: Make assumptions about how the story will develop.

Info box: The exposition of a short story and its function

In a short story, the **exposition** refers to the part of the narrative where the author provides essential background information to help the reader understand the story. This typically includes:

1. **Setting:** Where and when the story takes place
2. **Characters:** Introduction of the main characters and sometimes their relationships
3. **Context:** Any relevant background or events that happened before the story begins
4. **Mood or tone:** The emotional atmosphere established early on





© melitas/iStock/Getty Images Plus

2. Reflection

Explain why coming-of-age stories are universal.

Name other stories/novels/films (apart from “Nemo”) that fit the coming-of-age pattern and briefly describe how.

3. Milling around

Walk around in the classroom with your notes. At a signal of your teacher, share the information you have written with a partner. Then apply the information on the sheet to the short story “Roy” and discuss it in class.

4. Show and tell

You posted a picture on a digital platform or selected a picture which shows an object or detail from the short story that best symbolises Sophie’s transformation. Justify your choice.

5. Think – pair – share

Analyse the extent to which the following elements from the story are symbolic:

Roy himself / toughness / the car drive / Roy’s overalls / Sophie’s clothes / the feather in Sophie’s hair / risky objects / the family home / the final spark / train imagery

Class test – An extract from “Orphans”

LEK



Brad Felter: Orphans

- When Gus took on an apprentice, a kid eager as a chipmunk, he didn't expect it to last. The shop teacher at the high school had sent the occasional wayward teenager his way over the years, kids who seemed to hang on the precipice of this life or that life. Gus always did what he could, welcoming them out to the
- 5 farm, walking them through the workshop, his approach to dovetail layout, how to keep the grain downhill while milling lumber. But it was months before he let them touch any tool except the palm sander. He always started them on sanding, and sanding always broke them. They probably thought it was some hazing ritual, but it wasn't that at all. It was a kindness. Sanding exposed
- 10 temperaments: either you had the right sensibilities for this work or you didn't. Better to find out straightaway.
- You could just see the impatience in these kids, visible as a tumor. No, the apprenticeships never lasted. A brief spike of companionship before Gus returned to the long quiet. But the kid sanded without complaint. Seemed to
- 15 relish the tedium of it, methodically moving up grits, had a knack for hitting the tightest corners without going cross-grain.
- “But how do you know when you're done sanding, sir?” he'd asked his second week. Everything else had a clear end point, but sanding was different. You chose when to be done. – “Sand until this feels like a Siberian labor camp,” Gus said.
- 20 “That's your halfway point.”
- The shop teacher had warned Macon about the old man. Well, not so much warned as primed. The old man wasn't dangerous, nothing like that, but he was eccentric. A recluse. No one in town knew what to make of him, and mostly they didn't make anything. But rumors spread like viruses. Sloppy in their cruelty.
- 25 The hermetic old man on his farm on the edge of town. Rumors left to circulate eventually become true.
- One story claimed that he'd been a Catholic priest but then was excommunicated, and another that he'd been a Green Beret in Vietnam. Terrible PTSD, unpredictable and dangerous outbursts. One boy said that the old man
- 30 sat in his barnyard at twilight, shooting bats with a twelve-gauge just to watch them tumble out of the sky. Rotting bats strewn across the barnyard. All of these assumed, as rumors do, that the old man had secrets. But it only took about twenty minutes with him to see how wrong they all were. No outbursts or violent impulses. No bat carcasses. A kind, soft-spoken nature. And patience
- 35 – the old man was like the god of patience, like he had some extra organ. Never rushed, never raised his voice. Never made mistakes, but also never seemed to mind when Macon made them. Plenty of extra lumber, he'd say, and plenty of time to set things right.
- No, the rumors got the old man all wrong. Macon still didn't know exactly who
- 40 the old man was, but he knew who he wasn't. He'd been most struck by how *ordinary* the old man was. Wasn't even eccentric. He was just quiet and sad. [...]
- The kid was an orphan in a town that didn't have orphans. Had no room for them, as no town has room for them. Their only charge is to remain unseen.

Hinweise und Erwartungshorizonte

Hinweise (M 1)

Ziel ist es, das Interesse für die Kurzgeschichte „Roy“ zu wecken und einen thematischen Zugang zu schaffen.

Methodische Hinweise

Der **Bildimpuls** und *task 2* schaffen einen **emotionalen und persönlichen Bezug**. *Task 3* und *4* befassen sich mit ersten inhaltlichen Informationen, dem literarischen Begriff **exposition**, schaffen Sprechansätze und aktivieren Vorwissen. *Task 5* fördert **Empathie und Perspektivübernahme**. Durch das Überlegen, wie es weitergehen könnte, reflektieren die Schülerinnen und Schüler die **Motive, Absichten und Gefühle** der Figuren.

Hausaufgabe

Die Lernenden lesen die *short story* „Roy“ zu Ende.

Erwartungshorizont (M 1)

Task 1

The picture shows a black sheep standing slightly apart from a flock of white sheep, the distance from the group is emphasising its status as an outsider. The metaphor “black sheep” refers to a person who is considered an odd one out, a disgrace or embarrassment within a group – usually a family, community or organisation. A “black sheep” is someone who does not fit in with the rest, often because of their behaviour, beliefs or choices that go against the group’s norms or expectations. **Explanation:** The phrase comes from the fact that black wool was once less desirable than white wool – it could not be dyed, so black sheep were considered less valuable to farmers. Over time, this literal idea became a metaphor for a person viewed as undesirable or different within a group.

Task 2

Appearance: dressing or looking different from the group’s norm (e.g., tattoos, unique fashion, physical traits). **Beliefs and values:** holding opinions, morals or religious views that differ from the majority. **Behaviour and personality:** acting in unconventional ways (e.g., being very quiet, outspoken, artistic or rebellious). **Background:** coming from a different culture or social group. **Interests and talents:** pursuing unusual hobbies, careers or creative paths. **Identity:** differences in gender identity, sexuality or disability can also make someone feel or appear “different”.

Reactions depend largely on the environment and mindset of the group. The most common reactions will be negative, as people expect others to conform:

Exclusion or bullying: The person may be ignored, mocked or socially isolated.

Suspicion or judgment: Others might see them as strange or threatening to the norm.

Pressure to conform: The group may try to make them change or “fit in.” However, in more open-minded groups reactions might also be neutral to positive.

Curiosity: Others might be interested in learning about their differences.

Respect: Unique perspectives can be valued and admired.

Inspiration: The person’s individuality may encourage others to be authentic, too.