



universität
wien

DIPLOMARBEIT

Titel der Diplomarbeit

„Teaching American Dystopian Fiction
in the EFL Classroom“

verfasst von

Mag.phil. Mag.phil. Stefanie Dirnberger

angestrebter akademischer Grad

Magistra der Philosophie (Mag.phil.)

Wien, 2015

Studienkennzahl lt. Studienblatt:

A 190 344 333

Studienrichtung lt. Studienblatt:

Lehramtsstudium UF Englisch UF Deutsch

Betreut von:

Univ.-Prof. Dr. Birgit Däwes

**To Irmtraud and Felix Dirnberger
for your constant help in making my dreams come true
and all the liberties you permitted me.**

**To Daniel
for your love and never-ending belief in me.**

Table of Contents

Introduction	1
1 Utopian and dystopian fiction	3
1.1 Utopia.....	3
1.2 Dystopia.....	4
2 Teaching literature in the EFL classroom	11
2.1 The importance of literature in the EFL classroom.....	11
2.2 The objectives of teaching literature in the EFL classroom.....	12
2.3 The development of literary skills.....	13
2.3.1 Reading	13
2.3.2 Understanding	15
2.3.3 Creating	16
2.4 Important considerations for literature teaching.....	17
2.4.1 Choosing a suitable literary work.....	17
2.4.2 Enjoying literature	18
2.4.3 Approaches to classroom reading	20
2.5 Teaching literature in the EFL classroom and the Austrian curriculum	21
3 Dystopian features and themes in Veronica Roth's <i>Divergent</i>	23
3.1 Factions	24
3.2 Fears	26
3.3 Conformity and individuality	28
3.4 Surveillance.....	29
3.5 Power, power relations and control.....	30
3.6 Rules, limitations and constraints	32
3.7 Choice, free will and freedom.....	33
3.8 Identity and transformation	35
3.9 Resistance and rebellion	38
4 Dystopian elements and themes in Lauren Oliver's <i>Delirium</i>	41
4.1 The media	43
4.2 Surveillance.....	44
4.3 Power, power relations and control.....	46
4.4 Rules, limitation and constraints	48
4.5 Choice, free will and freedom.....	49
4.6 Identity and transformation	51

4.7 Resistance and rebellion	53
5 <i>Divergent</i> in the EFL classroom – lesson planning	58
5.1 Preliminary considerations.....	58
5.2 Detailed work plan	58
5.2.1 First lesson	59
5.2.2 Second lesson	60
5.2.3 Third lesson	62
5.2.4 Fourth lesson	64
5.2.5 Fifth lesson	66
5.2.6 Sixth lesson	68
5.2.7 Seventh lesson	70
5.2.8 Eighth lesson	73
5.2.9 Ninth lesson	74
5.2.10 Tenth lesson	76
6 <i>Delirium</i> in the EFL classroom – lesson planning.....	78
6.1 Preliminary considerations.....	78
6.2 Detailed work plan	78
6.2.1 First lesson	79
6.2.2 Second lesson	81
6.2.3 Third lesson	83
6.2.4 Fourth lesson	85
6.2.5 Fifth lesson	87
6.2.6 Sixth lesson	89
6.2.7 Seventh lesson	92
6.2.8 Eighth lesson	94
6.2.9 Ninth lesson	96
6.2.10 Tenth lesson	98
Conclusion	101
Works Cited and Consulted.....	103
Appendix	106
A <i>Divergent</i> worksheet – first lesson: Utopian and dystopian fiction	106
B <i>Divergent</i> worksheet – second lesson: Prediction activities	108
C <i>Divergent</i> worksheet – third lesson: Factions	109
D <i>Divergent</i> worksheet – fourth lesson: Character analysis	110
E <i>Divergent</i> worksheet – fifth lesson: Fears	111

F	<i>Divergent</i> worksheet – sixth lesson: <i>Divergent</i> - a dystopian novel	113
G	<i>Divergent</i> worksheet – seventh lesson: Power and power relations	114
H	<i>Divergent</i> worksheet – eighth lesson: Identity	115
I	<i>Divergent</i> worksheet – ninth lesson: Choice and free will	116
J	<i>Divergent</i> worksheet – tenth lesson: Creating a new cover design	117
K	<i>Delirium</i> worksheet – first lesson: Predicting exercises	118
L	<i>Delirium</i> worksheet – second lesson: Relevant themes & elements.....	120
M	<i>Delirium</i> worksheet – third lesson: The media	122
N	<i>Delirium</i> worksheet – fourth lesson: Character analysis.....	123
O	<i>Delirium</i> worksheet – fifth lesson: Surveillance	126
P	<i>Delirium</i> worksheet – sixth lesson: Power, rules and constraints	129
Q	<i>Delirium</i> worksheet – seventh lesson: <i>Delirium</i> - a dystopian novel	131
R	<i>Delirium</i> worksheet – eighth lesson: Choice, free will and freedom	133
S	<i>Delirium</i> worksheet – ninth lesson: Identity and resistance	137
T	<i>Delirium</i> worksheet – tenth lesson: Producing a film trailer	139
U	German Abstract.....	140
V	Curriculum Vitae	142

Introduction

Making speculations about how the future of humankind could look like as well as imagining that future to be set in an imaginary post-apocalyptic world is not something new. In the past few years, however, the number of dystopian works that contain bleak images of a possible future has risen enormously (James 153), with a particular boom in the young adult literary section (Basu, Broad and Hintz 1).

While young adult dystopian works deal with “such issues as environmental pollution, nuclear war, and rapid advances in technology” (James 153-154), the latest trend in young adult dystopias are teenage girls who rebel against totalitarian regimes, saving themselves and becoming leadership figures (Childs 187). The most popular of these young adult dystopian novels with a young female protagonist in its center is probably Suzanne Collins’s *The Hunger Games* trilogy, which became an immense success, outstripping “all of its competitors and ensuring that its genre would be the latest publishing phenomenon” (Basu, Broad and Hintz 1). Other rather popular examples of this type of young adult dystopian literature are Veronica Roth’s *Divergent* series and Lauren Oliver’s *Delirium* trilogy, which will be analyzed in greater detail in this thesis.

As these works are so popular among teenagers and due to the fact that students “acquire literary knowledge [...] and develop literary skills [...] faster and with a more lasting effect” if they are given the opportunity to read books they are really interested in (Thaler 63), this diploma thesis will deal with the teaching of American dystopian fiction, specifically Veronica Roth’s *Divergent* and Lauren Oliver’s *Delirium*, in the English as a foreign language (EFL) classroom in upper secondary classes. Even though each of these novels are part of a trilogy, the focus of this thesis will only lie on the first book of each series. Moreover, it aims at showing numerous possibilities for integrating these young adult dystopian works in the EFL classroom.

This diploma thesis will also explore why literature in general and dystopian novels in particular should be incorporated into the EFL classroom and in how far learners can benefit from such incorporation.

Moreover, it will be analyzed why Veronica Roth’s *Divergent* and Lauren Oliver’s *Delirium* are typical examples of young adult dystopian fiction by

showing that both of these works contain various characteristic features and themes of dystopian literature, such as conformity, surveillance, limitations, control, identity, transformation and rebellion.

This diploma thesis will also demonstrate that there are numerous different ways to integrate American dystopian fiction in the EFL classroom by offering suggestions on how a teacher could integrate Roth's *Divergent* and Oliver's *Delirium* in the EFL classroom as well as individually created materials, which can be found in the appendix of this thesis.

Generally, this thesis consists of six main chapters, of which the first two are more theoretically oriented, while the other four have a practical focus. The first chapter will deal with utopian and dystopian literature in general and will establish a theoretical and generic background. The second chapter will provide a detailed insight into literature teaching in the EFL classroom. Therefore, it will investigate why teaching literature in the language classroom is so important as well as list important issues that teachers have to consider when they plan to integrate literature in the EFL classroom. Furthermore, this chapter will also refer to the role that literature teaching in the EFL classroom occupies in the Austrian curriculum. The subsequent two chapters will explore in how far Veronica Roth's *Divergent* and Lauren Oliver's *Delirium* can be considered as dystopian novels. In order to investigate this field, these analytical chapters will examine the themes and elements that are included in these two novels. The last two practical chapters will give a detailed insight into how Roth's *Divergent* and Oliver's *Delirium* could be integrated in the EFL classroom by providing the reader with various teaching suggestions which all consist of information on the aims and objectives of each lesson, a detailed lesson plan, a precise explanation of the individual teaching steps as well as possible challenges that could arise with certain activities for each lesson. The teaching materials for all of these lessons are included in the appendix of this thesis.

1 Utopian and dystopian fiction

As the concept of dystopia can only be grasped by understanding the concept of utopia, both terms should be clarified in the following subchapters. Moreover, this chapter should also provide a brief outline of the most important literary works of utopian and dystopian fiction as well as point out the characteristic features and themes that can be found in utopian and dystopian literature.

1.1 Utopia

The term “utopia,” which derives from the Greek *ou* (no or not) and *topos* (place), therefore, meaning “no place or nowhere,” is generally used to describe “a non-existing place” (Sargent 2). The word, however, also includes a different meaning, as “utopia” could also come from the Greek *eu* (good) and *topos* (place), thus referring to a “good place (Seed 73).

In 1516 the author Thomas More coined the term “utopia” for his short literary work *Utopia*, in which he depicts an ideal society living on an imaginary island (Sargent 2). While More was the first to use the word “utopia,” the idea has already existed over a long period of time, as utopian literary texts have been discovered which already existed before More’s coinage of the term (4).

Over the years, the term utopia has also been adopted in order to refer to specific forms of narratives, which gained popularity under the term “utopian literature,” representing a new form of literature (Vieira 4).

As More’s *Utopia* formed the basis for utopian literature, a lot of authors, particularly from France, Italy, England and the United States, tried to include certain narrative structures similar to the ones in More’s book to their own works. Therefore, utopian works usually center on a man or woman who travels to an unfamiliar country, island or continent. Once the traveler has arrived at his or her destination, he or she normally gets to know a member of the society who provides him or her with information on how the society is politically, economically, socially and religiously organized. It is typical for such utopian works that the traveller returns to his or her home country in

order to inform the others about the fact that there are different and better ways a society can be organized. Even though one characteristic of utopian texts “is its speculative discourse on a non-existing social organization which is better than the real society,” one should always be careful not to confuse utopia with the conception of perfection. Another typical feature of utopian works is that the members of a utopian society do not rely on chance or on any divine powers that ensure order in their society, as they are established by human beings. It is also characteristic of literary utopian societies to have various rules, which all members of the society have to conform (Vieira 7).

A utopian literary work, therefore, always depicts an imaginary, ideal society which is in many ways better than the society the reader lives in. Moreover, the utopian community, which aims at perfection, is described in great detail (Hintz and Ostry 3) and is socially, legally, and politically organized (Mohr 15).

The general intention of utopian literary texts is to make sure that readers gain a certain critical awareness, as these works force the readers to compare the ideal utopian societies with their own (Mohr 17), pointing out factors that could be changed and improved (Sargent 5).

Due to the fact that “the anxieties of the historical present became more and more pressing, the utopian genre [, however,] increasingly veered towards negative representations, projecting negative worlds,” which are known as dystopias (Mohr 21).

1.2 Dystopia

The term “dystopia,” which means “bad place” (Sargent 4), is usually used to refer to “a non-existing bad place” (Mohr 28). Therefore, dystopian works usually center on societies “in which the ideals for improvement have gone tragically amok” (Hintz and Ostry 3) by the creation of a fictional world “in which evil, or negative social and political developments, have the upper hand” (Claeys 107).

While Sargent (4) claims that Henry Lewis Younger was the first who used the word “dystopia” in his work *Utopia: or, Apollo's Golden Days* (1747), other scholars state that the term “dystopia” was coined by John Stuart Mill who

was the first to mention it in a parliamentary speech in 1868 (Claeys 107-108; Mohr 28; Vieira 16).

Nevertheless, it was not until the 20th century that the term “dystopia” was actively used to describe fictional “places [...] worse than real places” as well as to refer to literary texts depicting such places (Vieira 17; Sargent 27; Claeys 107-108). Therefore, due to “World War I and II, the flu epidemic, the Depression, the Korean War, the war in Vietnam, and other events of the 20th century, dystopias became the dominant form of utopian literature” (Sargent 27).

Dystopian discourse is generally fostered by two conceptions, which are closely linked: on the one side, the conception of totalitarianism, and on the other side, the conception of technological and scientific advancement which occasionally help in the formation of a dictatorship by repressing citizens instead of making life easier for them. There are three canonical dystopian works that contain “first images of a future where the results of scientific and technological progress were misused.” These literary works are Yevgeny Zamyatin’s *We* (1921), Aldous Huxley’s *Brave New World* (1932), and George Orwell’s *Nineteen Eighty-Four* (1949), which served as models for numerous authors (Vieira 18).

Dystopian literary works shatter utopian visions of the future by confronting readers with “seriously flawed” imagined communities (Bean, Dunkerly-Bean and Harper 122). A characteristic feature of dystopian texts is that the dystopian society is not depicted by an outsider, as it is the case in utopian literary works, but by an actual member of the society itself. Moreover, the literary dystopia is closely connected to the author’s present, as such literary works should be considered as warnings that call on the reader to act in order to avoid a similar future (Sargent 29).

When it comes to the depiction of technology in dystopian literature, it can be noticed that it is rather pictured as a “dehumanizing and destructive” device, which helps totalitarian leaders repress and control all of the citizens (Mohr 30). Therefore, a common theme of dystopian novels is “the quasi-omnipotence of a monolithic, totalitarian state” that forces its citizens to obey completely, is “occasionally but usually ineffectually [challenged] by vestigial

individualism or systemic flaws,” and uses technological and scientific progress in order to gain total control of society (Claeys 109):

Dystopias are stories that contrast the failure of the main character with the unstoppable advance of society towards totalitarianism. The loss of the self is the character’s final acknowledgement of, and ultimate contribution to, society’s being definitely victorious. (Mihailescu 215 qtd. in Mohr 32)

After his or her awakening, the protagonist of a dystopian literary work, therefore, wants to escape by all means from the oppressive system that tries to control its citizens completely (Mohr 32).

Since dystopian texts represent the worst fears of human civilization (Mohr 28), they embrace “stock topics” of:

[...] nationalism, militarism, slavery, exploitation, class antagonism, racism, barbarism, enforced and controlled gender relations, rape, overpopulation, and increasingly also catastrophes such as (terminal) ecological pollution, and authoritarian/totalitarian regimes that oppress the masses. Monotonous conformity, surveillance, denunciation, and the degradation of humans to object status are the standard features of dystopia. Such a future scenario might also extend to the artificial mass production of humans according to selective genetic criteria [...] and to use medication to manipulate and tranquillize the citizens’ emotions [...] for maximum control. (Mohr 33)

By confronting readers with visions of the worst possible future (Mohr 27) and by directly urging them to aim at social transformation, however, many dystopian novels make sure that its horror scenarios do not become a reality (Bould and Vint 20). Therefore, dystopian literature’s main aim is moralistic as well as didactic: as already mentioned, authors of dystopian literature want their readers to consider the books’ negative visions of the future as possibilities that could also happen in reality in order to scare them and open their eyes to the fact “that things may go either right or wrong, depending on the moral, social and civic responsibility of the citizens” (Vieira 17). Even though authors of dystopian texts provide their readers with negative futuristic visions, they demand positive responses from their readers:

on the one hand, the readers are led to realize that all human beings have (and will always have) flaws, and so social improvement – rather than individual improvement – is the only way to ensure social and political happiness; on the other hand, the readers are to understand that the depicted future is not a reality but only a possibility that they have to learn to avoid. If dystopias provoke despair on the part of the

readers, it is because their writers want their readers to take them as a serious menace [...]. Their true vocation is to make man realize that, since it is impossible for him to build an ideal society, then he must be committed to the construction of a better one. (Vieira 17)

As the majority of dystopian literary works are rather settled in another period, i.e. in the near future, than located in unknown space (Mohr 32), most literary dystopian societies live in cities (Seed 57) within a claustrophobic atmosphere (Mohr 32). Moreover, in most of the cases, literary dystopias are presented with having an already established totalitarian regime and center on its deconstruction through the actions taken by a character who is an outsider with the constant feeling of not fitting in (Seed 88).

As the main protagonist of literary dystopias is a member of the dystopian society, the role of the utopian traveler who visits an unknown society, as it is characteristic of utopian literature, shifts to the extent that it is now the reader who is the one considering in how far his or her society resembles or differs from the literary dystopian society (Mohr 33-34), thus criticizing the actual social organization (James 154). In order to avoid that the reader completely identifies with the novel's main protagonist, whose rebellion may be unsuccessful, the narrative voice has to be undercut. The classical dystopian novel usually centers on a protagonist who is in most of the cases male and a member "of the nameless, faceless, numbered, and normed mass" (Mohr 34). At the beginning of classical dystopias, the protagonist accepts the totalitarian regime and the complete control it has over its citizens. In the course of the novel he, however, goes through a "political awakening" and starts rebelling against the system which subsequently tries to catch him. The protagonist's "political awakening" is either caused "by his love for a female rebel [...], or in the case that she is a fervent supporter of the system [...] he seeks to convince her of the system's injustice," depicting female characters in this way as being passive objects (33-34).

In the end, each classical dystopian work forces its protagonist to choose between three options: "escaping to a colony outside of the system's reach, disappearing into an underground movement, or openly confronting the regime." While the first two options – if carried out successfully – give the protagonist the opportunity to live on, the last one implicates his death which is either caused by execution or suicide (Mohr 34).

However, dystopian novels are not only intended for adults. In fact, there has been a real “explosion of dystopian fiction for young adults” in recent times (Basu, Broad and Hintz 1). A reason for this could be that many young adults can identify with the dystopian teenage protagonists, who, like them, undergo a personal as well as social awakening and “recognize the faults and weaknesses of [...] [their] society,” which results in their rebellion against it. Such dystopian young adult novels typically center “on the lie, the secret and unsavory workings of the” totalitarian system which the protagonist discovers (Hintz and Ostry 9).

According to Hintz and Ostry (9), dystopias can be considered as being “a powerful metaphor for adolescence,” as

[i]n adolescence, authority appears oppressive, and perhaps no one feels more under surveillance than the average teenager. The teenager is on the brink of adulthood: close enough to see its privileges but unable to enjoy them. The comforts of childhood fail to satisfy. The adolescent craves more power and control, and feels the limits on his or her freedom intensely. (Hintz and Ostry 9-10)

Therefore, such works seem to be particularly popular among young teenage readers (Nilsen and Donelson 241).

Like classical dystopian works, young adult dystopias try to scare and warn its readers about possible futures (Cole 358-359; Basu, Broad and Hintz 1; Nilsen and Donelson 241). Moreover, classical dystopian and young adult dystopian novels address similar “pressing global concerns: liberty and self-determination, environmental destruction and looming catastrophe, questions of identity, and the increasingly fragile boundaries between technology and the self” (Basu, Broad and Hintz 1). Therefore, dystopian novels can help teenage readers “understand the world and their place in it” (1) and they can also “learn about social organization” (Hintz and Ostry 7).

Moreover, there are various forms of young adult dystopias that all focus on different thematic threads that can be considered as reflections of the worst fears of contemporary society projected onto a dystopian world. One such form is the “environmental dystopia” which depicts a

world [...] [that] has been damaged by global warming and other scenarios of ecological destruction. Rising sea levels, storms, draught, and the end of fossil fuels create social, political, and economic nightmares that sensitize readers to the dangers of environmental ruin

at the same time that they depict young protagonists learning to adapt and survive in altered times. (Basu, Broad and Hintz 3)

Another form of young adult dystopia is the “postapocalyptic dystopia” which center on “a variety of other huge-world-changing events, such as plague, World War III, cataclysmic asteroid crashes, or even zombies” (Basu, Broad and Hintz 3). Such an apocalyptic incident can result in the establishment of a repressive system that controls its citizens who live a life in constant fear (3) and full of lies (7).

Another major theme that is characteristic of young adult dystopian novels is conformity. In most of the cases such societies impose uniformity on their citizens because they are frightened of diversity being the cause of conflict (Basu, Broad and Hintz 3).

In most of the cases, the young adult dystopia’s totalitarian regimes are only in power “through the enslavement and silencing of citizens,” for which they use various tools, such as “physical enslavement,” “psychological control,” “physical and mental imprisonment” as well as “economic, affective, or technological” enslavement (Basu, Broad and Hintz 4). Furthermore, many regimes manipulate and lie “in order to keep society running smoothly, yet they eventually find out and rebel” (4).

Generally, dystopian literature has two functions. On the one hand, it issues a warning about the consequences which could result from present behaviors of human beings. On the other hand, dystopian fiction tries to encourage readers to take certain actions, such as “a radical revisioning of current human political and social organization, and even of human nature itself” in order to avoid such a future which people are going to face if nothing changes at all (Sambell 163). In contrast, Basu, Broad and Hintz state that young adult dystopia’s main purposes are to “please and instruct,” as these works, on the one side, aim at teaching “serious lessons about the issues faced by humanity,” and, on the other side, give readers the opportunity to escape from their everyday lives (5).

In contrast to classical dystopian writings, which often end with the protagonist’s death, young adult dystopias have the tendency to “offer their readers hope for the future” (James 155) by either providing them with an open ending or by the protagonist’s escape to a safe space, but very rarely

ending in the protagonist's total defeat (Sambell 172). Therefore, young adult dystopian literature is not really "dystopic in its world view or pessimistic about the future of the human race" (James 156). Hughes, however, argues that it is important to provide younger readers with "nurturing hope," as she thinks, "I may lead a child [or young adult] into the darkness, but I must never turn out the light" (160). Vieira also shares this view, as in her opinion those dystopian texts that do not contain elements of hope "fail in their mission," since it is their duty to open the readers' eyes to the fact that, even though it is not possible to establish a perfect society, they should get involved in building a better one (17).

2 Teaching literature in the EFL classroom

2.1 The importance of literature in the EFL classroom

There are a lot of reasons why literature should be taught in the EFL classroom. On the one hand, literature is of great significance for children and adolescents, as it gives them the opportunity to escape to new, unknown worlds, which can help them let their imagination run wild and arouse their creativity. On the other hand, literature can help learners with the improvement of their receptive language skills, as it gives them practical examples of how to use the target language (Collie and Slater 4-5).

Thaler states six reasons why literature should be included in the EFL classroom, which are language development, intercultural learning, personal enrichment, motivational value, interpretation openness and social prestige (23).

One reason for teaching literature in the EFL classroom is that it “supports language learning,” as literary works can be considered as “genuine samples of a wide range of styles and text types at all levels of difficulty.” Therefore, an improvement of the fundamental skills and competences as well as the linguistic domains can be achieved. Thaler calls this reason “*language development*” (23-24).

Furthermore, the reading of books that come from different countries can give its readers the opportunity to enter new worlds and can, therefore, lead to “mutual understanding between the members of different cultures,” which Thaler identifies as “*intercultural learning*” (24).

Students can also benefit from literary works individually, as they often deal with themes which they can relate to individually from their own personal experiences. Books have the ability to “open up new horizons, pose vital questions, offer different views of life, provide (positive or negative) role models, [or] sketch possible answers to personally relevant issues.” This reason Thaler terms “*personal enrichment*” (24).

Another reason why literature should be integrated in the EFL classroom is that literary texts, if chosen thoughtfully, can also offer a nice change from the daily classroom routine and can raise suspense and interest, which Thaler describes as “*motivational value*” (24).

Moreover, books and texts can be interpreted in various different ways, meaning that multiple readers have a different understanding of one and the same literary text. These different views on one and the same literary work can only be exchanged by interaction. Therefore, “literature demands a personal involvement and asks for individual responses.” This reason Thaler calls “*interpretational openness*” (24).

The final reason why English should be taught in the EFL classroom is the fact that literature is highly valued and “holds a high status in society.” This reason Thaler names “*social prestige*” (24).

Carter and Long are also in favor of the integration of literature in the EFL classroom, as it offers “valuable authentic material,” makes a contribution to both readers’ language and cultural enrichment as well as fosters personal involvement (3-6).

These reasons indicate that students can greatly benefit from the incorporation of literature into the EFL classroom. In my opinion it is, however, also important to include young adult literature, as it can “get [...] [learners] to care about reading [...], [can] [...] motivate them and [can also help them] develop more positive attitudes toward reading” (Elliott-Johns 42). Studies show that the majority of teenage students read young adult literature outside of the classroom, as they are able “to relate to the characters, the stories, the settings, and the issues that characters experience; they also gain a sense that their own voice matters” (42). Therefore, it is of great importance that teachers also give the students the opportunity to integrate young adult works in the English lessons as a class reading in order to help “building more confident, capable, thoughtful readers who readily engage with texts – during classroom instruction and independent reading” (42-43).

2.2 The objectives of teaching literature in the EFL classroom

Before a teacher starts teaching literature in the EFL classroom, he or she should first of all think about the specific aims that students should achieve.

Communicative Language Teaching (CLT), which was developed in the 1970s, can be considered as the “dominant approach to teaching and

learning a foreign language” (Thaler 31). The focus of CLT lies on the “interactive nature of communicating,” and its aim is to develop communication competence (CC). CC consists of four competences, such as “grammatical, discourse, sociocultural and strategic competence” (31).

The model of Intercultural Communicative Competence (ICC), which has been developed by Michael Byram, is well-known in the intercultural learning field. ICC consists of “skills, knowledge, attitudes and education.” Furthermore, it comprises five competences, such as “skills of interpreting and relating,” “skills of discovering and/or interacting,” “knowledge of self and other,” “attitudes of relativizing self and valuing other” as well as “political education/critical cultural awareness” (Thaler 31).

The combination of certain aspects of the CLT and the ICC models lead to the creation of a new model which can be regarded as the goal that should be achieved by learners in literature classes, namely Literary Communicative Competence (LCC). LCC’s goal is the development of “knowledge, attitudes and various skills, i.e. reading, understanding [...], and creating” which “must [all] be seen against the background of communication.” They should, however, not be regarded as “separate dimensions, but foster literature-based communication and negotiation of meaning” (Thaler 31).

2.3 The development of literary skills

2.3.1 Reading

In order to be able to enjoy a literary work, the acquirement of specific reading skills and strategies are inevitable. With concerns to the reading process, one can distinguish between three theories, such as the bottom-up, the top-down and the interactive model.

The bottom-up model, which is a rather traditional model of reading and mainly focuses on the text itself, emphasizes that the process of reading basically consists of the decoding of a number of written letters “into their aural equivalents” in order to make meaning of a literary work. Therefore, each literary text contains meaning which has to be decoded by the reader –

“going from letter to syllable to word to phrase to clause to sentence to paragraph to text,” and, therefore, from part to whole (Thaler 47-48).

In contrast to the bottom-up model, the reading process of the top-down model is rather centered on the reader than on the text. As reading can be considered as a “psycholinguistic guessing game, in which readers sample the text, make hypotheses, confirm or reject them, make new hypotheses, and so on,” the bottom-up model holds that readers make sense of a text by activating their background knowledge and using schemata while reading, meaning that the reader is going from whole to part (Thaler 47-48).

When, however, literature is taught in the EFL classroom, the teacher should encourage students to combine the bottom-up model, which focuses on language, and the top-down model, which emphasizes prior knowledge, in the reading process. Combining these two reading processes is known as the interactive model, which focuses on integration (Thaler 47-48).

A teacher can support the interactive process in different ways by giving learners specific reading instruction. Therefore, he or she should prepare various pre-reading activities which provide students with particular background information they need in order to better understand the text. These pre-reading activities should activate the reader’s prior knowledge “so that background knowledge can be linked to new information more easily and thoroughly” (Thaler 48). A teacher can choose from a wide range of pre-reading activity types which should arouse the students’ interest and make them curious about the literary work they are going to read (Hesse 82). Such activities could include “talking about pictures accompanying the text; predicting from the title; [...] answering a set of questions or a quiz; listing items of information they already know about the topic; or discussing the topic” (Hedge 210). At the end of the pre-reading stage, learners have to know which reading style, such as scanning, skimming, intensive reading, extensive reading, and critical reading, is appropriate for the specific literary text they are going to read (Thaler 48-49).

In order to encourage active reading and to ensure that learners understand the text, students should be provided with while-reading activities during the reading process (Thaler 51). Here, the teacher can stop the students’ active reading process at certain key points of the literary work to

incorporate creative activities which could contain transformation tasks which require learners to alter the point of view, change the setting or turn a narrative segment into a dialogue (110). These while-reading tasks should animate students to “summarize, question, evaluate, and place a text within their own experience” as well as help them predict what is going to happen next, “compare and contrast, [...], infer, and conclude” (51). There is a wide range of task types that teachers can use in order to encourage while-reading activities, such as requesting learners “to tick a list of expectations” or provide them with questions that should make them think about certain issues (Hedge 210).

After having finished reading the literary text, students should be provided with post-reading activities. These exercises generally “revolve around (detailed) comprehension, (close) analysis, (creative) production, and (media-oriented) transformation.” Therefore, teachers can ask learners to discuss the literary text in oral and/or written form, to summarize it, to answer questions, to act out role plays, or to read other texts that are related to the topic (Thaler 51-52).

2.3.2 Understanding

Besides developing certain reading skills, students also have to be able to understand a text, as reading a literary text does not necessarily mean understanding it. An understanding of a text cannot be reached by simply reading it, but an analysis and an interpretation of a literary work can help readers explore the separate components of texts and study its potential meaning (Thaler 53).

When one tries to gain an understanding of a text, he or she uses the hermeneutic circle, “which refers to the notion that [...] [one’s] understanding of a text as a whole is established by reference to the individual parts, and [...] [one’s] understanding of each individual part by reference to the whole” (Thaler 53).

Deconstructivism or Reader Response Theory have shown that a text does not only have a single meaning but various different meanings which depend on “the reader, the social situation or historical period of

interpretation.” For the language classroom, this means that learners should be encouraged to attribute various meanings to a literary text. This, however, does not mean that any interpretation is accepted but rather that learners have to give reasons that justify their suggestions (Thaler 53-54).

In order to help students understand a literary text, a teacher should make sure that each reading lesson is clearly structured. One way of structuring the literature lessons is the inclusion of pre-, while-, and post-reading tasks, which have already been mentioned in the previous subchapter (Thaler 54).

2.3.3 Creating

When the development of literary skills is concerned, students should not only read, interpret and analyze a literary text but also be given the opportunity to deal with a text on a creative level. While the majority of teachers uses the method of creative writing to encourage students to present their own perspectives on a literary text, there are much more possibilities that offer the creative work with a text in a literature class, such as scenic creations, like interviewing, miming or role playing, visual creations, which encourage learners to design collages, draw pictures or make a comic, as well as acoustic creations, which give students the opportunity to put a literary text into sound (Thaler 55-56).

Due to the fact that the creative writing process “can serve a lot of linguistic, communicative, affective and social purposes” (Thaler 56), it is the most popular mode of creation. As these positive responses, however, only occur under specific conditions, it is important that a lesson that has its focus on creative writing is clearly structured. Therefore, the first phase, before the actual writing process can start, involves the activation of the learners’ imagination by providing them with several stimuli. There are no limitations set when it comes to choosing a stimulus so that it could either be written stimuli, such as complete texts that ask students to change the point of view or incomplete texts that require the completion of stories with an open end, or even acoustic or visual stimuli which should encourage learners to write about the associations they have with certain noises or write a story that matches a

picture. After this first phase, the students can start with the actual writing process, which is a gradual one and requires the teacher to assist the learners by giving them “instructions, skeletons or schemes [...] which guide[...] the students step by step to more autonomous writing products” (56-57).

2.4 Important considerations for literature teaching

Before a teacher starts teaching literature in the EFL classroom, he or she should consider and decide on several important issues outlined in the following subchapters.

2.4.1 Choosing a suitable literary work

When a teacher decides on including literature in the EFL classroom, the first and most important step involves the selection of a suitable literary text for one’s students. This is a crucial task, as the right choice of literature can highly motivate the learners as well as ensure an efficient learning process. According to Thaler, there are three key points which should help a teacher select a suitable work. These three points, also called the three C’s, are “catalogue, canon, [and] criteria” (18).

Catalogues and brochures, which are offered by all publishing houses, can enormously support teachers in their selection of a suitable literary work, as they contain information on certain novels these publishing companies have available, which are arranged according to reading ability or age. Moreover, these catalogues provide teachers with brief descriptions about the novels and could, therefore, be of great assistance for them (Thaler 18-19).

Another source that can give teachers ideas for books they can read with their students is the canon, which is a list of books that are considered to be the most important literary works of all time. There exist various canons, as it is extremely difficult to reach an agreement on which literary works should be included. Even though such canons can be useful as a guideline, it seems to be highly problematic to include such linguistically complex classics in the

EFL classroom, as such literary works could easily overstrain students and in this way turn them off from reading classics. Therefore, a teacher should also look for books beyond this canon (Thaler 19).

Apart from using catalogues or canons in order to find a suitable book for one's students, a teacher also has to check whether the literary work he or she wants to read with his or her students fulfills specific criteria. Thaler provides an extensive list of criteria, which he divides into four main categories. This checklist should help teachers with the selection of a suitable literary work for their class and looks the following way (Thaler 19):

school	• type of school • level (primary, secondary)
learner	• age • level of proficiency • subjective valence [...] • interests • background
teacher	• personal favourites • study background • competences
text	• availability of text • linguistic difficulty • thematic complexity • literary genre • curricular conformity • length • aesthetic quality • topicality • popularity • methodological material (lesson plans, worksheets, analyses) • text-related media (film adaptations, audio books, websites) • exploitability for language learning (skills, competences)

Table 1: Criteria of selection (Thaler 20)

2.4.2 Enjoying literature

Another important point for successful literature teaching in the EFL classroom is that learners enjoy the selected literary texts as well as reading in general, as having a certain affection towards literature has a positive impact on how fast and with which lasting effect one gains literary knowledge and acquires literary skills. Therefore, a teacher should ensure that students experience reading as a pleasurable act so that they continue reading in their

free time. In order to arouse positive feelings towards reading, a teacher should keep five areas in mind (Thaler 63).

First of all a teacher can attract students to reading by selecting the right book. The learners should be interested in the book so that they are motivated to read it. Therefore, a book should consist of “a well-paced plot, personally relevant content, well-delineated characters, authentic endings, thought-provoking ideas, [and] emotional appeal” (Thaler 63). Furthermore, a teacher should make sure to choose a book whose level is neither too low nor too high (64).

Not only the selection of a suitable text but also the whole process of discovering important elements and structures of a book is essential for developing reading enjoyment. In order to make sure that students experience reading as a pleasurable act, a teacher has to “[e]nable successful reading experience.” Moreover, a teacher should provide learners with reasons for reading this book and should mention advantages of reading it. In order to arouse students’ interest in the literary text, they should be given specific pre-reading activities, whereas they should be given while-reading tasks for a better understanding for various forms of response. It is also important that the teacher constantly supports and encourages the learners and that students are aware that they are expected to come up with a final result or response (Thaler 64).

Being aware of the fact that they have to come up with a final result will motivate students to read the book. Therefore, a teacher should provide learners with post-reading activities that encourage them to respond to the novels. Such exercises could request students to discuss given questions, to write reviews, to dramatize a scene from the book or to keep a reading diary (Thaler 65).

Another important factor that contributes to enjoying reading a literary text is the reading environment. For this reason, a teacher should set up an extensive and clearly organized class library as well as arrange book talk sessions. A teacher can further increase the students’ pleasure in literature by inviting the local librarian or authors and illustrators to the class or by visiting a local publisher (Thaler 65).

Since the teacher is the person who is able to motivate students and acts as a role model, the teacher should show his or her affection for literature. This could be achieved by pointing out what he or she finds particularly interesting about a literary text being read in class, by informing students about recently published books or by recommending them suitable reads (Thaler 66).

2.4.3 Approaches to classroom reading

Due to the fact that it takes quite some time to read an average novel, which makes it impossible to read a book in one lesson, the teacher has to decide beforehand which reading approach he or she is going to use. According to Thaler, there are six approaches to reading a book in the language classroom, which are the “straight through approach,” the “segment approach,” the “sandwich approach,” the “appetizer approach” and the “topic approach” (104-105).

The “straight through approach” is based on the fact that all learners have already read the whole book in advance before it is going to be discussed in class. A disadvantage of this approach is that students who do not want to read the whole book simply ask their classmates for a short briefing or they could simply download a summary. Another negative aspect could be that already knowing how the story ends could decrease tension as well as students’ interest. Some advantages of this reading approach, however, are that learners already know the whole story, which gives the opportunity to discuss and analyze the whole novel as well as explore all of its topics in class (Thaler 105).

The “segment approach” involves cutting up the novel into different segments which are then discussed one by one in class, which “keeps the suspense of the story, [and] does not expect too much reading of the students per day.” It is, however, a rather time-consuming approach that does not allow learners to read at their own pace (Thaler 105).

In contrast, the “sandwich approach” takes up less teaching time than the previously mentioned approach, as only certain chapters of a book are read, while students are provided with the most important information of the

skipped chapters through summaries or presentations. Despite this fact, learners could, however, still have problems in understanding the story and could, therefore, get a wrong impression of the book (Thaler 105-106).

The “appetizer approach” needs the least time, since the teacher selects only one segment of the book which is then analyzed in detail. By only analyzing one part of a novel in greater detail, learners do not get to know anything about the book’s content as well as its context at all which could frustrate the students. If the given segment has, however, aroused some of the learners’ interest, they might decide to read it in their free time (Thaler 106).

Another possibility, which a teacher has in order to include literature in the EFL classroom, is to give students excerpts from books that are from the same period, genre or author. This is called the “topic approach,” which ensures a deeper understanding on a specific topic (Thaler 106).

The last of Thaler’s six approaches is the “patchwork approach” which can give learners a good overview of literary history, as it focuses on providing the students with excerpts from novels that have various genres and authors and are from different periods of time (Thaler 106).

2.5 Teaching literature in the EFL classroom and the Austrian curriculum

When a teacher wants to incorporate literature into the EFL classroom, it is of great importance that he or she first of all checks the curriculum in order to familiarize himself or herself with the specific requirements that apply for students at certain language levels. As this diploma thesis has its focus on literature teaching in the EFL classroom in upper secondary classes with lesson plans and materials designs that aim specifically at B1 learners, this subchapter will only deal with the Austrian curriculum for English as a first foreign language in upper secondary classes, i.e. fifth to eighth grade.

The Austrian curriculum for English as a first foreign language in upper secondary classes does not mention explicitly how literature should be included in the EFL classroom. It does, however, request teachers to greatly

vary their teaching methods, interaction formats and learning strategies (Lehrplan Oberstufe 2). The teacher should also incorporate a variety of creative activities, like simulations, role plays or creative writing, into the EFL classroom (2). As previously mentioned, such creative exercises can be perfectly combined with a literary work that is read in class.

Furthermore, the Austrian curriculum encourages teachers to integrate particular literary works in the EFL classroom, as they can help students strengthen their social, cultural and intercultural competences as well as improve their communicative competence (Lehrplan Oberstufe 1). The usage of literature in the EFL classroom also fosters learners' open-mindedness and improves their problem-solving competence (1).

The Austrian curriculum additionally encourages teachers to provide students occasionally with technical texts that give them an insight into specific thematic fields, such as nature and technology:

Auch im Fremdsprachenunterricht sind gelegentlich fachsprachliche Texte zu bearbeiten, die eine kritische Auseinandersetzung mit human-, sozial-, naturwissenschaftlichen, technologischen und wirtschaftsbezogenen Entwicklungen ermöglichen. (Lehrplan Oberstufe 1)

In addition, students should be encouraged by their teachers to read English texts and literary works outside and beyond the classroom in order to gain new vocabulary independently (Lehrplan Oberstufe 3).

In order to ensure that learners acquire a comprehensive lexical repertoire a teacher should introduce various subject areas, such as:

Sprache und ihre Anwendungsmöglichkeiten; Rolle der Medien; Arbeit und Freizeit; Erziehung; Lebensplanung; Einstellungen und Werte; Zusammenleben; aktuelle soziale, wirtschaftliche und politische Entwicklungen; Prozesse der Globalisierung; kulturelle und interkulturelle Interaktion; Umwelt; aktuelle Entwicklungen in Technik und Wissenschaft; Kunst in ihren Ausdrucksformen Literatur, Musik, bildende Künste [...]. (Lehrplan Oberstufe 4)

Students should explore these subject areas through various text types such as "Sachverhaltsdarstellungen, Analysen, Stellungnahmen, Anweisungen, Zusammenfassungen, Berichte, Beschreibungen, Kommentare, Reflexionen, Geschichten, Dialoge, Briefe, E-Mails, Märchen, Lieder, [und] Gedichte" as well as by the inclusion of literary works (Lehrplan Oberstufe 4).

3 Dystopian features and themes in Veronica Roth's *Divergent*

Veronica Roth's *Divergent* can be regarded as a good example of dystopian fiction, as it contains numerous features that are typical for dystopian literature as well as characteristic dystopian themes. This chapter will have a detailed look at the features and themes which turn *Divergent* into a dystopian novel.

Divergent depicts a characteristic dystopian world whose society is divided into five factions: Abnegation, Amity, Candor, Dauntless and Erudite. The story takes place in futuristic Chicago, which has been almost completely destroyed in a former war and, therefore, now consists of "a patchwork of new, clean buildings and old, crumbling ones" (*Divergent* 123). The city also consists of places where there is no road anymore, as it has collapsed and now reveals empty subways and sewer systems (24-25). It is also surrounded by "a chain-link fence with barbed wire strung along the top" (123) that is constantly guarded (128), being thus unable to leave the city without permission.

In order to prevent another war outbreak, Chicago's citizens decided on the formation of factions (*Divergent* 33). Therefore, at the age of sixteen, each teenager has to take an aptitude test that will indicate which of the five factions he or she belongs in. During these tests the teenagers have to go through a simulation in which they are confronted with various situations that forces them to choose. These choices determine the aptitude of each teenager for one of the factions. Afterwards a Choosing Ceremony takes place during which *Divergent's* teenagers have to choose one of the five factions they are going to belong to for the rest of their lives (2). After having chosen a faction, the teenagers are forced to go through an initiation phase. Those of them who do not complete this phase successfully are forced to live a life in complete poverty and isolation on the streets as factionless (25).

Even though most of the teenagers' aptitude test results show a clear aptitude for one of the five factions, there are few cases in which the test results are inconclusive, meaning that the person concerned shows equal aptitude for more than one faction. These people are called "Divergent" (*Divergent* 22). It, however, turns out that it is highly dangerous to be

Divergent in Chicago's futuristic society, as the Divergents' brains seem to work differently than the ones of other people and can, therefore, not be as easily controlled as the ones who are not Divergent. For this reason, all of those who know of their Divergence should keep this information secret, as they are otherwise in great danger.

This brief depiction of the structure of *Divergent's* universe should already give an indication that Roth's work includes characteristic features of dystopian fiction, as it deals with a society that lives in a post-apocalyptic city and whose freedom is highly restricted by their factions whose rules they have to obey as well as by a guarded fence that surrounds the whole city so that nobody can leave without permission. Furthermore, some of *Divergent's* themes are characteristic of dystopian fiction and should, therefore, be discussed in more depth in the following subchapters.

3.1 Factions

The division of the citizens of *Divergent's* futuristic Chicago into five different factions or personality types plays an important role in Veronica Roth's novel and is characteristic of dystopian fiction.

The description of *Divergent's* Chicago indicates that it was completely destroyed during a war decades ago. After the war people started to blame "human personality" and "humankind's inclination toward evil" instead of "political ideology, religious belief, race, or nationalism" for being the reasons of a warring world. Therefore, they decided to divide the whole society into five factions which sought to eliminate those qualities that they regarded as responsible for chaos and warfare (42).

The ones who regarded aggression as being responsible created Amity. Those who believed it was the fault of ignorance formed Erudite. The people who blamed duplicity formed Candor. Those who considered selfishness as being responsible created Abnegation. And the ones who blamed cowardice became the Dauntless (*Divergent* 31). This already shows that each faction appreciates different values. Therefore, each faction also has different rules which its members are forced to obey and which restrict them enormously.

The behavior of the students of the different factions at school during break shows that even children and young adults are already forced to keep to the rules of their factions, as “[f]action customs dictate even idle behavior and supersede individual preference” (*Divergent* 9). Therefore, the students only act the way they are supposed to (9). This means that all members of a faction are forced to act the way faction customs tell them to, even though they would rather like to behave and act completely different, or as *Divergent’s* first-person narrator explains, “I doubt all the Erudite want to study all the time, or that every Candor enjoys a lively debate, but they can’t defy the norms of their factions any more than I can” (9).

In *Divergent* people are told that being a member of a faction is the most important thing in life, as “[i]n our faction, we find meaning, we find purpose, we find life” (43). Additionally, *Divergent’s* citizens are convinced that without their factions they would not survive, as being factionless is for most of them the “worst fear, greater even than the fear of death” (43-44). While they do not even regard the fact of having to live on the streets in poverty as the worst thing about being factionless, *Divergent’s* citizens dread the idea of having to lead a life “divorced from society, separated from the most important thing in life: community,” as they have been told their whole lives that without a faction they “have no purpose and no reason to live” (20). This already shows how much the inhabitants of post-apocalyptic Chicago value their community on which they completely seem to depend on, as it is the only purpose they have in life. Therefore, being a member of a faction only counts in people’s lives.

The division of *Divergent’s* society into different personality types can be considered as a characteristic feature of dystopian fiction, as it restricts human beings enormously in their natural behavior, forcing them to stick to only one type of personality, thus turning them into incomplete human beings. The fact that the different factions only concentrate on their main virtue and not on the values of the other factions confines *Divergent’s* citizens massively. The decision to divide *Divergent’s* society into factions was made in order to prevent war so that Chicago’s citizens are safe. However, even though the people are safe now, they are completely stripped of their basic rights which includes the freedom of being the kind of person one wants to be. Therefore, it can be concluded that the reason for dividing Chicago’s

society into personality types was rather to gain total control over the people by granting them only one personality quality and limiting them by a lot of restrictive rules.

Four, the main protagonist of Roth's *Divergent*, also regards the decision of the division of society as a mistake, "I think we've made a mistake [...]. We've all started to put down the virtues of the other factions in the process of bolstering our own. I don't want to do that. I want to be brave, and selfless, *and* smart, *and* kind, *and* honest" (405). Four seems to have realized that people are only complete when uniting all the values of the five factions. By depriving people of four of these five qualities they are more like machines than human beings.

3.2 Fears

Fears are omnipresent in *Divergent's* society and universe. As already mentioned, Chicago's citizens fear the possibility of becoming factionless the most (43). This can happen to anybody who is not able to successfully complete the fractions' initiation phase. While the initiation processes of Abnegation, Amity, Candor and Erudite only demand its initiates to run through the various stages without quitting, Dauntless only allows the best ten initiates who gained the highest scores during the initiation phase to become members of their faction. Therefore, the fear of becoming factionless is biggest among the initiates of Dauntless, as they are under constant pressure to gain the highest score in order to become a member of Dauntless.

Due to the fact that Dauntless values bravery, fears, being confronted by as well as overcoming one's fears play important roles in this faction. Therefore, Dauntless initiates are forced to face their worst fears in two of the three stages of Dauntless' initiation phase by having to go through simulations, similar to the ones in the aptitude test, in which they are confronted with their worst fears as well as enter fear landscapes. The goal is to spend as little time as possible in these hallucinations, with the key to success being to calm down as quickly as possible. These simulations should teach the initiates how to act in situations of fear so that they are prepared for

their future lives as members of the Dauntless, who are supposed to protect Chicago's citizens.

Even though, due to her Divergence, Tris manages to end her simulations much quicker than the others, her fears still haunt her in her sleep and she has a lot of nightmares, "not just featuring the crows but the feelings [...] [she] had in the simulation – terror and helplessness, which [...] [she] suspect[s] [...] [she is] really afraid of" (*Divergent* 251). But these are not the only consequences of the simulations, as Tris is also troubled by "[s]udden fits of terror in the shower, at breakfast [...]. Nails bitten down so far [...] [her] nail beds ache" (251). The simulations, however, disturb the other initiates even more than Tris, as "Drew doesn't sleep – he just stares at the wall, curled in a ball. Al screams every night from his nightmares and cries into his pillow" (265).

Four tells Tris that some of the fears will eventually go away but can also be replaced by new fears. Some fears may, however, never disappear. He also tells her that "'becoming fearless isn't the point. That's impossible. It's learning how to control your fear, and how to be free from it, *that's* the point'" (*Divergent* 238-239). This surprises Tris because she always considered the members of Dauntless as being fearless. Now she realizes that "maybe what I saw as fearless was actually fear under control" (239), which means that some of *Divergent's* citizens are not even allowed to simply fear something but are forced to control and suppress their fears.

In the fear landscape, which is the last stage of initiation as well as the final test of the whole initiation process, the initiates are faced by all of their fears which they have to overcome. Tris has now, however, learned that she should find out the true meaning of the simulations. When she is attacked by birds, Tris figures that this fear is, in fact, about control (*Divergent* 384). Her second fear to drown in a locked-up glass box is in reality about weakness (386). Her third fear to drown in the powerful sea being hit by waves is about her being "afraid of being out of control" (387). Ironically, one of Tris's fears is being out of control, which she actually has been her whole life, as the system has total control over all the citizens who, however, do not seem to be consciously aware of this fact.

After the fear landscape, Dauntless' initiates are supposed to forget their fears. Tris, however, wonders if she will ever be able to forget the simulations and wonders, "Will we ever sleep soundly again, with the memories of our fears in our heads?" (*Divergent* 380).

3.3 Conformity and individuality

Uniformity and conformity are major characteristic themes of dystopian fiction and can also be found in Veronica Roth's *Divergent* (Basu, Broad and Hintz 3). All members of a faction are forced to wear clothes of the same color in order to show to which faction they belong. Therefore, all members of one faction look more or less the same at first sight. This custom highly restricts Chicago's citizens, as they are only allowed to wear the colors of their faction. Thus, individuality is not possible in *Divergent's* world, as each member is forced to obey his or her faction's rules. This indicates that Chicago's citizens do not have any freedoms at all. They have to keep to their faction's rules even if they do not want to.

The members of each faction even seem to act almost simultaneously, as, when members of Abnegation climb the stairs, their steps have the same rhythm, as Tris notices "[t]he uniform pounding of feet in my ears and the homogeneity of the people around me" (*Divergent* 39). Tris justifies the fact that all of Abnegation are more or less the same by explaining, "Everything [...] is meant to help us forget ourselves and to protect us from vanity, greed, and envy, which are just forms of selfishness. If we have little, and want for little, and we are all equal, we envy no one" (27-28).

In contrast, the Dauntless do not move in the same rhythm at all, "I hear whoops and shouts and laughter all around me, and dozens of thundering feet moving at different rhythms. It is not a selfless act for the Dauntless to take the stairs; it is a wild act" (*Divergent* 49). This shows that the Dauntless seem to be wild, more rebellious, not embracing total conformity. They also get different tattoos in order to express their feelings. The fact, however, that all of the Dauntless get tattoos makes them somehow look the same again.

Interestingly, Tris has the feeling that the members of Dauntless are, however, different, "I think of climbing the stairs with the Abnegation, our feet

finding the same rhythm, all of us the same. This isn't like that. We are not the same. But we are, somehow, one" (*Divergent* 223). Now it is, however, questionable if being one is actually better than all being the same. Being the same already implies not having any freedoms to be the person one wants to be. Being one, however, not only means being completely the same but that all even think the same, meaning that they do not even have the freedom to think whatever they want, which is the only right one has left if he or she is completely restricted.

3.4 Surveillance

The citizens of *Divergent's* Chicago are monitored in various ways. On the one hand, teenagers are constantly monitored by their parents. As Tris's aptitude test does not take as long for her as for the other test takers, she decides to walk home instead of taking the bus, as, if she arrives home early her "father will notice when he checks the house log at the end of the day, and [...] [she]'ll have to explain what happened" (*Divergent* 23). This means that all the members of Abnegation are able to check when their family members arrive at home.

Moreover, even though the teenagers should never share their results of the aptitude test, they can be easily accessed by the leaders of a faction, as Jeanine Matthews, the leader of the Erudite, asks Tris whether she knew that she is "one of two people ever to get an Abnegation result and switch to Dauntless" (*Divergent* 357). Jeanine seems to know everything about Tris's results, even about the results of the simulations at Dauntless, as she tells Tris that she "saw that there was another error with another one of [...] [Tris's] simulations. Again, it failed to be recorded" (358). So Tris is already watched by Erudite in order to find out if she is Divergent. In the course of the novel, it also turns out that there are cameras throughout the whole Dauntless compound, which Four tries to tell Tris when his "eyes shift to the wall above the drinking fountain" and he tells her to be careful as "'[t]hey are watching you. *You* in particular'" (310).

As Four works in the control room, he is fully aware of the fact that the Dauntless are under constant surveillance. When he wants to tell Tris

something important he asks her to meet him in private, as he tells her that they cannot talk at that moment while glancing around, another sign of the presence of surveillance cameras (*Divergent* 367-368).

When Tris tries to destroy Erudites' data that turns the Dauntless into robot-like beings, not thinking anything but just acting on the Erudites' orders, she has to get into the Dauntless' control room. There she realizes that the whole Dauntless compound has been monitored all of the time, "I see one [screen] that overlooks the drinking fountain. Tobias was so paranoid when I was railing against Dauntless there. He kept looking at the wall above the fountain. Now I know why" (*Divergent* 478). However, it also turns out that the whole city has been under constant surveillance:

There are dozens of them [screens], each one showing a different part of the city. The fence. The Hub. The streets in the Abnegation sector, now crawling with Dauntless soldiers. [...] It is a wall of everything I have ever seen, everything I have ever known. (*Divergent* 472)

This means that Chicago's citizens have been under constant surveillance. They must have been monitored all of the time. The fact that there are even surveillance cameras at the fence also shows that Erudite wanted to prevent anybody from escaping from the city. This shows that Chicago's citizens do not have any freedoms at all.

3.5 Power, power relations and control

Due to the fact that members of Abnegation value selflessness and are, therefore, regarded as incorruptible, the city of Chicago "is ruled by a council of fifty people, composed entirely of representatives from Abnegation." Abnegations' leaders are chosen "by their peers for their impeccable character, moral fortitude, and leadership skills". Even though in meetings representatives from each of the other factions are allowed to give their opinion on a certain issue, only the council can make the ultimate decision (*Divergent* 33).

The relation between power and control seems to play an important role in Roth's *Divergent*, as Tris notices after having fired a gun for the first time in her life, "[t]here is power in controlling something that can do so much

damage – in controlling something, period” (79). For Erudite, power and control is closely linked, as they want to seize power without regard to losses. Tris’s father who himself is one of the political leaders of Abnegation already suspects Erudite of planning a war, as he believes that “[v]aluing knowledge above all else results in a lust for power” (35).

By secretly developing a serum that, once injected, controls people’s minds, Erudite plans to wage war against Abnegation. As Erudite, however, does not have weapons and is not trained in fighting, it secretly forms an alliance with the leaders of Dauntless who are supposed to inject all of their members the serum. The serum controls all members of the Dauntless except for their leaders and the Divergent who seem to be immune to the serum, as the following passage shows:

I wake to squeaking mattresses and shuffling feet. It’s too dark for me to see clearly, but as my eyes adjust, I see that Christina is tying her shoelaces. I open my mouth to ask her what she’s doing, but then I notice that across from me, Will is putting on a shirt. Everyone is awake, but everyone is silent. “Christina,” I hiss. She doesn’t look at me, [...]. My stomach squeezes when I see her face. Her eyes are open, but blank, and her facial muscles are slack. She moves without looking at what she’s doing, her mouth half-open, not awake but seeming awake. And everyone else looks just like her. (*Divergent* 416-417)

Erudite has complete control over the Dauntless who do not have any free will anymore, as they act like robots, carrying out Erudites’ commands that tell them to kill all members of Abnegation which they do “without hesitation and without question” (*Divergent* 421-423).

Jeanine wants to be in total control and plans to establish a “new improved, government [...] [in] a world in which people will live in wealth, comfort, and prosperity” (*Divergent* 430). For reaching her plans, however, she wants to get rid of the factionless who are in her opinion “a drain on our resources,” and she also plans to control the surviving members of Abnegation the same way she already controls the Dauntless (430). If Jeanine succeeds with her plan, the members of Dauntless and Abnegation will be forever powerless, having no will at all.

This shows that *Divergent's* society, except for the Divergent, is completely oppressed by the ones who seize power, a feature that is typical for dystopian fiction (Mohr 33).

3.6 Rules, limitations and constraints

As the citizens of futuristic Chicago live in an oppressed society, there apply a lot of rules for them, which have been decided by the government and dominate people's lives. Even though *Divergent's* people have to conform to a lot of rules, which restrict every aspect of their lives completely, they are not "aware of their oppression" (Green-Barteet 47-48).

For one thing, *Divergent's* society is divided into five different factions which value different virtues. This means that each member of a faction has to obey his or her factions' rules and is forced to behave according to faction customs. For this reason, Chicago's citizens are highly limited, as they cannot simply behave the way they want to but have to stick to the rules of their faction, thus "remaining objects to be controlled rather than developing into self-determining, authoritative subjects" (34). Moreover, the division into factions forces the members of the various factions to only value the virtue of their own faction, ignoring the others, even though each of these virtues seem important to be a human being that feels "whole".

Another regulation that comes with the division into personality types is that the members of each faction are not allowed to meet up with members of other factions. A reason for this could be that those in power want to make sure that each of the members only stick to the behavior typical for their faction, as a meeting with members of other factions could entice somebody to soak up characteristics of the different factions which could turn them into persons dangerous for the government, as seeing the world from different perspectives could turn them into resisters, rebelling against oppression.

Thus, it gives the impression as if the government tries to keep the members of the different factions as far away from each other as possible. This separation also applies for those teenagers who transfer from their old to a new faction, as the motto of *Divergent's* society is "*Faction before blood*"

(43), which means that the members of a faction are more important than one's own family.

To make sure that all the members of the factions obey their factions' rules, they are constantly talked into thinking that there is nothing worse than becoming factionless. Therefore, being without a faction is the worst fear of most of Chicago's citizens (*Divergent* 43-44).

Ironically, it seems as if the factionless are, however, the ones with the most freedoms. They are not restricted by any rules and, therefore, are not controlled by anybody, which leads to the conclusion that the members of the factions are not averse to their system and the fact that they have no rights at all, as they make the impression of simply not knowing anything else, as they were born and raised in this way, thus, not even aware of the many restrictions and limitations they face each day.

3.7 Choice, free will and freedom

The previous subchapters have already pointed out that citizens of *Divergent's* Chicago do not have any free will at all, as rules and regulations control every aspect of their lives. *Divergent*, however, includes an even more extreme – if not *the* most extreme – example of being robbed of one's free will by the Erudites' mind control over the Dauntless, thus forcing them to “carry out unspoken orders without hesitation and without question” (423), not having any other choice.

Throughout the whole novel, Chicago's citizens are not given much choice. If they, however, are, this choice is rather limited. One example of being given a limited choice is the fact that at the age of sixteen, *Divergent's* teenagers have to take an aptitude test which will indicate which of the five factions they belong in. During these tests the teenagers, who have to undergo a simulation, are given limited choice, as they are confronted with various situations that already offer two ways of solving the problem of which the test taker is then forced to choose one (13-18). Even though the results of the aptitude test show teenagers which of the five factions is the most suitable for them and these results do not necessarily have to change the teenagers' choice which faction they want to join, they, however, still influence them, as it

is not the same as if they could choose one of the factions unbiased, without any test results at all. Therefore, it can be concluded that the results of the aptitude tests itself already limit the teenagers' choice. Another instance of limited choice is the fact that *Divergent's* teenagers are given the right to choose one of only five factions. At the Choosing Ceremony, Tris also realizes that the right to choose one of five factions offers only a limited choice or in her words "one of five predetermined ways" (42), as she can only choose between five factions, which narrows her options considerably down. According to Montz, the idea of giving people a limited choice forms the basis of every dystopian regime, as people are under the impression that they have the power to choose, even though this choice is only limited and, therefore, only illusory (108-110). Green-Barteet also states that the fact that teenagers are given the right to choose "offers individuals a false sense that they are independent beings, as they seemingly are able to choose their own futures. In actuality, however, [this] [...] is an illusion, as is the stability the faction system appears to ensure" (43).

Although all members of the different factions have to obey strict rules, therefore, having little or no free will at all, Tris seems to feel free in her new faction. A reason for this could be that the rules she had to obey at Abnegation were extremely strict so that the ones at Dauntless, in comparison, appear to permit its members much more freedoms. When Eric informs Dauntless initiates about Dauntless' rules, he also tells them that they "are free to do whatever [...] [they] like after six," whereupon Tris thinks, "The phrase 'do whatever you like' sticks in my mind. At home, I could never do what I wanted, not even for an evening. I had to think of other people's needs first. I don't even know what I like to do" (*Divergent* 70). This shows that, due to the many restrictions, Tris does not know herself at all, as she does not even know what she wants to do, when given some free time.

However, Tris's Divergence permits her more free will than others because, even though she finally has to choose one of the five factions and has to obey her faction's rules, her aptitude test results indicate that she is equally suited for three factions which does not influence her as much in her decision as if the test had indicated that she would have belonged in only one faction. Moreover, Tris cannot be controlled by the Erudites' serum due to her

Divergence, again permitting her to choose freely. Therefore, Basu concludes that, in general, “Divergence can be read [...] as the ability to overcome externally imposed control through the exercise of free will (Basu 25).

As already mentioned, the government tries to make its citizens believe to be free by giving them limited choices so that they think that they carry their lives in their own hands, even though they do not. Furthermore, it wants people to think to be free by creating the illusion of living in a perfect and safe society, as, since the establishment of the new system, there has been neither war (*Divergent* 16-17) nor murder in *Divergent’s* Chicago (33). Therefore, most of Chicago’s citizens think that “their society is structured to protect them and to ensure their well-being” (Green-Barteet 34-35). At the same time *Divergent’s* people, however, “fail to realize [...] that their deeply valued and much-desired safety comes at the cost of their individuality” (37).

Freedom is a recurring theme in Roth’s *Divergent* and in dystopian literature in general. The people living in post-apocalyptic Chicago are almost given no freedoms at all, as they are robbed of their free will as well as imprisoned in their own city by a fence that is guarded by Dauntless soldiers (*Divergent* 122-123). Interestingly, Chicago’s citizens think that the fence is there in order to protect them. They do, however, not know from what it should keep them safe (7). When being on a field trip to the fence, Tris realizes that the function of the fence is to pen in all of the citizens:

The Dauntless guards close the gate and lock it behind them [members of Amity who want to reach their farms]. The lock is on the outside. I bite my lip. Why would they lock the gate from the outside and not the inside? It almost seems like they don’t want to keep something out; they want to keep us in. (*Divergent* 128)

3.8 Identity and transformation

Identity and transformation are important themes in Roth’s *Divergent* and in dystopian literature in general (Basu, Broad and Hintz 1). Due to the division into factions and the rules each faction has, which the members have to obey, Chicago’s citizens cannot be the kind of persons they want to be, as they are forced to act the way their society wants them to in order to “fit[...] into [one of five] [...] pre-existing identity type(s)” (Basu 20).

This also applies for sixteen-year-old Beatrice, or Tris, as she later names herself as indication of starting a new life at Dauntless. Even though she always has the feeling of not belonging to Abnegation, Beatrice always does the things she is supposed to do and always obeys Abnegations' rules (*Divergent* 1). At the beginning of *Divergent*, Beatrice describes herself as "still look[ing] like a little girl" with "a narrow face, wide, round eyes, and a long, thin nose" (2), "not ugly, but [...] not pretty [either]" (337). She seems to be rather clumsy (4) and accepts things the way they are, thinking that nobody is able to defy the norms of his or her faction (9). When Beatrice takes her aptitude test, her results indicate that she is equally suited for three factions, as she is Divergent which makes her different from the others and which seems to be highly dangerous. As Basu, however, notes

[...] the threats to her [Beatrice's] safety concern her less than the uncertainty about her identity, which she expected the aptitude test to end. She is disappointed because she doesn't want to choose a faction herself; instead, she wants the choice to have been made clearly for her by the aptitude test, so she can finally know who she is and where she belongs to. (Basu 24)

It seems, however, as if Beatrice slowly starts to change after having been given her results, as she begins seeing things differently and begins to criticize the system by regarding the right to choose one of five factions as being only a limited choice (*Divergent* 42-43) as well as by questioning whether it is right to consider faction as being more important than family (43). As Beatrice has always been fascinated by the Dauntless, she decides to leave her family and her old faction behind and chooses Dauntless at the Choosing Ceremony (47), thus choosing for the first time in her life by herself.

Her decision to join the Dauntless transforms Beatrice into a completely new person. Her transformation starts with the change of her name into "Tris," as she has the feeling that "Beatrice' just doesn't sound right anymore. [...]. A new place, a new name. I can be remade here" (*Divergent* 60). Here, it can already be noticed that Tris wants to start a new life and deliberately wants to change. Therefore, she allows Christina, another Dauntless initiate, to give her a makeover.

Christina [...] drags me toward the clothing place. [...] Ten minutes later I stand in front of a mirror [...] wearing a knee-length black dress.

[...] She slips the tie from my hair and I shake it out of its braid so it hangs wavy over my shoulders. Then she holds up a black pencil. [...] I open my eyes and for the first time stare openly at my own reflection. My heart rate picks up as I do, like I am breaking the rules and will be scolded for it. It will be difficult to break the habits of Abnegation instilled in me [...]. But I will find new habits, new thoughts, new rules. I will become something else. [...] Looking at myself now isn't like seeing myself for the first time; it's like seeing someone else for the first time. Beatrice was a girl I saw in stolen moments at the mirror, who kept quiet at the dinner table. This is someone whose eyes claim mine and don't release me; this is Tris. (*Divergent* 86-87)

Even though Tris's outward appearance has completely changed, this passage shows that her behavior is still characteristic of Abnegation. She is, however, determined to free herself from these rules and is open for "new habits, new thoughts, new rules" (*Divergent* 87) which indicates that she still is not an autonomous being but someone who is ready to obey new rules and act, think and behave the way she is supposed to. Therefore, her new style "is still representative of her faction membership rather than her own identify" (Green-Barteet 43).

Tris, however, does not only change her outward appearance but also her whole way of thinking, as she suddenly realizes that one does not have to belong to only one faction, as she is a Dauntless initiate who still feels an affinity for her old faction, which she demonstrates by getting a tattoo of the "symbol of Abnegation – a pair of hands, palms up as if to help someone stand, bounded by a circle [...]. I know it was a risk [...]. But that symbol is a part of my identity, and it felt important to me that I wear it on my skin" (*Divergent* 316) as well as a tattoo of the symbol of Dauntless, "a circle with a flame inside it" (246).

Being an initiate of Dauntless has changed Tris immensely. However, it is not the fact that she belongs to Dauntless that finally turns her into an active resister but her love for her family and friends, her selflessness and her courage as well as the death of her mother that nudge her to directly fight against Erudite to save innocent people's lives.

3.9 Resistance and rebellion

Despite the fact that the citizens of *Divergent*'s futuristic Chicago "are accustomed to following their societies' rules" (Green-Barteet 33-34), the novel contains a number of different forms of resistance and rebellion, which is another characteristic feature of dystopian novels (Day, Green-Barteet and Montz 8).

On the one hand, there are those who do not want to resist and keep obeying to their factions' rules because they are afraid of another war to break out, as Tris points out, "I think the system persists because we're afraid of what might happen if it didn't: war" (*Divergent* 33).

There are, however, also those who directly and indirectly fight against the system. One of them is for example Tris's friend Al. When the Dauntless initiates are forced to fight as being a part of the first stage of the initiation process, Al refuses to hurt others and, therefore, he pretends during each of the fights that his opponent knocked him out (*Divergent* 115). This deliberate decision can be regarded as an act of resistance, as Al refuses to act the way he is supposed to because he thinks that it is wrong.

Another person who in the course of the novel puts up resistance is Tris's mother. At the beginning of *Divergent*, Tris's mother is depicted as a passive and submissive woman who acts the way the system and her faction expects her to. In the course of the novel, however, it turns out that Tris's mother was once a Dauntless who transferred to Abnegation (188). In saving Tris from being killed by Erudite, her mother breaks all of Abnegation's rules, thus showing that she is more than a submissive woman who resists against the system in order to save her daughter's life. Tris's mother, whom Tris always considered as being gentle and passive, suddenly seems to have turned into (or secretly always have remained) a warrior woman who knows how to use a gun and fight, which confuses Tris completely, "[s]he is dressed like my mother and she looks like my mother, but she is holding a gun, and the determined look in her eyes is unfamiliar to me" (439). Her mother tells Tris that she does not care about the factions, as the most important thing for her is that Tris is safe (441). Moreover, she confesses that she is also Divergent

and explains Tris why the Divergents are considered as a threat to the leaders:

“Every faction conditions its members to think and act a certain way. And most people do it. For most people, it’s not hard to learn, to find a pattern of thought that works and stay that way. [...] But our minds move in a dozen different directions. We can’t be confined to one way of thinking, and that terrifies our leaders. It means we can’t be controlled. And it means that no matter what they do, we will always cause trouble for them.” I feel like someone breathed new air into my lungs. I am not Abnegation. I am not Dauntless. I am Divergent. And I can’t be controlled. (*Divergent* 441-442)

This scene shows that Tris’s mother is perfectly aware of the fact that all of the factions force their “members to think and act a certain way”. Even though, she is aware of the fact that each faction oppresses its members, she never resisted but obeyed the rules in order to keep herself and her family safe. However, Tris being in danger seems to trigger off her awakening and leads her to the decision to become active and fight. After having heard her mother’s explanation what being Divergent means, Tris seems to understand who she really is for the first time in her life (Green-Barteet 45-46), she cannot be confined to only one faction, she is Divergent.

Throughout the book, Tris commits small acts of resistance, such as secretly visiting her brother Caleb, even though the initiates are not allowed to leave the Dauntless compound without another member of Dauntless, secretly meeting up with Four, being still attached to her family, or standing up for her friend Al. When Four is, however, taken by Erudite and Tris’s mother dies in the attempt of saving Tris, she finally chooses to put up a direct fight against Erudite (*Divergent* 466-467). Tris, however, “never makes a conscious decision to become a rebel” (Green-Barteet 46).

She works out a plan to save all the members of Abnegation by deciding that the controlled members of Dauntless have to be woken up (*Divergent* 452-453), thus taking “on a leadership role in a growing effort to bring down the faction system” (Day 88). Tris also does not see herself as a member of any faction anymore, as she thinks, “As of yesterday, I technically became Dauntless, but I don’t feel like one. And I am not Abnegation, either. I guess I am what I’ve always been. Not Dauntless, not Abnegation, not factionless. Divergent” (453-454). With the help of her brother, her father and Marcus, one

of Abnegation's leaders, Tris tries to return to the Dauntless compound, from where she believes the Dauntless are controlled, in order to destroy the simulation.

Tris's final act of resistance is when she decides not to kill Four, even though, as he is now also controlled by Erudite, he tries to kill her. This can be regarded as a rebellious act because Tris refuses to do what she is supposed to, namely kill Four in order to save her own life. So she decides to rather kill herself than Four (*Divergent* 475). This decision, however, brings him back to normal and he helps Tris to stop the simulation so that Tris finally is the one who saves Four as well as the members of Abnegation and Dauntless.

Therefore, it can be concluded that Tris's rebellious acts finally turn her into a "self-governing subject[...] who [...] [is] capable of directing the outcome of [...] [her] own li[fe] rather than remaining [a] passive object[...] able to be controlled by [...] [her] societ[y]" (Green-Barteet 34).

4 Dystopian elements and themes in Lauren Oliver's *Delirium*

Lauren Oliver's *Delirium* can be classified as dystopian novel, as it includes various elements that are characteristic for dystopian fiction as well as typical dystopian themes. These elements and themes, which turn *Delirium* into a dystopian novel, should be analyzed in more detail in this chapter.

In her novel *Delirium*, Lauren Oliver united a lot of typical dystopian features by creating an oppressive world in which love, or "*amor deliria nervosa*," is regarded as a disease or the "deadliest of all deadly things" (53). In order to keep everybody safe, all the citizens of Portland, in which the story takes place, have to undergo a brain surgery, also known as "procedure" or "the cure," after their eighteenth birthday in order to take away people's feelings and to prevent the disease from spreading (1). Moreover, Portland as well as all of the other major cities in the United States are surrounded by electric border fences whose existence is justified by the claim to lock out the disease (42). The government also talks Portland's inhabitants into thinking that the cure is for their own safety and makes an invaluable contribution to their lives' happiness (254). In fact, the procedure turns "the cures," however, into detached and indifferent persons who seem to be like sleepwalkers, not questioning anything the government does and living their lives the way they are supposed to (406).

Before love has officially been designated as a disease and the cure has been invented, chaos, fighting and war overshadowed the old world (*Delirium* 2-3). People started blaming love for being the cause of everything bad. For this reason, they decided to look for a cure against love and to consider love as a disease (1). The people living in recognized cities and towns started to erect border fences in order to keep love, which from then on they have started calling *amor deliria nervosa*, out of their communities. Some people, however, refused to accept the new regulations and, therefore, fled from the cities into unregulated land, also known as "the Wilds." The people who decided for the cure, however, were not fond of the idea that people who are infected by the disease still exist and, therefore, decided to wage war against the people living in the Wilds and to destroy all of them. After one month the

Wilds were proclaimed to be free of the disease and people living in the cities started being cured (42-43). At the beginning, the procedure was highly risky and a lot of people died. Nonetheless, an uncountable number of people still wanted to be cured (198).

Nowadays, all of the people living in approved communities and being older than the age of eighteen have to undergo the procedure, as being cured before the age of eighteen still involves certain risks, such as brain damage, blindness or partial paralysis (*Delirium* 2). Those who have been cured do not feel anything anymore and live a life without love, hate or emotional pain (406).

The citizens of *Delirium*'s futuristic Portland are not given any choice at all but have to keep to a lot of rules instead. One of them is that all of Portland's teenagers have to take a final test before their procedure in order to receive a score with which the evaluators are able to match them with somebody who got a similar score. The teenager is then forced to marry one of four to five approved matches. A reason for this is to avoid divorce, as in the old days before the cure "[a]lmost half of the marriages ended in dissolution" (*Delirium* 183) and in the new world the teenager's approved matches seem to be the perfect partners for him or her (9-10).

There are, however, some people who are still resisting against the system. On the one hand, some of these resisters are the Invalids who still live in the Wilds without having been cured and whose existence the government is trying to obscure from the cities' inhabitants (*Delirium* 42-43). On the other hand, there are a lot of people who are called sympathizers and try to support the Invalids in their fight against the oppressive system (270-271).

This brief outline of the structure of *Delirium*'s world should already show that Oliver's novel contains typical elements of dystopian fiction, as it depicts an oppressed society that lives in a futuristic, locked-in city, acting the way the government wants them to without questioning anything, even though their whole lives consist of limitations and rules (Claeys 109). Moreover, some of *Delirium*'s themes are typical for dystopian fiction and should, therefore, be discussed in more detail in the following subchapters.

4.1 The media

The media plays an important role in Lauren Oliver's *Delirium*. Even though Lena's family does not seem to have much money, they possess a television set from which the conclusion can be drawn that almost every citizen of *Delirium*'s futuristic Portland also possesses one so that a lot of people are able to watch the news. Thus, the media has the possibility to reach a lot of people in *Delirium*'s world and, therefore, has a lot of power. Various scenes in Oliver's novel indicate that the news is highly censored in order to manipulate Portland's citizens.

An example of the news providing its viewers with untruthful information is the reporting on the incidents that disrupted Lena's evaluation. While the truth is that Lena's evaluation was disrupted by a herd of cows which were dressed up as the people being evaluated to demonstrate that they are being treated like animals which suggests that the cows have been freed and dressed up by Invalids to show their aversion to the system, the news reported the following: "*Yesterday a truck full of cattle intended for the slaughterhouse was mixed up with a shipment of pharmaceuticals, resulting in the hilarious and unprecedented chaos you see on your screen*" (*Delirium* 42).

When Lena hears the news, she thinks that the reporter's justification of the sudden appearance of a herd of cows during the evaluation are absurd, which they are, as it is questionable how a herd of cows could be mixed up with a shipment of pharmaceuticals. However, none of Lena's family members, who also watch the news with her, seem to question the reporter's credibility, as every citizen of Portland is supposed to think that the Invalids do not exist anymore (*Delirium* 42). Therefore, it can be said that the news helps covering up the existence of the Invalids by simply giving false information. The only one who also thinks that the news is untrustworthy is Lena's friend Hana who tells her, "if it was on the news, it definitely isn't true" (*Delirium* 48).

The media's function in *Delirium* is, however, not only to manipulate people by giving out false information but also to deter Portland's citizens from turning into sympathizers or from being infected with the *deliria*, as on

one occasion they even broadcast the picture of a dead girl who was infected and committed suicide out of desperation.

Several years ago on the day of her procedure, one girl managed to slip from her restraints and find her way to the laboratory roof. She dropped quickly, without screaming. For days afterward, they broadcast the image of the dangers of the *deliria*. Her eyes were open and her neck was twisted at an unnatural angle, but from the way her cheek was resting against the pavement you might otherwise think she had lain down to take a nap. Surprisingly, there was very little blood – just a small dark trickle at the corners of her mouth. (*Delirium* 3-4)

Another example of the media trying to deter people from being resisters is the fact that, after raid night, all of the newspapers reported on the arrest of hundreds of people who were taken in order to be interrogated or sent off to the Crypts, which serve as Portland's prison and mental ward (*Delirium* 242). These reports are certainly meant to frighten people and to make them reconsider if it is worth to resist.

These examples should demonstrate that the media tries to influence and control people by providing them with censored information as well as by trying to deter them from being sympathizers. Therefore, it can be said that the media plays a significant role in Lauren Oliver's dystopian novel by making sure that Portland's citizens feel safe in their locked-up world and live their lives as they are supposed to.

4.2 Surveillance

Another one of *Delirium*'s themes, which is typical for dystopian novels as well as an "integral part of dystopian societies" (Montz 112), is surveillance. In the course of the book, it turns out that the citizens of *Delirium*'s futuristic Portland are under constant surveillance.

All of the inhabitants' phone calls are randomly controlled and monitored in order to track down people who are sympathizers or resisters. Those people who talk to somebody on the phone have to accept the fact that their phone calls could be recorded and monitored, such as it is the case for Lena when she uses her aunt's cell phone for the first time in her life.

You have to learn that people are always listening. The first time I ever used the cell phone [...], I was surprised by the patchy interference that kept breaking up my conversation with Hana at random intervals, until my aunt explained that it was just the government's listening devices, which arbitrarily cut into cell phone calls, recording them, monitoring conversations for target words like *love*, or *Invalids*, or *sympathizer*. No one in particular is targeted; it's all done randomly, to be fair. But it's almost worse that way. I pretty much always feel as though a giant, revolving gaze is bound to sweep over me at any second, lighting up my bad thoughts like an animal lit still and white in the ever-turning beam of a lighthouse. (*Delirium* 49-50)

The image of “a giant, revolving gaze” (*Delirium* 50) is omnipresent in *Delirium*'s oppressive world in which people have to constantly live with the feeling of being monitored and controlled. Therefore, *Delirium*'s government has absolute control over the intranet, which it pretends to control and monitor in order to protect its citizens. In fact, however, it monitors and controls the intranet to restrict the freedoms of Portland's inhabitants even more by making sure that people do not join the ones in resistance so that it can remain in power. For this reason, certain online access restrictions are in force which should make sure that people are not able to “write whatever, or post things themselves, or write up false information or ‘inflammatory opinions’” (103).

Furthermore, the citizens of *Delirium*'s futuristic Portland are constantly under the vigilant gaze of groups of regulators who

patrol the streets every night, looking for uncureds breaking curfew, checking the streets and (if the curtains are open) houses for unapproved activity, like two uncureds touching each other, or walking together after dark – or even two cureds engaging in “activity that might signal the re-emergence of the *deliria* after the procedure,” like too much hugging and kissing. (*Delirium* 79)

In case the regulators regard somebody's behavior or actions as suspicious they demand the person's ID so that they can run it through with the Secure Validation System, “a computer network where all the valid citizenships, for every single person in the entire country, are stored,” in order to make sure that the person's ID is valid (*Delirium* 81). This also shows that the government has total control over all of the country's citizens, as its computer network contains data of all the valid citizenships within the United States.

Lauren Oliver's *Delirium* even goes a step further in the depiction of a constantly monitored and restricted society by including the enforcement of raid nights into the story, which gives regulators and raiders the power to enter people's houses without advance notice in order to look for signs of suspicious activities, as all of the laws become inoperative on raid nights (202). On those nights the raiding parties seem to be everywhere, which Lena describes can be "as many as fifty in a single night." They swarm Portland, "sweeping up anyone and everyone they can find and accuse of misbehavior or disobedience, and even people they can't" (204).

People working for the government are, however, not the only ones that monitor people in order to find signs of suspicious behavior. In fact, citizens who are in favor of the cure and the political system also keep a watchful eye on their fellow citizens and "assist with [...] [their] own control" (Montz 111), as depicted in the following scene:

"Hey!" I shout, and he [Alex] turns. A woman pushing a stroller on the other side of the street stops, raises her hand to shield her eyes, and follows my progress down the street. [...] I can feel the woman's gaze pricking up and down my body like a series of needles. "I gave you the wrong change," I call out again, even though I'm close enough to him now to speak normally. Hopefully it will get the woman off my back. But she keeps watching us. (*Delirium* 241)

The "woman's gaze" (*Delirium* 241) in this passage can be compared with the government's "giant, revolving gaze" (50) which shows that the inhabitants of *Delirium*'s futuristic Portland are nowhere safe from being watched and monitored, which is characteristic of dystopian fiction (Mohr 33).

4.3 Power, power relations and control

As already pointed out in the previous subchapter, *Delirium*'s government has total control over the cities' inhabitants. The United States, as depicted in Oliver's *Delirium*, are governed by a president who has the power to make crucial decisions, such as the identification of love as a disease (1) or the declaration of war against the ones who refused to be cured (173), together with a Consortium. It is, however, never mentioned throughout the whole novel how exactly the president of *Delirium*'s United States came into power.

Delirium's government already tries to exercise power over the youngest members of society by making sure that students already learn about the dangers of the *deliria* in school, manipulating them to think that love is the deadliest of all diseases in order to frighten them, to prevent them from fighting against the system and to give them the impression that they now all live in a better world.

Things weren't always as good as they are now. In school we learned that in the old days, the dark days, people didn't realize how deadly a disease love was. For a long time they even viewed it as a *good* thing, something to be celebrated and pursued. Of course that's one of the reason it's dangerous: *It affects your mind so that you cannot think clearly, or make rational decisions about your own well-being.* [...] Instead people back then named other diseases – stress, heart disease, anxiety, depression, hypertension, insomnia, bipolar disorder – never realizing that these were, in fact, only symptoms that in the majority of cases could be traced back to the effects of *amor deliria nervosa*. (*Delirium* 2-3)

Moreover, *Delirium*'s government has drummed into people's heads that, due to the fact that the *deliria* kills everyone who is infected, the citizens have to be constantly on guard in order to save "the health of [...] [the] nation, [...] [the] people, [...] families, and [...] [people's] minds" (*Delirium* 5). Thus, the government makes sure that not only the government's people but also the people itself keep an eye on each other so that no one can be trusted.

The government's goal, however, is to lull people into a false sense of security by trying to make them believe that the cure is the only way to be completely safe and that the borders protect the inhabitants of the approved communities from the disease, in reality, trying to distract them from the thought of being actually penned in. The following excerpt from one of *Delirium*'s government approved children's books demonstrates that even the youngest members of *Delirium*'s society already know about the borders functioning as protectors.

Think of it this way: When it's cold outside and your teeth are chattering, you bundle up in a winter coat, and scarves, and mittens, to keep from catching the flu. Well, the borders are like hats and scarves and winter coats for the whole country! They keep the very worst disease away, so we can all stay healthy! (*Delirium* 173)

As these examples show that *Delirium*'s government highly influences the thoughts of its citizens, making them believe the things it wants them to think

and restricting them in every possible way, it can be concluded that *Delirium's* society is completely oppressed by the ones in power, another feature that is typical for dystopian literature (Claeys 109).

4.4 Rules, limitation and constraints

Due to the fact that *Delirium's* people “are not meant to develop into independent subjects,” as they live in a dystopian society, they have to conform to a lot of rules, which have been laid down by the government and determine people's complete lives (Green-Barteet 36).

One of these rules forces teenagers who are older than eighteen to undergo the procedure (*Delirium* 1). Before they are, however, cured, *Delirium's* teenagers have to take a final test, also known as evaluations. After this test each teenager receives a score that helps the evaluators find a perfect partner for him or her, as *Delirium's* teenagers are matched with people who got a similar score. After evaluation, each participant receives “a list of four or five approved matches,” one of whom they are forced to marry after having finished their education and been cured (9-10).

Moreover, the teenagers in *Delirium* cannot even pick their favorite college major, as the “academic assessors will analyze [...] [teenagers'] strengths and weaknesses, and then assign [...] them to a school and a major” (*Delirium* 9). Portland's citizens are also only allowed to listen to certain kinds of music as well as to read those books which have been approved by the government (*Delirium* 102).

Another rule prohibits all kinds of affection, as it is neither allowed to declare one's love to somebody (*Delirium* 40) nor to hug or kiss somebody (79). Neither is it admitted for adults to comfort their children (114), as “a mother or father is [...] supposed to bond *normally, dutifully, and responsibly* with his or her children” (7).

Furthermore, segregation policies ensure that uncured girls do not “have more than minimal contact with uncured boys outside of [...] [their] families” (*Delirium* 60). There does not, however, exist any law that explicitly states that uncureds are not allowed to speak to a cured of the opposite sex, as they are regarded as being “safe” (71).

Delirium's uncureds are further restricted by curfew imposed by the government, which prohibits them to be outside their homes after nine o'clock (74-75).

Additionally, it is a capital offense to illegally cross the border fence, which can be punished by death (*Delirium* 267). Therefore, "all travel between communities requires official written consent of the municipal government, to be obtained six months in advance" (*Delirium* 42).

These regulations show that especially the ones who have not been cured yet are confined to extremely strict rules and are restricted in every possible way, as there exist rules for almost every part of life.

4.5 Choice, free will and freedom

The previous subchapter has already shown that the citizens of *Delirium's* futuristic Portland are robbed of their free will, as their whole lives consist of rules and regulations. They are not allowed to make any important decisions at all, as only the government has the power to decide whom *Delirium's* people are going to marry or which major they pick.

Lena, however, seems to be glad that she does not have to choose a partner and, especially, that nobody has to choose her, as she believes herself to be too ordinary to attract somebody. Therefore, she makes the impression of being content with the fact of just ending up with somebody (*Delirium* 27).

I'm *glad* the choice is made for us. I'm glad I don't have to choose – but more than that, I'm glad I don't have to make someone else choose *me*. [...] No guy in his right mind would ever choose me when there are people like Hana in the world [...]. So I'll be happy to receive my neat, printed sheet of "Approved Matches." At least it means I'll end up with *somebody*. (*Delirium* 27)

Lena's friend Hana, however, criticizes the system by telling Lena that if the government really wanted its teenagers to be happy, it would give them the right to choose their partners themselves, whereupon Lena adds that they are actually given a choice, as *Delirium's* teenagers are allowed to pick one of the four or five approved matches the evaluators have chosen for them. Hana, however, makes it clear that this kind of choice is only limited, to which Lena

replies that every choice in life is limited (*Delirium* 20-21). The idea of giving people a limited choice forms the basis of every dystopian regime, as it gives its people the impression of having the power to choose even though this choice is limited and, therefore, only an “illusion of choice,” which is characteristic for life and deters them from putting up resistance (Montz 108-110).

Even though the previous subchapter has indicated that much more rules apply for the uncureds than for the cureds in *Delirium*’s world, it gives the impression that the uncureds, however, are the only ones who can make choices, as Hana explains to Lena that the summer before they are cured is their “last chance to choose” (*Delirium* 108). Therefore, both of them sneak off to illegal parties in the middle of the night and secretly meet up with Alex, an uncured, illegal Invalid who lives in Portland under a false identity. Lena even starts having a romantic affair with Alex and thinks about it the following way: “For the first time in my life I’ve done something for me and by choice and not because somebody told me it was good or bad” (239). This is the first sign that Lena slowly changes into an active human being who did something not because somebody told her to but because she herself made the choice of doing it.

Once *Delirium*’s people are, however, cured, having a choice does not seem to be important to them anymore. A reason for this is certainly the procedure itself, as people get parts of their brain removed in order to feel nothing anymore (*Delirium* 109), from which it can be inferred that the cure turns people into inhuman beings who do not have any feelings anymore and are indifferent to everything. Therefore, it can be said that the government uses the procedure in order to control people even better, as nothing seems to be important to the cureds anymore. This “degradation of humans to object status,” as after the cure they do not have any feelings anymore which kind of turns them into objects, is another feature of dystopian fiction (Mohr 33).

Ironically, the government tries to make its citizens believe that the cure ensures people freedom, as one of the government’s pamphlets says: “*Unhappiness is bondage; therefore, happiness is freedom. The way to find happiness is through the cure. Therefore, it is only through the cure that one finds freedom*” (*Delirium* 254). In reality, the deprivation of all feelings will not

free *Delirium*'s people but, on the contrary, enables the government even more to oppress and restrict them.

Freedom is a recurring theme in Oliver's *Delirium* as well as in dystopian fiction in general. The people living in Portland do not have any freedoms at all, as they are robbed of their free will as well as imprisoned in their own city by the border fence, even though most of the citizens regard it as necessary instrument that protects them. Lena, however, starts questioning the function of the borders as she thinks, "'I've been so used to thinking of what the borders are keeping out that I haven't considered that they're also penning us in'" (*Delirium* 228-229).

4.6 Identity and transformation

Identity and transformation play an important role in Oliver's *Delirium*. In *Delirium* most of the people cannot just be the type of person they want to be, as the uncureds are forced to act the way the government forces them to, while the cures are deprived of their feelings and turn into completely different persons after their procedure, as Lena notices that after graduation: "We'll be different. We'll be adults – cured, tagged and labeled and paired and identified and placed neatly on our life path, perfectly round marbles set to roll down even, well-defined slopes" (*Delirium* 90). Hana and Lena's friendship will also be different after their procedures

Best friends for more than ten years and in the end it all comes down to the edge of a scalpel, to the motion of a laser beam through the brain and a slashing surgical knife. All that history and its importance gets detached, floats away like a severed balloon. In two years – in two *months* – Hana and I will pass each other on the streets with nothing more than a nod – different people, different worlds, two stars revolving silently, separated by thousands of miles of dark space. (*Delirium* 189-190)

This shows that Portland's citizens are forced into being persons that they actually do not really want to be, being someone somebody else wants them to be.

This also applies for Lena. At the beginning of the novel she seems to be a passive and insecure girl who regards herself as ordinary and plain. Lena is

a submissive girl who never questions anything and acts according to the rules. She describes herself the following way: “Not pretty. Not ugly, either. Just plain, like a thousand other faces you would see on the street” (*Delirium* 64). Lena is looking forward to her cure and is even counting the days, as she hopes that the procedure turns her into a better version of herself.

For some of us, it’s about more than the *deliria*. Some of us, the lucky ones, will get the chance to be reborn: newer, fresher, better. Healed and whole and perfect again, like a misshapen slab of iron that comes out of the fire glowing, glittering, razor sharp. That is all I want – all I have ever wanted. That is the promise of the cure. (*Delirium* 112)

Moreover, Lena believes that she will be happy, safe and free from pain after her procedure (*Delirium* 2), as she considers the cure to give her stability, safety and happiness (320).

When Lena, however, finds out that her friend Hana doubts the system and goes to illegal parties, Lena gets curious and also sneaks off to one of these parties. At first Lena is shocked by the fact that girls and boys are talking to and touching each other, while they listen to unapproved music, and she has never felt “so different and out of place” before (*Delirium* 131). She is convinced that she is not like these people at the party and does not belong to them (212). Her whole perspective, however, changes completely when she sneaks off to one of the illegal parties in order to warn Hana and the others of raid night. But she is too late, as the instance Lena reaches the party, it is raided and she is brutally chased by regulators who seem to enjoy hurting people. She is then, however, saved by Alex (216-219). This incident turns her worldview completely upside down, as Lena thinks: “He *saved* my *life* – from the raiders. From the people who are supposed to protect us and keep us safe. From the people who are supposed to keep us safe from the people like Alex” (*Delirium* 221).

After Alex has saved Lena, she begins a romantic relationship with him. While the old Lena was terrified of the disease, she is not anymore, even though she seems to have the first symptoms of the disease.

The disorientation, the distraction, the difficulty focusing – all classic Phase One signs of *deliria*. But I don’t care. If pneumonia felt this good I’d stand out in the snow in the winter with bare feet and no coat on, or march into the hospital and kiss pneumonia patients. (*Delirium* 237)

She also starts seeing herself with completely different eyes. After Alex has told her that she is beautiful, she also thinks that she really is.

I'm suddenly aware of how pale I look in the sunshine, and how many moles I have spotting up and down my chest, and I just know he's looking at me thinking I'm wrong or deformed. But then he breathes, "Beautiful," and when his eyes meet mine I know that he really, truly means it. That night, for the first time in my life, I stand in front of the bathroom mirror and don't see an in-between girl. For the first time in my life, with my hair swept back and my nightgown slipping off one shoulder and my eyes glowing, I believe what Alex said. I am beautiful. (*Delirium* 261)

So her "relationship with Alex allows her to overcome the inhibitions about her body and desires, a point that is reinforced by her increasing willingness to rebel against community rules and restrictions" (Day 85).

Lena also starts seeing the cure in a completely different light, "I realize now that that's what the cure does, after all: It fractures people, cuts them off from themselves" (*Delirium* 390).

When her aunt invites Brian Scharff, with whom Lena is supposed to spend the rest of her life, Lena starts seeing bits of her monotonous future life with Brian which consists of "an endless series of bland days, days the color of pale yellow and white pills, days that have the same bitter aftertaste as medicine" (*Delirium* 314). It is also then when Lena realizes that without Alex, she will again be the old ordinary girl, thinking "I'm so used to Alex telling me I'm beautiful. I'm so used to feeling beautiful around him. [...] This is what life will be like without him: Everything will become ordinary again. I'll become ordinary again" (311)

Alex has changed Lena a lot. She starts contradicting her aunt, which she has never done before (*Delirium* 307) and for the first time in her life she is getting active by planning to escape with Alex.

4.7 Resistance and rebellion

In *Delirium* there can be found various forms of rebellion and resistance, which is also another characteristic feature of dystopian novels (Day, Green-Barteet and Montz 8).

On the one hand, there exists silent and indirect resistance in *Delirium*'s world, which can be found in *Delirium*'s sympathizers as well as in Lena's friend Hana and her cousin's daughter Grace. Most of *Delirium*'s sympathizers, who are people that are "uncured *and* cured, positioned as regulators, police officers, government officials, scientists" (*Delirium* 270), put up indirect resistance against the government by secretly supporting the Invalids' actions, as one sympathizer, for example, helps Alex cross over the borders if he wants to.

Hana puts up another form of silent resistance by looking at illegal websites, listening to unapproved music and sneaking off to illegal underground parties. She starts questioning and criticizing the system and tells Lena that she is tired of being constantly monitored and controlled when arguing with her.

"Listen, I'm not going to get arrested just for looking at some websites. Or listening to music, or whatever." "You could. People have been arrested for less." She knows this too. She knows, and doesn't care. "Yeah, well, I'm sick of it." Hana's voice trembles a little [...]. "We shouldn't even be talking about this. Someone could be –" "Someone could be listening?" She cuts me off, finishes my sentence for me. "God, Lena. I'm sick of that, too. Aren't you? Sick of always checking your back, looking behind you, watching what you say, think, do. I can't – can't breathe, I can't sleep, I can't *move*. I feel like there are walls everywhere. Everywhere I go – *bam!* There's a wall. Everything I want – *bam!* Another wall." (*Delirium* 107)

When, Lena, however, also starts turning into a resister and asks Hana if she wants to join her and Alex in their escape, Hana rejects Lena's offer, as she has everything, while Lena has nothing to lose.

In the end, despite all her talk, and the underground parties and forbidden music, Hana doesn't want to give up this life, this place: the only home we've ever known. Of course, she *has* a life here: family, a future, a good match. I have nothing. (*Delirium* 391-392)

Even though Grace is only six years old, she puts up her very own form of resistance by refusing to speak (*Delirium* 6). She turns into an active resister when she frees Lena from her bonds and helps her escape from her room. This is also when Lena realizes that, even though Grace looks fragile, she "is strong [...] perhaps stronger than any of us" (426-427).

On the other hand, *Delirium*'s government is also confronted with direct resistance put up by people called floaters, Invalids and a few sympathizers who try to escape to the Wilds.

Floaters are "[h]ackers [...] who jump through all the security hoops and manage to post their own stuff" (*Delirium* 104). They express their opinions on the cure in which they do not believe and are, therefore, putting up direct resistance against the system.

The Invalids, who live in the Wilds, also participate in the active resistance against the government. Every few years they "sneak into Portland and stage some kind of protest" (*Delirium* 37).

As the government considers the Invalids as a threat, it tries to cover up their existence by pretending that they do not exist anymore (*Delirium* 42). Therefore, most of the cureds, such as Lena's aunt, do not believe in the existence of the Invalids. Lena's aunt even says that "believing in Invalids is the same thing as believing in werewolves or vampires" (164).

Those sympathizers who try to escape from the cities can also be regarded as active resisters, as their successful disappearance and escape identifies them as active sympathizers whose number will be invalidated and who are never able to come back again, as everybody will look for them (*Delirium* 375-376). If sympathizers and resisters get caught in an attempt to escape, they are either executed immediately or locked up in the Crypts forever (344).

Throughout the story, Lena also slowly changes into a sympathizer. While at the beginning of the novel Lena is a submissive girl who keeps to the rules and believes in the cure, her worldview changes when she meets Alex. Alex manages to open Lena's eyes by telling her the truth and by showing her that her whole life is based on lies.

They've lied about everything – about the fence, and the existence of Invalids, about a million other things besides. They told us the raids were carried out for our own protection. They told us the regulators were only interested in keeping the peace. They told us that love was a disease. They told us it would kill us in the end. For the very first time I realize that this, too, might be a lie. (*Delirium* 280)

Lena finally realizes that everything the government told its citizens was a lie. Therefore, her whole perception as well as Lena herself changes completely. Lena now regards Portland's citizens as "staring, obedient people, bowing

their heads to receive more lies, like animals offering themselves up to be slaughtered” (*Delirium* 379) and starts seeing everything differently.

It’s amazing how I’ve always just accepted it, the way that most cures seem to walk through the world as though wrapped in a thick cloak of sleep. Maybe it’s because I, too, was sleeping. It wasn’t until Alex woke me up that I could see things clearly. (*Delirium* 406)

Only a few weeks before her cure, Lena realizes that she does not want to lead a life without love, and especially not without Alex. Therefore, she steps out of her indirect resistance, which she put up against the government by secretly meeting up with Alex, and instead resists against it actively by planning to escape with Alex into the Wilds where Lena has the feeling that “no eyes [are] waiting to catch us, no voices [are] waiting to shout at us, no hands [are] ready to tear us apart – just miles and miles of space” (*Delirium* 291). She is perfectly aware of the fact that sneaking over the border will also turn them into sympathizers, even though she already regards herself as being one of them.

[...] if I’m honest with myself, I became a sympathizer a long time ago, when Alex asked me whether I wanted to meet him [...] and I said yes. I seem to have only hazy memories of the girl I was before then – the girl who always did what she was told and never lied and counted the days until her procedure with feelings of excitement, not horror and dread. The girl who was afraid of everyone and everything. The girl who was afraid of herself. (*Delirium* 271-272)

Their escape plans, however, fail when Lena gets caught while she meets up with Alex. She is locked up in her room and is treated like a prisoner (*Delirium* 402). Lena’s family also settles her procedure earlier and assures her that someday she will be thankful of what her family did for her (409). Lena, however, does not want to accept her family’s plans. Therefore, she already thinks about ways of killing herself if Alex is not able to save her, as she thinks, “I’d rather die my way than live yours” (428). This shows that Lena wants to be active until her very last breath, refusing to let somebody else make decisions for her. Alex can, however, manage to free Lena and they reach the border, even though they are chased by an uncountable number of regulators and police (435). Alex tells Lena to start climbing the fence and not to turn around. While Lena manages to climb over the fence, Alex sacrifices himself for her by remaining behind and making sure that Lena has escaped

(438-439). Then the regulators fall on Alex and Lena is all by herself in the Wilds. Lena, however, makes the impression of still putting up resistance against the system, even without Alex:

You have to understand. I am no one special. I am just a single girl. I am five feet two inches tall and I am in-between in every way. But I have a secret. You can build walls all the way to the sky and I will find a way to fly above them. You can try to pin me down with a hundred thousand arms, but I will find a way to resist. And there are so many of us out there, more than you think. People who refuse to stop believing. People who refuse to come to earth. People who love in a world without walls, people who love into hate, into refusal, against hope, and without fear. (*Delirium* 440-441)

This indicates Lena's final transformation into a "rebellious young wom[a]n willing to claim [...] [her] agency and act." She does not depend on others and finally believes in herself and the things she can achieve. So "Lena has been awakened into a woman of action who, having claimed her agency, fights for love and all of life's complexities" (McDonough and Wagner 167) or, as Day puts it, "Lena becomes an activist working to stop the laws against love" (Day 88).

5 *Divergent* in the EFL classroom – lesson planning

5.1 Preliminary considerations

In my opinion Veronica Roth's *Divergent* is a suitable read for a sixth grade upper secondary with B1 level. Even though the book's language is fairly easy to understand, its rather gloomy atmosphere and serious themes, such as oppression, power, surveillance, choice, uniformity and identity are more suitable to be introduced in a sixth grade.

One reason why *Divergent* should be read in the EFL classroom, especially in the sixth grade, is that it incorporates many themes that could be interesting for students at the age of 15 or 16, as themes, such as choice, uniformity, power, oppression, surveillance and finding oneself are omnipresent issues in young adults' lives.

Another reason why Veronica Roth's *Divergent* should be incorporated into the EFL classroom is that it is a good example of a dystopian work of fiction and, therefore, could be perfectly used in order to request students to find out which elements and features turn *Divergent* into a dystopian novel.

Furthermore, *Divergent* should be read in school because it could encourage learners to think about their own world and could stimulate them starting to become autonomous human beings who question certain aspects of life.

5.2 Detailed work plan

The following subchapters suggest different possibilities for incorporating Veronica Roth's *Divergent* into the EFL classroom by including lesson plans for ten lessons. I will also indicate the aims and objectives of each lesson, describe each step of the lesson plans in more detail as well as comment on challenges that could come up with each exercise.

5.2.1 First lesson

As *Divergent* is a dystopian novel, the first lesson should serve as an introduction to define the terms “utopian” and “dystopian fiction”.

The objectives and aims of this lesson are that at the end of the lesson students are able to:

- “Ich kann Sachtexte verstehen, die einfach und für ein breites Publikum geschrieben sind und in denen es um Themen geht, die mit meinen Interessen oder meinem Fachgebiet in Zusammenhang stehen“ (ESP 15+: 34, number 2).
- “Ich kann Informationen in verschiedenen längeren Texten oder Textteilen finden, die ich brauche, um eine bestimmte Aufgabe zu lösen“ (ESP 15+: 34, number 8).
- “Ich kann gut vorbereitete, unkomplizierte Kurzpräsentationen durchführen und durch meine Darstellung das Zuhören leicht und interessant machen“ (ESP 15+: 46, number 3).
- “Ich kann kurze Sachtexte auf einfache Art und Weise wiedergeben, wobei ich die Struktur des Originaltextes beibehalte“ (ESP 15+: 46, number 7).

The exact teaching steps are pointed out in the following lesson plan.

Time	Content	Skills	Interaction format	Materials
3'	Introduction & explanation of first task	Listening, speaking, reading	Teacher talk	Worksheet A
20'	Summarizing assigned quotes and designing a poster	Reading, writing, speaking, listening	Group work	Worksheet A, posters
12'	Presenting the results	Speaking, listening	Learner talk	Posters
5'	Discussing the findings	Speaking, listening, reading	Teacher/ learner talk	Worksheet A, posters
10'	Summarizing the difference between utopian and dystopian fiction	Speaking, listening, reading, writing	Teacher/ learner talk	Blackboard

At the beginning of this lesson, the teacher introduces the new topic to the learners, i.e. the differences between utopian and dystopian fiction. Then the teacher distributes the handout and explains the first task to the students. This exercise requests the learners to form four groups. Each group is asked to discuss the assigned quotes that are either connected to definitions or historical facts of the literary utopia or dystopia. They should then summarize their quotes and design posters with the most important points. Afterwards each group is requested to present their findings in front of the class. These results should then be discussed and summarized by the whole class and the teacher. As a further step, the students are asked to name the differences between utopian and dystopian literature. Then the teacher writes the most important points onto the blackboard.

One problematic thing about this task could be that the learners do not understand the quotes. Another problem could be that twenty minutes are not enough to read, discuss and summarize the quotes and to create a poster with the most important bullet points and to prepare a short presentation.

5.2.2 Second lesson

The second lesson is about establishing a first encounter with Veronica Roth's dystopian novel *Divergent* and about arousing the students' interest to read this book.

This period follows the previous lesson and is considered as consecutive period. Therefore, this lesson again aims at learners of the sixth grade upper secondary (15-16 years) with B1 level.

The aims and objectives of this lesson are that at the end of this period students are able to:

- "Ich kann ein Gespräch über mir vertraute Themen beginnen, in Gang halten und beenden" (ESP 15+: 40, number 1).
- "Ich kann ohne Vorbereitung zu vertrauten Themen Fragen stellen und beantworten" (ESP 15+: 40, number 5),
- "Ich kann meine Meinungen, Pläne, Absichten und Ziele darlegen und einfach begründen" (ESP 15+: 46, number 4).
- "Ich kann Bilder beschreiben und mit Hilfe von Stichwörtern oder Illustrationen Geschichten erzählen" (ESP 15+: 46, number 5).

- “Ich kann einfache Geschichten, Aufsätze und kreative Texte verfassen“ (ESP 15+: 52, number 2).

The following lesson plan includes the exact teaching steps of the planned period.

Time	Content	Skills	Interaction format	Materials
2'	Introduction	Listening	Teacher talk	Worksheet B
15'	Predicting the story by analyzing cover	Speaking, Listening, reading	Teacher/ learner talk	Book, worksheet B: exercise 1
15'	Key words	Reading, listening, speaking, writing	Group work	Worksheet B: exercise 2
10'	Presenting the groups' summaries	Reading, listening, speaking	Learner talk	Worksheet B: exercise 2
8'	Discussing homework (reading <i>Divergent</i> Ch. 1-10 and answering questions) and starting reading	Listening, reading	Teacher talk	Worksheet C: exercise 1

At the beginning of this lesson, the teacher tells the students that they are going to deal with a dystopian book, namely Veronica Roth's *Divergent*, for the next couple of lessons. In order to create interest in reading Roth's novel the learners are requested to fulfill two pre-reading activities. The first task involves predicting what the story might be about by having a closer look at the novel's title and cover design. For this exercise the students are provided with questions concerning the cover and the title of the book. The learners should discuss these questions together with the teacher and should then be given the opportunity to predict what is going to happen.

One major problem with this task could be that the learners are not creative enough to predict what the story might be about only on the basis of analyzing the book's title and cover design.

Afterwards the students should form groups of three to four people. Each group receives key words taken from *Divergent's* first chapter and is then asked to guess what the story will be about by writing down a brief prediction of the book's story including the given key words. After the groups have finished their predictions, they are requested to present their results.

The problem here could be the time, as ten minutes might not be enough for presenting all groups' summaries as well as commenting on them.

In the last part of this lesson, the teacher discusses the homework with the learners. The students are requested to read *Divergent's* first ten chapters and to answer given questions.

5.2.3 Third lesson

The focus of the third lesson lies on the division of *Divergent's* society into five factions. As this division represents a crucial factor in Veronica Roth's novel, it is important to discuss and work on this topic in class.

The objectives and aims of this lesson are that at the end of this period learners are able to:

- "Ich kann Informationen in verschiedenen längeren Texten oder Textteilen finden, die ich brauche, um eine bestimmte Aufgabe zu lösen" (ESP 15+: 34, number 8).
- "Ich kann ohne Vorbereitung zu vertrauten Themen Fragen stellen und beantworten" (ESP 15+: 40, number 5).
- "Ich kann zu mir vertrauten Themenbereichen berichten, was ich gehört, gesehen, gelesen oder erlebt habe und dabei auch meine Gefühle und Reaktionen beschreiben" (ESP 15+, number 1).
- "Ich kann gut vorbereitete, unkomplizierte Kurzpräsentationen durchführen und durch meine Darstellung das Zuhören leicht und interessant machen" (ESP 15+: 46, number 3).
- "Ich kann Bilder beschreiben und mit Hilfe von Stichwörtern oder Illustrationen Geschichten erzählen" (ESP 15+: 46, number 5).
- "Ich kann einfache Geschichten, Aufsätze und kreative Texte verfassen" (ESP 15+: 52, number 2).

The exact teaching steps are pointed out in the following lesson plan.

Time	Content	Skills	Interaction format	Materials
10'	Comparing	Speaking,	Teacher/	Worksheet C:

	homework	listening, reading	learner talk	exercise 1
18'	Designing a collage presenting one of the five factions	Speaking, listening, reading, writing	Group work	Worksheet C: exercise 2, posters, newspapers, magazines, scissors, glue
10'	Presenting the collages and describing the core values of each faction	Speaking, listening, reading	Teacher/ learner talk	Collages
10'	Writing an interior monologue (completing it as homework)	Reading, writing	Individual work	Worksheet C: exercise 3, piece of paper
2'	Discussing homework (reading <i>Divergent</i> Ch. 11-18 and answering questions)	Listening, reading	Teacher talk	Worksheet D: exercise 1

The first part of this lesson is dedicated to the comparison of homework. The teacher discusses all of the questions that the students were asked to answer at home while reading the assigned chapters. While the first part of the questions is fact-driven, the last three give learners the opportunity to voice their own opinion. Therefore, for the last three questions the teacher should give various students the chance to express their opinion and to start a discussion.

One problematic aspect of this exercise could be that ten minutes is not enough time to go through all of the questions and to discuss the last questions in more detail.

In a further step, the learners are asked to create collages that represent the factions. In order to fulfill this task the class has to form five groups with each being either one of *Divergent's* five factions. The groups are then asked

to represent their faction by creating a collage with pictures, words or headlines from magazines and newspapers that the teacher has given to them. After having finished their collages, each group should then present their results by describing their collages and introducing the core values of their faction.

One problem with this activity could be that students do not find enough suitable pictures and words from the newspapers and magazines for the collages. Another problematic thing about this task could be that some of the learners do not take this exercise too seriously and are only messing around and not designing an actual collage.

After having listened to the presentations and having discussed the collages, the learners should write an interior monologue by imagining that they themselves are part of the Choosing Ceremony and about to be the next to choose a faction. As they will not have enough time to finish this exercise, they are requested to complete it at home.

A problem that could come up with this exercise is that students are not creative enough to imagine that they are part of the Choosing Ceremony and, therefore, not able to write a convincing interior monologue.

At the end of this lesson the teacher explains the homework, which includes reading the next eight chapters as well as completing while-reading activities designed in accordance with these chapters.

5.2.4 Fourth lesson

The fourth lesson focuses on a deeper analysis of *Divergent's* main protagonists. As certain protagonists play an important role in the course of Roth's novel, this period gives students the opportunity to get a closer look at the various characters and their relationships with each other.

The aims and objectives of this lesson are that at the end of this period students are able to:

- “Ich kann längere, relativ einfache literarische Texte ohne größere Schwierigkeiten verstehen, wenn ich mit dem Thema vertraut bin (z.B. vereinfachte Werkausgaben, moderne Unterhaltungsliteratur)” (ESP 15+: 34, number 3).

- “Ich kann Gespräche über mir vertraute Themen beginnen, in Gang halten und beenden“ (ESP 15+: 40, number 1).
- “Ich kann ohne Vorbereitung zu vertrauten Themen Fragen stellen und beantworten“ (ESP 15+: 40, number 5).
- “Ich kann Bilder beschreiben und mit Hilfe von Stichwörtern oder Illustrationen Geschichten erzählen“ (ESP 15+: 46, number 5).
- “Ich kann einfache Geschichten, Aufsätze und kreative Texte verfassen“ (ESP 15+: 52, number 2).

The subsequent lesson plan shows the exact teaching steps planned for this lesson.

Time	Content	Skills	Interaction format	Materials
10'	Comparing homework	Speaking, listening, reading	Teacher/ learner talk	Worksheet D: exercise 1
14'	Creating a character relationship mind map	Reading, speaking, listening, writing	Pair work	Worksheet D: exercise 2, piece of paper
9'	Comparing the results	Reading, speaking, listening	Teacher/ learner talk	Piece of paper, blackboard
10'	Writing an acrostic	Reading, writing	Individual work	Worksheet D: exercise 3, piece of paper
5'	Reading out some of the acrostics	Speaking, listening	Learner talk	Piece of paper
2'	Discussing homework (reading <i>Divergent</i> Ch. 19-28 and writing a diary entry)	Listening, reading	Teacher talk	Worksheet E: exercise 1

At the beginning of this lesson, the teacher collects the homework assignment, i.e. the interior monologues, from last lesson. Afterwards the teacher discusses the questions that the students were asked to answer at home while reading the assigned chapters of Roth's *Divergent*. These questions center on the book's protagonists and their relationships with each other.

One problematic aspect of this exercise could be that students have not read the assigned chapters and are, therefore, not able to answer the questions.

In a second step, the learners are requested to create a mind map that indicates Tris's relationship to the other characters with a partner. So they have to draw a mind map and indicate Tris's relationship to certain characters whose names they are given in advance. After the learners have finished their mind maps, they discuss their results. In order to be able to compare their mind maps, the teacher requests the students to give him or her instructions on how the mind map should look like so that he or she can draw a master mind map onto the blackboard.

A problem that could come along with this activity is that students cannot remember all of the names of the characters that they have to include in their mind map and are, therefore, not able to create a complete mind map.

Subsequently the teacher asks them to write an acrostic. Before doing so he or she explains what an acrostic is and also gives them an example of it. Then the students should write an acrostic by themselves so that in the end the first letters of each line form a name of one of *Divergent's* characters. Some of the students are then asked to read out their acrostics, while the others have to guess whose character's name the first letters of the acrostic constitute.

One major problem with this task could be time, as ten minutes could not be enough for writing an acrostic.

In the last few minutes of this lesson the teacher discusses the homework with the students, which includes reading the following ten chapters as well as writing a diary entry by imagining to be one of Dauntless' initiate who confides his or her feelings, fears and hopes he or she has during Dauntless' initiation phase.

5.2.5 Fifth lesson

The fifth lesson is about one of *Divergent's* main themes, namely fears. As fears play a major role in Roth's novel, it is of great importance to discuss and work on this topic in class.

The objectives and aims of this period are that at the end of this lesson learners are able to:

- “Ich kann ein Gespräch über mir vertraute Themen beginnen, in Gang halten und beenden“ (ESP 15+: 40, number 1).
- “Ich kann in Gesprächen, Diskussionen und Besprechungen zu vertrauten Themen meine Meinung einbringen und begründen. Weiters kann ich zustimmen oder höflich widersprechen und andere Vorschläge machen“ (ESP 15+: 40, number 6).
- “Ich kann eine Rolle in einer simulierten Alltags- oder Berufssituation übernehmen und dabei auch improvisieren“ (ESP 15+: 40, number 9).
- “Ich kann einfache Geschichten, Aufsätze und kreative Texte verfassen“ (ESP 15+: 52, number 2).
- “Ich kann einfache private Korrespondenz sowie berufliche Standardkorrespondenz verfassen, z.B. Briefe, E-Mails, Telefonnotizen, Memos“ (ESP 15+: 52, number 5).

The exact teaching steps are shown in the lesson plan below.

Time	Content	Skills	Interaction format	Materials
8'	Discussing fears in <i>Divergent</i>	Reading, speaking, listening, writing	Teacher/ learner talk	Worksheet E: exercise 2
10'	Preparing for a talk show	Speaking, listening, reading, writing	Learner talk	Worksheet E: exercise 3
15'	Talk show	Speaking, listening	Learner talk	
15'	Writing to an “agony aunt” column	Reading, writing	Individual work	Worksheet E: exercise 4, piece of paper
2'	Discussing homework (reading <i>Divergent</i> Ch. 29-39 and responding as an “agony aunt”)	Listening, reading	Teacher talk	Worksheet E: exercise 5

At the beginning of this period, the teacher collects the diary entries, which the learners were requested to write at home. Afterwards the teacher

and the students discuss the role that fears play in Veronica Roth's *Divergent*. Here it is important that learners realize that everything in the novel centers on fears: fear of managing initiation, fear of becoming factionless, fear of losing power and control, fear of war, fear of death etc.

In a further step, the teacher explains the next exercise to the learners. This task requests students to act out a talk show with the topic "Fears and how I try to live with them each day." At first the learners have to decide who of them is going to take on which role (talk show host, talk show guest, audience). The students are then given a few minutes time to prepare what they are going to say in the talk show. Afterwards they can start with the talk show. At the end of the assigned time, the talk show host sums up the most important points that came up during the talk show.

One problematic aspect of this exercise could be that the learners do not talk much and that the talk show goes on rather hesitantly. Another problem that could arise with this activity is that all of the students want to speak at once and that the talk show proceeds rather chaotic so that one cannot really follow what the others are saying.

The second part of this lesson is dedicated to writing letters or emails to an "agony aunt" column in which students pretend to be a Dauntless initiate who confides all of his or her fears and doubts in an "agony aunt" and asks for advice. After having written the letter or email, the students are asked to exchange their compositions with their neighbors so that every learner has a letter or email from one of his or her classmates. As a homework assignment they should then read their classmates' letters or emails and should then reply to these as if they were working for an "agony aunt" column and giving advice to their readers.

At the end of this period the teacher explains the homework to the students, which includes reading *Divergent's* last eleven chapters.

5.2.6 Sixth lesson

The focus of the sixth lesson lies on a deeper analysis of *Divergent*. It gives students the chance to explore in how far Roth's book can be called dystopian literature. Moreover, this lesson gives learners the opportunity to

write a book review and to express their personal opinion on Veronica Roth's *Divergent*.

The aims and objectives of this lesson are that at the end of this period students are able to:

- “Ich verstehe die wesentlichen Inhalte von Erzählungen, Geschichten, gespielten Szenen und Liedern” (ESP 15+: 28, number 3).
- “Ich kann Informationen in verschiedenen längeren Texten oder Textteilen finden, die ich brauche, um eine bestimmte Aufgabe zu lösen” (ESP 15+: 34, number 8).
- “Ich kann den Inhalt eines Buches oder Films wiedergeben und meine Meinung dazu äußern” (ESP 15+: 46, number 6).
- “Ich kann über persönliche Eindrücke von Erzählungen und Büchern, Filmen und Theaterstücken schreiben“ (ESP 15+: 52, number 3).

The following lesson plan includes the exact teaching steps of the planned period.

Time	Content	Skills	Interaction format	Materials
10'	Comparing homework	Speaking, listening, reading	Learner talk	Worksheet E: exercise 5
5'	Revising characteristics of dystopian literature	Reading, speaking, listening, writing	Teacher/ learner talk	Worksheet F: exercise 1
12'	Finding dystopian elements in <i>Divergent</i>	Reading, speaking, listening, writing	Group work	Worksheet F: exercise 2
6'	Discussing the results	Reading, speaking, listening	Teacher/ learner talk	Worksheet F: exercise 2, blackboard
10'	Describing the structure of a book review	Reading, listening, speaking	Teacher talk	Worksheet F: exercise 3
5'	Reading a sample book review	Reading	Individual work	Textbook
2'	Discussing homework (writing a book review)	Listening, reading	Teacher talk	Worksheet F: exercise 4

At first the teacher asks some of the students to read out their homework assignments. Before doing so, they should read out the letter or email directed to an “agony aunt” column they have received and afterwards they should read out their reply they wrote at home.

Subsequently, the teacher asks the students if they can remember the definition of a dystopian work of fiction they worked out in the first lesson and requests the learners to repeat the characteristics of dystopian literature. A problem with this task could be that students do not remember anything from the first session and the teacher has to repeat everything again.

In a second step, the teacher divides the class into groups of four to five learners. They are then asked to discuss within their groups why *Divergent* is a dystopian novel and should then name elements that show that Roth’s novel is a dystopian fiction. After the groups have finished their discussions, they talk about their results with the teacher who writes the most important points onto the blackboard.

The problem here could be that the students do not really find any dystopian elements in Roth’s *Divergent*.

The second part of this lesson deals with the structure and organization of a book review. At the beginning the teacher explains how a book review is structured and points out the most important elements that constitute a book review. Then each student is asked to individually read a sample book review that can be found in their textbook and to pay attention to its structure and organization.

One problematic thing about this task could be that students do not really listen to the teacher’s explanations about how a book review is structured and are then not able to write one by themselves.

The lesson ends with the teacher discussing the homework with the learners, which includes writing a book review of Veronica Roth’s *Divergent*.

5.2.7 Seventh lesson

The seventh lesson gives students the opportunity to explore *Divergent*’s power relations in more detail. As power and the distribution of power play an

important role in dystopian fiction, it is important to discuss and work on these topics in class.

The objectives and aims of this period are that when it ends, learners are able to:

- “Ich kann Interviews, Berichten und Vorträgen in den wesentlichen Punkten folgen” (ESP 15+: 28, number 2).
- “Ich kann ein Gespräch über mir vertraute Themen beginnen, in Gang halten und beenden” (ESP 15+: 40, number 1).
- “Ich kann eine Rolle in einer simulierten Alltags- oder Berufssituation übernehmen und dabei auch improvisieren” (ESP 15+: 40, number 9).
- “Ich kann meine Meinungen, Pläne, Absichten und Ziele darlegen und einfach begründen” ESP 15+: 46, number 4).
- “Ich kann Berichte oder einfache Artikel über Ereignisse, Erfahrungen und Erlebnisse allgemeiner und beruflicher Natur verfassen. Diese Texte können für unterschiedliche Printmedien, Homepages oder andere persönliche oder berufliche Zwecke gedacht sein” (ESP 15+: 52, number 1).

The exact teaching steps are pointed out in the following lesson plan.

Time	Content	Skills	Interaction format	Materials
10'	Discussing questions	Reading, speaking, listening, writing	Teacher/ learner talk	Worksheet G: exercise 1
10'	Preparing for a press conference	Reading, writing	Individual work	Worksheet G: exercise 2, piece of paper
15'	Press conference	Speaking, listening	Learner talk	Piece of paper
10'	Observers give their feedback	Speaking, listening, reading	Learner talk	Piece of paper
5'	Discussing homework (writing a newspaper article)	Listening, reading	Teacher talk	Worksheet G: exercise 3

At the beginning of this lesson, the teacher collects the book reviews that the students were asked to write at home. Afterwards the teacher distributes the new handout and requests students to discuss the given questions about power and control in Roth's *Divergent*. These questions should help learners

to better understand the novel's political system and to find out who the ones are that are really in power. Moreover, these questions should open the students' eyes to the fact that even though the citizens of *Divergent*'s futuristic Chicago might seem free at a first glance, they do not have many freedoms at a closer look. Therefore, it is important that students discuss the assigned questions together with the teacher.

The second part of this lesson is dedicated to acting out a press conference called by Erudite in order to justify their attempts of controlling the minds of members and initiates of Dauntless. At first the teacher explains the exercise to the learners. This task requests students to take on certain roles. Therefore, the learners have to decide who of them is going to take on which role (moderator, press conference candidates, journalists, observers). After having assigned the roles, students are given ten minutes time for preparing themselves. During this time the ones who will be directly involved in the press conference (moderator, press conference candidates, journalists) can write down questions they want to ask or important statements they want to make, while the ones who are going to observe their peers can create an observation sheet. Then the press conference is acted out. While doing so the learners who have taken on the roles of observers are requested to watch the performance of their classmates closely in order to give them feedback afterwards. After the press conference the observers inform their peers what they liked about their performance and also mention a few aspects that could be improved.

A problem with this exercise could be that students do not really get into the exercise and the press conference, therefore, proceeds rather slowly, as learners do not really get involved in the press conference. Another problem that could come up with this exercise is the exact opposite, namely that all of the students want to get involved in the press conference at once and, therefore, a great chaos evolves with everybody talking at the same time.

At the end of this lesson the teacher explains the homework to the learners, which includes writing a newspaper article about the press conference.

5.2.8 Eighth lesson

The eighth lesson focuses on one of *Divergent*'s most important themes, which is identity and change. As Tris changes enormously throughout the novel, an experience shared by a lot of teenage students, it is highly important to discuss this topic in class.

The aims and objectives of this period are that at the end of this lesson learners are able to:

- “Ich kann ein Gespräch über mir vertraute Themen beginnen, in Gang halten und beenden” (ESP 15+: 40, number 1).
- “Ich kann in Gesprächen, Diskussionen und Besprechungen zu vertrauten Themen meine Meinung einbringen und begründen. Weiters kann ich zustimmen oder höflich widersprechen und andere Vorschläge machen” (ESP 15+: 40, number 6).
- “Ich kann meine Meinungen, Pläne, Absichten und Ziele darlegen und einfach begründen” (ESP 15+: 46, number 4).
- “Ich kann einfache Geschichten, Aufsätze und kreative Texte verfassen” (ESP 15+: 52, number 2).

The lesson plan below includes the exact teaching steps of the planned period.

Time	Content	Skills	Interaction format	Materials
20'	Talking about Tris's change throughout the novel	Speaking, listening, writing	Group work (world café)	Worksheet H: exercise 1, piece of paper
10'	Presenting the results	Speaking, listening	Teacher/ learner talk	Notes
10'	Guessing game	Writing, speaking, listening	Pair work	Worksheet H: exercise 2, piece of paper
10'	Discussing characters who also changed throughout the novel	Speaking, listening	Teacher/ learner talk	Blackboard

At first the teacher collects the newspaper articles that the students were requested to write at home. Then the students should exchange their views on the change Tris underwent in the course of *Divergent* in a world café

format. For this method five students are needed to act as table hosts and discuss different questions with the other learners who have to rotate between the five hosts. After each group has been to each of the five table hosts, the hosts are requested to sum up the findings of their discussions.

Afterwards students should form pairs, with each of them thinking about a character who in their opinion has also changed in the course of the novel. Then each student writes a brief description of this protagonist without mentioning his or her name. After having finished writing their descriptions, they read them to their partner who then has to guess who the person is. One major problem with this task could be that some of the learners' descriptions are too easy so that their partners are able to guess the person in question immediately.

In a last step, the teacher discusses with the students who, besides Tris, has also changed throughout the novel, in how far this character has changed and also the reasons for his or her transformation.

A problematic aspect of this exercise could be time, as ten minutes might not be enough for discussion.

5.2.9 Ninth lesson

The focus of the ninth lesson lies on choice and free will in Veronica Roth's *Divergent*. As these are important elements of dystopian fiction, it is of great relevance to look at these themes in more detail. Furthermore, this lesson is about imagining a sequel to *Divergent*. As the book, due to the fact that it constitutes a trilogy, has an open ending, it offers a good opportunity to think about how the story might go on.

The objectives and aims of this lesson are that when it ends, students are able to:

- “Ich kann ein Gespräch über mir vertraute Themen beginnen, in Gang halten und beenden” (ESP 15+: 40, number 1).
- “Ich kann in Gesprächen, Diskussionen und Besprechungen zu vertrauten Themen meine Meinung einbringen und begründen. Weiters kann ich zustimmen oder höflich widersprechen und andere Vorschläge machen” (ESP 15+: 40, number 6).

- “Ich kann gut vorbereitete, unkomplizierte Kurzpräsentationen durchführen und durch meine Darstellung das Zuhören leicht und interessant machen“ (ESP 15+: 46, number 3).
- “Ich kann einfache Geschichten, Aufsätze und kreative Texte verfassen” (ESP 15+: 52, number 2).

The exact teaching steps are outlined in the following lesson plan.

Time	Content	Skills	Interaction format	Materials
20'	Discussing questions about choice and free will in <i>Divergent</i>	Reading, speaking, listening	Teacher/ learner talk	Worksheet 1: exercise 1
15'	Making predictions: What would have happened if Tris had chosen Abnegation?	Reading, speaking, listening, writing	Group work	Worksheet 1: exercise 2, piece of paper
10'	Presenting the results	Speaking, listening	Learner talk	Piece of paper
5'	Discussing homework (writing a plot summary for a sequel to <i>Divergent</i>)	Reading, speaking, listening	Teacher/ learner talk	Worksheet 1: exercise 3

At the beginning of this lesson, the teacher distributes the new handout and requests learners to discuss assigned questions about choice and free will in Roth's *Divergent*. While the first part of these questions deal with a deeper analysis of the novel, the last two questions should encourage students to think in broader ways by discussing to what extent we ourselves are permitted free will in today's society and in how far *Divergent's* society resembles ours.

A problematic aspect of this exercise could be that nobody wants to speak and no discussion evolves. In such a case the teacher has to call on individual learners and ask them direct questions.

In the second part of this lesson, students are invited to form four groups. They should then make predictions on what would have happened if Tris had

chosen Abnegation instead of Dauntless. In doing so, they should discuss if as an Abnegation initiate Tris would have changed at all, who would have been her friends, how the initiation process at Abnegation would have been like, what would have happened to her during the Dauntless' attacks and if Erudite would have been successful and would have managed to seize power. After having discussed these questions, each group is asked to present their results.

At the end of this lesson, the teacher explains the homework to the students, which includes writing a plot summary for a sequel to *Divergent*. In order to make it easier for the learners, they are provided with guiding questions, which they can consider while writing the plot summary.

One problem that could come along with this homework assignment is that students have already read the sequel to *Divergent* and, therefore, already know what is going to happen. Another problem could be that learners ignore the requirement of writing a plot summary and instead write a sequel to *Divergent*.

5.2.10 Tenth lesson

The tenth lesson gives students the opportunity to prove their creative talents by being asked to create new designs for *Divergent*'s book cover.

The aims and objectives of this lesson are that at the end of this period learners are able to:

- “Ich kann in Gesprächen, Diskussionen und Besprechungen zu vertrauten Themen meine Meinung einbringen und begründen. Weiters kann ich zustimmen oder höflich widersprechen und andere Vorschläge machen” (ESP 15+: 40, number 6).
- “Ich kann gut vorbereitete, unkomplizierte Kurzpräsentationen durchführen und durch meine Darstellung das Zuhören leicht und interessant machen” (ESP 15+: 46, number 3).
- “Ich kann Bilder beschreiben und mit Hilfe von Stichwörtern oder Illustrationen Geschichten erzählen” (ESP 15+: 46, number 5).

The following lesson plan includes the exact teaching steps of the planned period.

Time	Content	Skills	Interaction format	Materials
5'	Collecting homework from last lesson and explain exercise 1	Listening	Teacher talk	Homework, worksheet J: exercise 1
25'	Creating a new book cover	Speaking, listening	Pair work	Worksheet J: exercise 1, posters
20'	Presenting the results	Speaking, listening	Learner talk	Posters

At first the teacher collects the homework assignments that learners were asked to write at home. Afterwards the teacher distributes the new handout and explains what the students are expected to do during this lesson. This task requests students to go together in pairs and to create a new book cover design for Veronica Roth's *Divergent*. As such an activity is a good way to give the students the chance to engage with the book for one last time, it seems to be a good task with which one can end a book analysis session. For this exercise, the learners are allowed to either draw something that is in their opinion related to the book or they can also create a collage by cutting out magazine pictures and glue them to a poster or by using adhesive geometrical forms that vary in size and color. After the students have finished their cover designs, they are requested to present them to the class and talk about their thoughts and intentions that led to the creation of their book covers.

One problem with this exercise could be time, as twenty minutes might not be enough for all of the pairs to present their book covers. If there is not enough time for presenting and discussing the designs, the teacher can ask those students who did not get the chance to present their covers to write their comments down. These notes can later be hung up next to the cover designs.

6 *Delirium* in the EFL classroom – lesson planning

6.1 Preliminary considerations

To my mind Lauren Oliver's *Delirium* is a good choice for being read in a sixth grade upper secondary with B1 level. Although the novel's language is quite easy to understand for learners at B1 level, its rather serious themes, such as choice, freedom, surveillance, resistance, power relations, redemption and constraint are more appropriate to be discussed in a sixth grade.

There are various reasons why *Delirium* should be incorporated into the EFL classroom. One of them is that students, especially at the age of 15 or 16, might be particularly interested in the book's themes, such as resistance, freedom, constraint, choice and surveillance, as they might be confronted with these issues in their own lives. Additionally, I think that the character of Lena, who in the course of the novel starts fighting for her beliefs, could give learners reading the book the courage and strength to stand up for the things they themselves believe in, even though others do not.

Moreover, Lauren Oliver's *Delirium* should be read in the EFL classroom, as it hopefully makes readers think about their own world. In the best case it gets students reflecting on choice and free will, surveillance, constraint as well as power and transforms them into autonomous and independent human beings who start looking at certain aspects of life not only from one but various perspectives.

Delirium is also an advisable read because a lot of readers can relate to the protagonists. Especially Lena's character, who in the course of the novel learns to accept herself and starts seeing herself differently, could encourage learners to appreciate and accept themselves and who they are.

6.2 Detailed work plan

The following subchapters present various ways for incorporating Lauren Oliver's *Delirium* into the ELT classroom by containing lesson plans for ten periods. Moreover, each subchapter will also consist of an indication of the

aims and objectives of each lesson, a detailed description of each teaching step of the lesson plans as well as comments on challenges that might arise with each task.

6.2.1 First lesson

The first lesson's goal is to make students curious about Lauren Oliver's *Delirium* and arouse their interest in reading this novel by providing them with different predicting exercises that request learners to deal with the book for the first time.

The objectives and aims of this lesson are that at the end of the period learners are able to:

- "Ich kann ein Gespräch über mir vertraute Themen beginnen, in Gang halten und beenden" (ESP 15+: 40, number 1).
- "Ich kann in Gesprächen, Diskussionen und Besprechungen zu vertrauten Themen meine Meinung einbringen und begründen. Weiters kann ich zustimmen oder höflich widersprechen und andere Vorschläge machen" (ESP 15+: 40, number 6).
- "Ich kann Bilder beschreiben und mit Hilfe von Stichwörtern oder Illustrationen Geschichten erzählen" (ESP 15+: 46, number 5).
- "Ich kann einfache Geschichten, Aufsätze und kreative Texte verfassen" (ESP 15+: 52, number 2).

The exact teaching steps are outlined in the lesson plan below.

Time	Content	Skills	Interaction format	Materials
5'	Introduction	Listening	Teacher talk	Worksheet K
8'	Analyzing the book's title	Speaking, listening, reading, writing	Pair work	Worksheet K: exercise 1
10'	Discussing the results	Speaking, listening, reading	Teacher/ learner talk	Blackboard
15'	Predicting the story by analyzing pictures; writing a summary	Speaking, listening, writing	Group work	Worksheet K: exercise 2, piece of paper
8'	Presenting the groups'	Reading, speaking,	Learner talk	Piece of paper

	summaries	listening		
4'	Discussing homework (analyzing <i>Delirium's</i> blurb)	Listening, reading	Teacher talk	Worksheet K: exercise 3

At the beginning of this lesson, the teacher announces that the students are going to read and deal with a dystopian book, namely Lauren Oliver's *Delirium*, in more detail throughout the following weeks. In order to motivate the learners to read the book, they are given two pre-reading exercises, which should help them to predict the book's story. For the first activity students are requested to go together in pairs and think about the different meanings of the novel's title "*Delirium*" as well as in how far the title could be related to the book's story. They are then asked to produce a cluster by filling in the empty circles with their associations with the title of the book. Afterwards the students should discuss their results together with the teacher who writes the students' associations onto the blackboard.

A problem that could come up with this exercise is that, even though the word "delirium" also exists in German, students do not know what the term means or are not creative enough to think of in how far the title could be related to the book's story. If it turns out that a lot of learners do not know the word "delirium," then the teacher should explain its meaning to them so that they are able to predict what the story might be about.

In a second step the students are requested to form four groups. Two of these four groups receive five pictures that depict a heart with the word "love" below it, a sick person lying in bed, a brain with a scalpel in it, a girl, and two hands that are tied to threads like it is done with marionettes with a pair of scissors in one hand with which the threads are cut free. The other two groups get five different images that illustrate the city of Portland, a border fence, a heart with the word "love" below it that are both crossed out, a girl and a boy kissing each other, and police officers. The pictures should help the students to guess what the book might be about. On the basis of these pictures the learners should then write a brief book summary. Afterwards each group is asked to read out its summary to the class. The teacher and the learners then compare the different summaries with each other.

One problematic aspect of this activity could be that students do not have any ideas to invent a story on the basis of the five pictures they have been given. Another problem that could arise with this exercise is that learners do not use all of the five images for their book summaries but only a few.

At the end of this lesson, the teacher explains the homework to the learners, which includes analyzing *Delirium's* blurb as well as answering guiding questions that should help the students to analyze the blurb.

6.2.2 Second lesson

The focus of the second lesson lies on the exploration of important themes and elements that can be found in Lauren Oliver's *Delirium*. This first exploration is of high relevance, as it could make students curious about the book and could motivate them to start reading.

The aims and objectives of this period are that at the end of the lesson students are able to:

- “Ich kann Informationen in verschiedenen längeren Texten oder Textteilen finden, die ich brauche, um eine bestimmte Aufgabe zu lösen” (ESP 15+: 34, number 8).
- “Ich kann ein Gespräch über mir vertraute Themen beginnen, in Gang halten und beenden” (ESP 15+: 40, number 1).
- “Ich kann ohne Vorbereitung zu vertrauten Themen Fragen stellen und beantworten” (ESP 15+: 40, number 5).
- “Ich kann in Gesprächen, Diskussionen und Besprechungen zu vertrauten Themen meine Meinung einbringen und begründen. Weiters kann ich zustimmen oder höflich widersprechen und andere Vorschläge machen” (ESP 15+: 40, number 6).

The subsequent lesson plan shows the exact teaching steps planned for this lesson.

Time	Content	Skills	Interaction format	Materials
10'	Comparing homework: discussing questions concerning <i>Delirium's</i> blurb and	Speaking, listening, reading	Teacher/ learner talk	Worksheet K: exercise 3

	predicting the story			
3'	Reading chapter 1	Reading	Individual work	Book
15'	Discussing chapter 1 answering questions	Reading, speaking, listening, writing	Group work (world café)	Worksheet L: exercise 1, book, piece of paper
20'	Presenting the findings and discussing them	Reading, speaking, listening	Learner/ teacher talk	Piece of paper
2'	Discussing homework (reading <i>Delirium</i> Ch. 1-6 and answering questions)	Listening, reading	Teacher talk	Worksheet L: exercise 2

At first the teacher discusses the questions that the students were requested to answer at home. These questions center on the analysis of the book's blurb so that in the end students should be able to make predictions about the book's story.

Afterwards the learners are requested to read *Delirium's* first chapter so that they are then able to discuss questions that are related to this chapter. After having finished reading, the learners are asked to exchange their views on different themes and elements that come up in the first chapter in a world café format. For this method five students are requested to act as table hosts and discuss various questions about different topics with the other learners whose task it is to rotate between the five hosts. In the end, each of the five table hosts should present the results of the discussions with the other students.

One major problem with this exercise could be time, as fifteen minutes might not be enough to discuss all of the questions in detail. Another problematic aspect could be that one (or more) of the table hosts is not suited for this position and, therefore, not able to keep the discussion going.

The last minutes of this lesson are dedicated to the discussion of the homework that includes reading *Delirium's* first six chapters as well as

answering questions, which have been designed in connection with these chapters.

6.2.3 Third lesson

The third lesson focuses on the role that the media plays in Lauren Oliver's *Delirium*. Since the media takes a significant role in this novel, as it demonstrates in how far it can influence and control the citizens of *Delirium*'s futuristic Portland, it is of importance to discuss and work on this topic in class.

The objectives and aims of this lesson are that at the end of it the learners are able to:

- "Ich kann ein Gespräch über mir vertraute Themen beginnen, in Gang halten und beenden" (ESP 15+: 40, number 1).
- "Ich kann in Gesprächen, Diskussionen und Besprechungen zu vertrauten Themen meine Meinung einbringen und begründen. Weiters kann ich zustimmen oder höflich widersprechen und andere Vorschläge machen" (ESP 15+: 40, number 6).
- "Ich kann eine Rolle in einer simulierten Alltags- oder Berufssituation übernehmen und dabei auch improvisieren" (ESP 15+: 40, number 9).
- "Ich kann Sachverhalte (z.B. Wetter, Wohnen, Schule, Arbeit) und Abläufe mir vertrauter Situationen (z.B. Tagesablauf, Feiern von Festen, berufliche Tätigkeiten) beschreiben" (ESP 15+: 46, number 2).
- "Ich kann Berichte oder einfache Artikel über Ereignisse, Erfahrungen und Erlebnisse allgemeiner und beruflicher Nature verfassen. Diese Texte können für unterschiedliche Printmedien, Homepages oder andere persönliche oder berufliche Zwecke gedacht sein" (ESP 15+: 52, number 1).

The exact teaching steps are pointed out in the following lesson plan.

Time	Content	Skills	Interaction format	Materials
15'	Comparing homework: discussing important themes and elements of <i>Delirium</i>	Reading, speaking, listening	Teacher/ learner talk	Worksheet L: exercise 2
8'	Discussing the role of	Reading, speaking,	Teacher/ learner talk	Worksheet M: exercise

	the media in <i>Delirium</i>	listening, writing		1, piece of paper
10'	Preparing TV news reports for a role play	Reading, speaking, listening, writing	Group work	Worksheet M: exercise 2, book, piece of paper
15'	Performing a role play	Speaking, listening	Learner talk	
4'	Discussing homework (reading <i>Delirium</i> Ch. 7-10 and writing a newspaper article)	Listening, reading	Teacher talk	Worksheet M: exercise 3 and 4

In a first step, the teacher discusses with the students the questions they were requested to answer at home while reading the first six chapters of Oliver's *Delirium*.

Subsequently, the teacher introduces the topic of the lesson, which is the role of the media in *Delirium*. As a first activity the students receive several guiding questions that should help them get a first impression of how the media is represented and used in the novel. These questions should be discussed together in a plenum. During this discussion the teacher should make sure that students realize that the media in Oliver's *Delirium* is controlled by the government and only gives out censored and approved news in order to keep up Portland's prevailing oppressive power system.

The major problem with this task could be time, as eight minutes might not suffice for discussing such important issues.

The second part of this lesson consists of the preparation and performance of a role play. For this activity the students are asked to form three groups and to decide who of them is going to take over the role of a newscaster and who is going to play the role of an on-the-scene-reporter. Each group should then write a brief news report on the real motives for the incident, the persons responsible and the incident itself that is then going to be presented by the newscaster in front of the class as well as write a short report that describes the events in more detail that is then going to be

presented by an on-the-scene-reporter who directly reports about the incidents in front of the labs.

A problematic aspect of this exercise could be that students are not familiar with the structure of a news announcement on TV. If the teacher notices that this is the case, he or she should give learners the opportunity to watch a TV news report. For such a case the teacher should already bring an example of a TV news report with him or her to this lesson. Another problem that could arise with this task could be that none of the students want to perform. In such a case the teacher should directly choose learners who should then play the assigned roles.

At the end of this lesson the teacher discusses the homework with the students, which includes reading *Delirium*'s following four chapters as well as writing a newspaper article about the real incidents that happened during evaluation. For this task it is important that students have been already introduced to the structure and characteristics of a newspaper article. If they cannot remember these things anymore they are asked to look it up before starting with this homework assignment.

6.2.4 Fourth lesson

In the fourth lesson students should get a deeper insight into *Delirium*'s protagonists by analyzing the characters as well as by designing a graphic character analysis.

The aims and objectives of this period are that at the end of the lesson the students are able to:

- "Ich kann Informationen in verschiedenen längeren Texten oder Textteilen finden, die ich brauche, um eine bestimmte Aufgabe zu lösen" (ESP 15+: 34, number 8).
- "Ich kann in Gesprächen, Diskussionen und Besprechungen zu vertrauten Themen meine Meinung einbringen und begründen. Weiters kann ich zustimmen oder höflich widersprechen und andere Vorschläge machen" (ESP 15+: 40, number 6).
- "Ich kann gut vorbereitete, unkomplizierte Kurzpräsentationen durchführen und durch meine Darstellung das Zuhören leicht und interessant machen" (ESP 15+: 46, number 3).

- “Ich kann einfache Geschichten, Aufsätze und kreative Texte verfassen“ (ESP 15+: 52, number 2).

The following lesson plan gives an overview of the exact teaching steps of the planned period.

Time	Content	Skills	Interaction format	Materials
15'	Discussing <i>Delirium's</i> protagonists	Reading, speaking, listening, writing	Group work	Worksheet N: exercise 1
15'	Designing a graphic character analysis	Writing, speaking, listening	Group work	Worksheet N: exercise 2
18'	Presenting the graphic designs	Speaking, listening	Learner talk	Piece of paper
2'	Discussing homework (reading <i>Delirium</i> Ch. 11-16 and writing a diary entry)	Listening	Teacher talk	Worksheet N: exercise 3

At the beginning of this lesson, the teacher collects the homework assignment, i.e. the newspaper articles, from last lesson. Subsequently the teacher divides the students into six groups. Each of the six groups is then requested to analyze an assigned character. In order to help the learners with their analyses each group receives guiding questions concerning the protagonists' physical appearance as well as their personality traits, which should be answered.

A problem that could come along with this activity is that students have not read the assigned chapters of *Delirium* and are, therefore, not able to analyze the characters in more detail.

In a further step, the students are asked to design a graphic character analysis. For this exercise they are provided with a picture of a stick figure that is split up into two parts. While the left-hand side is reserved for key words and drawings, such as coloring the person's eyes, hair or clothes, that are related to the character's physical appearance, the right-hand side is

reserved for key words and drawings concerning the protagonist's personality traits. In that sense students should add the results of their character analysis, they did before, to the picture. Each group is then asked to present their graphic character analyses to the class.

A problematic aspect of this exercise could be that the stick figure on the worksheet is too small so that students cannot see a lot of the graphic character analyses of their peers. Therefore, it might be a better idea if the teacher provides the students with posters and asks them to use the posters instead of the handouts for creating their designs.

The last minutes of the lesson are dedicated to the discussion of the homework, which includes reading *Delirium*'s following six chapters as well as writing a diary entry from Alex's perspective about his feelings after Lena's reaction to the revelation of his secret.

6.2.5 Fifth lesson

The fifth lesson is about one of *Delirium*'s main themes, namely surveillance. As surveillance, which is a characteristic element of dystopian novels, plays an important role in the book, it is of great significance to discuss and work on this topic in class.

The objectives and aims of this lesson are that at the end of the period learners are able to:

- "Ich kann längere, relativ einfache literarische Texte ohne größere Schwierigkeiten verstehen, wenn ich mit dem Thema vertraut bin (z.B. vereinfachte Werkausgaben, moderne Unterhaltungsliteratur)" (ESP 15+: 34, number 3).
- "Ich kann Informationen in verschiedenen längeren Texten oder Textteilen finden, die ich brauche, um eine bestimmte Aufgabe zu lösen" (ESP 15+: 34, number 8).
- "Ich kann ein Gespräch über mir vertraute Themen beginnen, in Gang halten und beenden" (ESP 15+: 40, number 1).
- "Ich kann in Gesprächen, Diskussionen und Besprechungen zu vertrauten Themen meine Meinung einbringen und begründen. Weiters kann ich zustimmen oder höflich widersprechen und andere Vorschläge machen" (ESP 15+: 40, number 6).
- "Ich kann einfache Geschichten, Aufsätze und kreative Texte verfassen" (ESP 15+: 52, number 2).

The exact teaching steps are depicted in the lesson plan below.

Time	Content	Skills	Interaction format	Materials
10'	Discussing questions about surveillance in <i>Delirium</i>	Reading, speaking, listening, writing	Teacher/ learner talk	Worksheet O: exercise 1
5'	Reading passages from <i>Delirium</i> describing types of surveillance	Reading	Individual work	Worksheet O: exercise 2
15'	Comparing <i>Delirium's</i> monitored world with ours	Reading, speaking, listening, writing	Teacher/ learner talk	Worksheet O: exercise 2
10'	Thinking of pro and con arguments	Speaking, listening, writing	Group work	Worksheet O: exercise 3
8'	Presenting the results	Speaking, listening	Learner talk	Worksheet O: exercise 3
2'	Discussing homework (reading <i>Delirium</i> Ch. 17-21 and writing an argumentative essay)	Listening	Teacher talk	Worksheet O: exercise 4

At the beginning of this lesson, the teacher collects the homework assignment from last session, which was writing a diary entry from Alex's perspective. Then the teacher distributes the new handout and discusses with the students in how far *Delirium's* society is under constant surveillance. One major problem with this exercise could be that learners have not read the novel too closely and are, therefore, not able to give detailed answers to the given questions which should help them explore surveillance in more depth.

In a further step, the students are requested to compare *Delirium's* constantly monitored world with ours. For this exercise they should reconsider the questions about surveillance in Oliver's *Delirium* they have just discussed in the previous exercise. Moreover, in order to refresh their memories,

learners are asked to read five passages taken from *Delirium* that briefly describe different forms of surveillance used in *Delirium*'s world, such as the monitoring of cell phone calls or the intranet, patrolling regulators, the realization of raid nights or vigilant fellow citizens who keep a lookout for any suspicious behavior. After having read these short excerpts, learners should compare these types of surveillance with the ones that they know are carried out today in our world by discussing given questions in a plenum.

Afterwards the students are requested to form four groups. They should then discuss the advantages and disadvantages of one form of surveillance carried out in our society, namely the installation of surveillance cameras in public places. While two of the groups are asked to think of the advantages of monitoring devices in public places, the other two groups should come up with disadvantages. Furthermore, all of the groups should create a mind map that includes all of their advantages or disadvantages. After having finished this task, each group is asked to present its results to the class. They should also write their most important points onto the blackboard so that the others are able to complete their mind maps with advantages and/or disadvantages they did not think of.

At the end of the lesson, the teacher discusses the homework with the students, which consists of reading *Delirium*'s following five chapters as well as writing an argumentative essay on surveillance cameras in public places. For this writing exercise the learners can also use the mind maps that have been created in the course of this lesson. They should already be familiar with the writing of argumentative essays. Therefore, this text type does not have to be covered during the lesson. If some of the students are still not sure about the structure and organization of an argumentative essay, they are requested to read through their worksheets and notes from previous lessons.

6.2.6 Sixth lesson

This lesson gives learners the opportunity to explore *Delirium*'s power relations in more detail. As power, control, rules and constraints play a significant role in Oliver's novel, it is of great importance to discuss and work on these topics in class.

The aims and objectives of this period are that at the end of it students are able to:

- “Ich kann Informationen in verschiedenen längeren Texten oder Textteilen finden, die ich brauche, um eine bestimmte Aufgabe zu lösen” (ESP 15+: 34, number 8).
- “Ich kann ein Gespräch über mir vertraute Themen beginnen, in Gang halten und beenden” (ESP 15+: 40, number 1).
- “Ich kann ohne Vorbereitung zu vertrauten Themen Fragen stellen und beantworten” (ESP 15+: 40, number 5).
- “Ich kann den Inhalt eines Buches oder Films wiedergeben und meine Meinung dazu äußern” (ESP 15+: 46, number 6).
- “Ich kann einfache Geschichten, Aufsätze und kreative Texte verfassen” (ESP 15+: 52, number 2).

The subsequent lesson plan points out the exact teaching steps planned for this lesson.

Time	Content	Skills	Interaction format	Materials
10'	Discussing questions about power and control in <i>Delirium</i>	Reading, speaking, listening, writing	Teacher/ learner talk	Worksheet P: exercise 1
15'	Writing down rules that apply for the citizens of <i>Delirium's</i> Portland	Speaking, listening, writing, reading	Pair work	Worksheet P: exercise 2
10'	Comparing and discussing the findings	Speaking, listening, reading, writing	Teacher/ learner talk	Worksheet P: exercise 2
10'	Discussing questions about the limitations and constraints in <i>Delirium</i>	Speaking, listening, reading, writing	Teacher/ learner talk	Worksheet P: exercise 3
5'	Discussing homework (reading <i>Delirium</i> Ch. 22-27, writing an interior monologue)	Listening	Teacher talk	Worksheet P: exercise 4

At first the teacher collects last lesson's homework assignment, i.e. writing an argumentative essay. Then the teacher distributes new worksheets and discusses the questions of the first exercise that revolve around power and control in Oliver's *Delirium* with the learners. These questions should help students to understand the book's oppressive power system and to find out in how far Portland's citizens are controlled. Furthermore, these questions should make the students realize that the citizens of *Delirium*'s Portland, especially the ones who have already had their procedure, are like sleepwalkers who seem to be mentally as well as emotionally absent, never questioning anything.

Subsequently, the learners are asked to form pairs and to formulate rules that apply for the inhabitants of *Delirium*'s Portland and are mentioned throughout the book. The results should then be compared and discussed in a plenum. This exercise should again open the students' eyes to the fact that in *Delirium*'s regulated world there are rules everywhere.

A challenge that learners could face when working on this exercise is that they cannot think of any rules at all and are, therefore, not able to fulfill this task. For this reason, the worksheet also includes page numbers of important passages that point to various rules that apply for Portland's citizens.

In a further step, the students are asked to think about in how far these rules restrict and oppress people and what they mean to their lives by discussing guiding questions within the class. These questions should make sure that learners finally realize that the citizens of *Delirium*'s Portland do not have any autonomy at all and act as the government wants them to.

The last few minutes of this lesson are dedicated to the discussion of the homework, which consists of reading *Delirium*'s last six chapters as well as writing an interior monologue from Alex's perspective describing his impressions when he first came to Portland and felt completely overpowered by all of its existing rules.

6.2.7 Seventh lesson

The seventh lesson requires learners to analyze Lauren Oliver's *Delirium* in more depth by asking them to identify characteristic elements of dystopian fiction and finding out why *Delirium* is a dystopian novel.

The objectives and aims of this lesson are that at the end of the period learners are able to:

- “Ich kann Informationen in verschiedenen längeren Texten oder Textteilen finden, die ich brauche, um eine bestimmte Aufgabe zu lösen” (ESP 15+: 34, number 8).
- “Ich kann in Gesprächen, Diskussionen und Besprechungen zu vertrauten Themen meine Meinung einbringen und begründen. Weiters kann ich zustimmen oder höflich widersprechen und andere Vorschläge machen” (ESP 15+: 40, number 6).
- “Ich kann zu mir vertrauten Themenbereichen berichten, was ich gehört, gesehen, gelesen oder erlebt habe und dabei auch meine Gefühle und Reaktionen beschreiben” (ESP 15+: 46, number 1).
- “Ich kann über persönliche Eindrücke von Erzählungen und Büchern, Filmen und Theaterstücken schreiben” (ESP 15+: 52, number 3).
- “Ich kann einfache private Korrespondenz sowie berufliche Standardkorrespondenz verfassen, z.B. Briefe, E-Mails, Telefonnotizen, Memos” (ESP 15+: 52, number 5).

The individual teachings steps are pointed out in the lesson plan below.

Time	Content	Skills	Interaction format	Materials
5'	Revising characteristic features of dystopian fiction	Listening, writing, reading	Teacher/ learner talk	Worksheet Q: exercise 1, blackboard
15'	Finding dystopian elements in <i>Delirium</i>	Reading, speaking, listening, writing	Group work	Worksheet Q: exercise 2, book, piece of paper
13'	Discussing the results	Reading, speaking, listening, writing	Teacher/ learner talk	Worksheet Q: exercise 2, piece of paper
15'	Just a minute (talking challenge)	Speaking, listening	Learner talk	Worksheet Q: exercise 3
2'	Discussing	Listening	Teacher talk	Worksheet

	homework (revising characteristics of an informal letter and writing an informal letter)			Q: exercise 4 and exercise 5
--	--	--	--	------------------------------------

At the beginning of the lesson, the students are asked to hand in their homework assignment from last lesson, which was writing an interior monologue. Afterwards the teacher starts revising the characteristics of dystopian literature by providing the learners with questions that should be discussed in a plenum. These questions request students to define dystopian literature, name specific characteristics of dystopian fiction as well as describe the typical structure of power relations in fictitious dystopian societies.

One problematic thing about this activity could be that students do not remember specific features of dystopian fiction and are, therefore, not able to discuss and answer the given questions. In case learners are unable to answer the discussion questions, the teacher repeats and explains the most important characteristics of dystopian literature.

As a further step, the learners are asked to form four groups and should then discuss why *Delirium* is considered a dystopian novel and should name dystopian features and themes that underline that Oliver's novel is a work of dystopian fiction. After the groups have finished this exercise, they compare their results with the other groups in a plenum, while the teacher moderates and comments on the discussion.

The last part of this lesson is dedicated to playing a game that is called "Just a minute" and can be considered as a talking challenge. The teacher has already prepared certain things beforehand, such as choosing themes from *Delirium*, which he or she has written on various slips of paper and put into a bag. At first the teacher explains the game's rules to the students and decides on which four students can go first, as the game requires four contestants who play simultaneously. Subsequently, the teacher takes out a topic from the bag and calls on a student who should then try to speak on the given topic for one minute without hesitating for longer than three seconds or

deviating. If the learner, however, does not manage to stick to these rules, one of the other three contestants can challenge him or her. Each student receives points for successful challenges as well as for being able to talk longer than one minute (Collie and Slater 83-84).

One problem of this exercise could be that none of the students are able to speak on a topic for sixty seconds without hesitating for longer than three seconds or deviating. If that is the case the teacher should consider to slightly changing the rules by, for example, reducing the required talking time from sixty to thirty seconds.

At the end of this lesson, the teacher discusses the homework with the learners, which is reading through the most important key points of an informal letter as revision and writing an informal letter in which they should tell one of their friends about Oliver's *Delirium* and their feelings towards this book.

6.2.8 Eighth lesson

The focus of the eighth lesson lies on choice, free will and freedom in Lauren Oliver's *Delirium*. As these are typical themes in dystopian fiction, it is important to explore these themes in more depth. Moreover, this period gives learners the opportunity to put themselves in the characters' shoes by performing a role play that should reconstruct the incidents that disturbed Lena's evaluation.

The aims and objectives of this period are that at the end of it students are able to:

- "Ich verstehe die wesentlichen Inhalte von Erzählungen, Geschichten, gespielten Szenen und Liedern" (ESP 15+: 28, number 3).
- "Ich kann ein Gespräch über mir vertraute Themen beginnen, in Gang halten und beenden" (ESP 15+: 40, number 1).
- "Ich kann in Gesprächen, Diskussionen und Besprechungen zu vertrauten Themen meine Meinung einbringen und begründen. Weiters kann ich zustimmen oder höflich widersprechen und andere Vorschläge machen" (ESP 15+: 40, number 6).

The following lesson plan includes all of the teaching steps planned for this period.

Time	Content	Skills	Interaction format	Materials
10	Discussing questions about choice and free will in <i>Delirium</i>	Reading, speaking, listening	Teacher/ learner talk	Worksheet R: exercise 1
10'	Discussing questions concerning freedom and liberty in <i>Delirium</i>	Reading, speaking, listening	Teacher/ learner talk	Worksheet R: exercise 2
8'	Preparing for the performance of a role play	Reading	Individual work	Worksheet R: exercise 3
15'	Performing the role play	Reading, speaking, listening	Learner talk	
7'	Giving feedback	Speaking, listening	Teacher/ learner talk	Evaluation sheet

At first the teacher collects the homework of last lesson, which was writing an informal letter. Subsequently, the teacher provides the students with discussion questions that revolve around choice and free will in Oliver's *Delirium*. These questions should again help students to realize that *Delirium's* system oppresses its citizens massively by granting them no free will at all and by making every important decision in their lives for them. The learners are asked to discuss these questions together with the teacher.

In a second step, the learners are requested to start a discussion on questions about freedom in *Delirium*. With the help of these questions students should realize that the inhabitants of *Delirium's* futuristic Portland, in fact, do not have any freedoms at all but are constantly manipulated by the government by being told that they can only find freedom through the cure which in reality, however, takes away all of the people's feelings so that they can easily be controlled.

The second part of this lesson gives students the chance to perform a role play by reconstructing the events that happened during Lena's evaluation. At first the learners have to decide who of them is going to take on

which role. Those students, who want to take on a role, receive role cards with important information on what they are expected to do during the role play (based on the incidents in the book), while the ones who do not participate in the role play are asked to observe the performing students closely during the role play in order to give them feedback afterwards. The learners are then given a few minutes time to prepare what they are going to say and how they are going to act or to create feedback sheets. After the preparation time, the learners can start with the role play. If during the role play the situation arises that none of them speaks, as they do not know whose part it is, the teacher can either tell them to improvise or can call on a student to continue with his or her part.

One major problem with this exercise could be that none of the students wants to take on a role. If that is the case the teacher has to decide on which student is going to play which role. Another problem could be that eight minutes time for preparing for the roles is simply not enough.

6.2.9 Ninth lesson

The ninth lesson focuses on one of *Delirium*'s most important themes that are identity, transformation and resistance. As Lena goes through an immense transformation throughout the book, changing from a passive, obedient girl into a resistant, autonomous young woman, an experience that a lot, if not all of teenage students have to go through, it is of great relevance to cover this topic in class.

The objectives and aims of this lesson are that at the end of it learners are able to:

- “Ich verstehe die wesentlichen Inhalte von Erzählungen, Geschichten, gespielten Szenen und Liedern” (ESP 15+: 28, number 3).
- “Ich kann ein Gespräch über mir vertraute Themen beginnen, in Gang halten und beenden” (ESP 15+: 40, number 1).
- “Ich kann in Gesprächen, Diskussionen und Besprechungen zu vertrauten Themen meine Meinung einbringen und begründen. Weiters kann ich zustimmen oder höflich widersprechen und andere Vorschläge machen” (ESP 15+: 40, number 6).
- “Ich kann die wichtigsten Inhalte eines Textes zusammenfassen, wenn es sich um Informationen zu einem Thema handelt, das mir vertraut

ist, und wenn der Ausgangstext klar strukturiert und nicht zu komplex ist" (ESP 15+: 52, number 10).

The exact teaching steps are outlined in the lesson plan below.

Time	Content	Skills	Interaction format	Materials
9'	Discussing questions about identity and transformation in <i>Delirium</i>	Reading, speaking, listening	Learner talk (inside-outside circles)	Worksheet S: exercise 1, laptop, projector, whiteboard
14'	Discussing questions about resistance in <i>Delirium</i>	Reading, speaking, talking	Learner talk (inside-outside circles)	Worksheet S: exercise 2, laptop, projector, whiteboard
5'	Writing a creative summary of <i>Delirium</i>	Reading, writing	Group work	Worksheet S: exercise 3, piece of paper
15'	Reviewing the other group's summaries	Reading, speaking, listening	Group work	The other group's summaries
5'	Presenting the results	Reading, speaking, listening	Learner talk	Piece of paper
2'	Discussing homework (writing how the story might go on)	Listening	Teacher talk	Worksheet S: exercise 4

At first the teacher asks the students to split up into two groups that should both have the exact same number of group members. Afterwards one of the groups should form an inside circle, while the other group should form the outside circle so that each student directly faces one of their classmates. In a further step, the teacher projects the questions about identity, transformation and resistance in Lauren Oliver's *Delirium* onto the whiteboard so that each learner is able to read them. The students are then asked to start discussing the first question with their partner within one minute. After the minute is over the teacher gives the learners from the outside circle a sign so that they change partner by moving one step to the right. The learners should then discuss the second question with their new discussion partner within the

next minute. Afterwards the students from the outside circle are again requested to move one step to their right to face a new partner and so on. This method offers the students the opportunity to speak, to exchange their views and to get into contact with a lot of their classmates. This exercise could, however, also cause some problems, as some of the students might not be sure who the ones to rotate are and, therefore, chaos could arise easily. Another problematic aspect of this exercise is that students do not really discuss the assigned questions but talk about something else.

As a further step, the learners are asked to do a creative writing task. This exercise requests students to form groups of five to six people. Afterwards they should summarize Oliver's *Delirium* in five or six sentences, depending on how many people the group consists of. At first each group member should write the first sentence of the summary on a piece of paper and should then pass the paper on to the person on his or her right who is then asked to write the second sentence and pass the sheet of paper on to his or her right-hand neighbor and so on. At the end, each group should have five or six summaries, depending on the number of group members. The groups should then exchange their summaries with the ones of another group and should afterwards read through the summaries of the other group and decide which one they like best and why. Each group should subsequently present its findings as well as read the summary it considered to be the best to the class (Collie and Slater 86).

The last minutes of this lesson are dedicated to the discussion of the homework, which asks students to write the next few paragraphs after the end of the novel.

6.2.10 Tenth lesson

The tenth lesson gives students the chance to go through *Delirium's* highlight scenes for one last time by being asked to produce a film trailer that includes the novel's most important scenes. This exercise allows students to give free rein to their creativity by choosing scenes they consider to be highly important for the further progression of the novel and by giving them the

freedom to decide by themselves on how they are going to act out these scenes.

The aims and objectives of this period are that at the end of it students are able to:

- “Ich verstehe die wesentlichen Inhalte von Erzählungen, Geschichten, gespielten Szenen und Liedern” (ESP 15+: 28, number 3).
- “Ich kann Informationen in verschiedenen längeren Texten oder Textteilen finden, die ich brauche, um eine bestimmte Aufgabe zu lösen” (ESP 15+: 34, number 8).
- “Ich kann in Gesprächen, Diskussionen und Besprechungen zu vertrauten Themen meine Meinung einbringen und begründen. Weiters kann ich zustimmen oder höflich widersprechen und andere Vorschläge machen” (ESP 15+: 40, number 6).

The lesson plan below provides a detailed outline of the lesson steps planned for this period.

Time	Content	Skills	Interaction format	Materials
5'	Explanation of the task (producing a film trailer)	Listening	Teacher talk	Worksheet T: exercise 1
25'	Working on the task (discussing, preparing, writing and rehearsing)	Reading, speaking, listening, writing	Group work	Worksheet T: exercise 1, piece of paper
10'	Present trailer to class	Speaking, listening, reading	Learner talk	Piece of paper
10'	Giving feedback and discussing differences between the groups' trailers	Speaking, listening	Teacher/ learner talk	

At first the teacher collects last lesson's homework assignments, i.e. writing the next few paragraphs after the end of *Delirium*. Afterwards the teacher explains the last exercise that is going to be carried out in relation to Lauren Oliver's *Delirium*. This task asks learners to split up in four groups. Each group then has to concoct a film trailer in order to advertise *Delirium*,

which they as moviemakers have already turned into a movie, and should not be longer than two minutes. The students have 25 minutes time to decide on which scenes they want to include to their trailer, how they want to act them out and which voice-over should accompany their performance. They should also rehearse their performance, as at the end of the lesson each group is asked to present its results to the class. This presentation should consist of one of the group members reading the 'voice-over' narrative, while other learners act out the most important scenes of the book at the appropriate time or simply assume frozen postures in order to depict these scenes (Collie and Slater 78)

One problematic thing about this activity could be that students do not take into account that their trailer should not exceed two minutes and their trailer is, therefore, much longer than the assigned time frame. Another problem that could come up with this exercise is that learners are not able to manage that the performance matches the voice-over.

After each group has presented its trailers, the teacher discusses each group's work with the students and gives them, together with the learners, constructive feedback. The teacher also asks students to think of the similarities and differences of the four trailers and to discuss in how far the groups focused on different and similar aspects of Oliver's *Delirium*.

Conclusion

Since young adult dystopian novels are particularly popular among teenage students, it is advisable to integrate such works in the EFL classroom. Moreover, learners can highly benefit from the integration of literary texts that really interest them, as such an inclusion positively influences the students' acquirement of literary knowledge as well as their development of literary skills (Thaler 63).

A reason for teaching dystopian novels in the EFL classroom is that teenage students can identify with the dystopian protagonists who undergo similar experiences, such as social and personal awakening resulting in the realization of "the faults and weaknesses of [...] [their] society" (Hintz and Ostry 9). In this way, dystopian literature can help adolescent readers "understand the world and their place in it" (Basu, Broad and Hintz 1). Moreover, the fact that the dystopian protagonists are constantly monitored and controlled also ensures that teenage readers identify with these characters, as "[i]n adolescence, authority appears oppressive, and perhaps no one feels more under surveillance than the average teenager" (Hintz and Ostry 9-10). By reading dystopian novels teenage students realize that they themselves are responsible for their future and that they can help establish a better world.

Furthermore, the teaching of literature in the EFL classroom can offer a nice change from the everyday classroom routine and can raise interest and suspense. Reading can also help learners to improve their language skills and to get a deeper understanding of different cultures (Thaler 23-24).

For a successful literature lesson in the language classroom, a teacher should always try to keep his or her students motivated as well as provide them with suitable pre-, while- and post-reading activities, as this approach helps them to gain a better and deeper understanding of the literary text (Thaler 52).

The most important step that has to be taken before one starts teaching literature, however, is the selection of a suitable book. When looking for a suitable classroom read, there are a lot of criteria, such as the students' interests, their proficiency level, their age, the text's linguistic difficulty or

thematic complexity that a teacher should consider beforehand (Thaler 20). Since, young adult dystopian novels are extremely popular among today's young adults, I decided to choose Veronica Roth's *Divergent* and Lauren Oliver's *Delirium* for being integrated in the EFL classroom. In my opinion, these are suitable reads for a sixth grade upper secondary with B1 level, as on the one hand, they are rather easy to understand and on the other hand, they include many themes, such as oppression, surveillance, conformity, choice and identity which are omnipresent issues in teenagers' lives. Moreover, these works could encourage students to think about their own world and to start questioning certain aspects of life. Therefore, these novels are extremely suitable for being included in the EFL classroom. Furthermore, as my various classroom suggestions should have already indicated, Roth's *Divergent* and Oliver's *Delirium* offer various possibilities for classroom discussions and activities as well as for homework assignments from which students can highly benefit. Therefore, these two literary works serve as good examples of American dystopian fiction which can be perfectly integrated in the English classroom.

Works Cited and Consulted

Primary Sources

- Oliver, Lauren. *Delirium*. New York: HarperCollins, 2011.
Roth, Veronica. *Divergent*. New York: HarperCollins, 2011.

Secondary Sources

- Abuja, Gunther, et al. "Das europäische Sprachenportfolio für junge Erwachsene. 15+. Sekundarstufe II." Linz: Veritas, 2009.
- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. 3rd ed. Oxford: Oxford UP, 2008.
- Basu, Balaka. "What Faction Are You In? The Pleasure of Being Sorted in Veronica Roth's *Divergent*." *Contemporary Dystopian Fiction for Young Adults: Brave New Teenagers*. Ed. Balaka Basu, Katherine R. Broad, and Carrie Hintz. New York: Routledge, 2013. 19-33.
- , Katherine R. Broad, and Carrie Hintz. "Introduction." *Contemporary Dystopian Fiction for Young Adults: Brave New Teenagers*. Ed. Balaka Basu, Katherine R. Broad, and Carrie Hintz. New York: Routledge, 2013. 1-15.
- Bean, Thomas W., Judith Dunkerly-Bean, and Helen J. Harper. *Teaching Young Adult Literature: Developing Students as World Citizens*. Los Angeles: Sage, 2014.
- Bould, Mark, and Sherryl Vint. *The Routledge Concise History of Science Fiction*. Routledge Concise Histories of Literature Series. London: Routledge, 2011.
- Bundesministerium für Bildung und Frauen. 2015. "Lehrplan Lebende Fremdsprache (Erste, Zweite): AHS Oberstufe." 1 May 2015 <https://www.bmbf.gv.at/schulen/unterricht/lp/lp_ahs_os_lebende_fs_11854.pdf?4dzgm2>.
- Carter, Ronald, and Michael N. Long. *Teaching Literature*. Longman Handbooks for Language Teachers. Harlow: Longman, 1991.
- Childs, Ann M. M. "The Incompatibility of Female Friendships and Rebellion." *Female Rebellion in Young Adult Dystopian Fiction*. Ashgate Studies in Childhood, 1700 to the Present. Ed. Sara K. Day, Miranda A. Green-Barteet, and Amy L. Montz. Farnham: Ashgate, 2014. 187-201.
- Claeys, Gregory. "The Origins of Dystopia: Wells, Huxley and Orwell." *The Cambridge Companion to Utopian Literature*. Ed. Gregory Claeys. Cambridge: Cambridge UP, 2010. 107-131.
- Cole, Pam B. *Young Adult Literature in the 21st Century*. New York: McGraw-Hill, 2009.
- Collie, Joanne, and Stephen Slater. *Literature in the Language Classroom: A Resource Book of Ideas and Activities*. Cambridge Handbooks for Language Teachers. Cambridge: Cambridge UP, 1987.
- Day, Sara K. "Docile Bodies, Dangerous Bodies: Sexual Awakening and Social Resistance in Young Adult Dystopian Novels." *Female Rebellion in Young Adult Dystopian Fiction*. Ashgate Studies in Childhood, 1700 to the

- Present. Ed. Sara K. Day, Miranda A. Green-Barteet, and Amy L. Montz. Farnham: Ashgate, 2014. 75-92.
- , Miranda A. Green-Barteet, and Amy L. Montz. "Introduction: From 'New Woman' to 'Future Girl': The Roots and the Rise of the Female Protagonist in Contemporary Young Adult Dystopias." *Female Rebellion in Young Adult Dystopian Fiction*. Ashgate Studies in Childhood, 1700 to the Present. Ed. Sara K. Day, Miranda A. Green-Barteet, and Amy L. Montz. Farnham: Ashgate, 2014. 1-14.
- Elliott-Johns, Susan E. "Literacy Teacher Education Today and the Teaching of Adolescent Literature: Perspectives on Research and Practice." *Teaching Young Adult Literature Today: Insights, Considerations, and Perspectives for the Classroom Teacher*. Ed. Judith A. Hayn, and Jeffrey S. Kaplan. Lanham: Rowman & Littlefield, 2012. 41-58.
- Green-Barteet, Miranda A. "'I'm beginning to know who I am': The Rebellious Subjectivities of Katniss Everdeen and Tris Prior." *Female Rebellion in Young Adult Dystopian Fiction*. Ashgate Studies in Childhood, 1700 to the Present. Ed. Sara K. Day, Miranda A. Green-Barteet, and Amy L. Montz. Farnham: Ashgate, 2014. 33-49.
- Hedge, Tricia. *Teaching and Learning in the Language Classroom*. Oxford Handbooks for Language Teachers. Oxford: Oxford UP, 2000.
- Hesse, Mechthild. *Teenage Fiction in the Active English Classroom*. Stuttgart: Klett, 2009.
- Hintz, Carrie, and Elaine Ostry. "Introduction." *Utopian and Dystopian Writing for Children and Young Adults*. Children's Literature and Culture 29. Ed. Carrie Hintz and Elaine Ostry. New York: Routledge, 2003. 1-20.
- Hughes, Monica. "The Struggle between Utopia and Dystopia in Writing for Children and Young Adults." *Utopian and Dystopian Writing for Children and Young Adults*. Children's Literature and Culture 29. Ed. Carrie Hintz and Elaine Ostry. New York: Routledge, 2003. 156-160.
- James, Kathryn. *Death, Gender and Sexuality in Contemporary Adolescent Literature*. Children's Literature and Culture 61. New York: Routledge, 2009.
- McDonough, Megan, and Katherine A. Wagner. "Rebellious Natures: The Role of Nature in Young Adult Dystopian Female Protagonists' Awakenings and Agency." *Female Rebellion in Young Adult Dystopian Fiction*. Ashgate Studies in Childhood, 1700 to the Present. Ed. Sara K. Day, Miranda A. Green-Barteet, and Amy L. Montz. Farnham: Ashgate, 2014. 157-170.
- Mihailescu, Calin Andrei. "Mind the Gap: Dystopia as Fiction." *Style* 25:2 (1991): 211-222.
- Mohr, Dunja M. *Worlds Apart? Dualism and Transgression in Contemporary Female Dystopias*. Critical Explorations in Science Fiction and Fantasy 1. Jefferson: McFarland, 2005.
- Montz, Amy L. "Rebels in Dresses: Distractions of Competitive Girlhood in Young Adult Dystopian Fiction." *Female Rebellion in Young Adult Dystopian Fiction*. Ashgate Studies in Childhood, 1700 to the Present. Ed. Sara K. Day, Miranda A. Green-Barteet, and Amy L. Montz. Farnham: Ashgate, 2014. 107-121.
- Nilsen, Alleen Pace, and Kenneth L. Donelson. *Literature for Today's Young Adults*. 8th ed. Boston: Pearson, 2009.

- Sambell, Kay. "Presenting the Case for Social Change: The Creative Dilemma of Dystopian Writing for Children." *Utopian and Dystopian Writing for Children and Young Adults*. Children's Literature and Culture 29. Ed. Carrie Hintz and Elaine Ostry. New York: Routledge, 2003. 163-178.
- Sargent, Lyman Tower. *Utopianism: A Very Short Introduction*. Oxford: Oxford UP, 2010.
- Seed, David. *Science Fiction: A Very Short Introduction*. Oxford: Oxford UP, 2011.
- Taylor-Knowles, Steve. *Laser B1+: Student's Book*. 2nd ed. Oxford: Macmillan, 2008.
- Thaler, Engelbert. *Teaching English Literature*. StandardWissen Lehramt – Studienbücher für die Praxis. Paderborn: Ferdinand Schöningh, 2008.
- Vieira, Fátima. "The Concept of Utopia." *The Cambridge Companion to Utopian Literature*. Ed. Gregory Claeys. Cambridge: Cambridge UP, 2010. 3-27.
- Wachter, Christian, and Astrid Stangl. *Maturawissen Englisch*. Wien: Manz, 2012.

Appendix

A Divergent worksheet – first lesson: Utopian and dystopian fiction

Tasks

- Read through the quotes and discuss them within your groups.
- Summarize your group's quotes using your own words and create a poster with the most important points.
- Present your results in front of the class (2-3 minutes).

Group 1: Utopia I

"The word 'utopia' was coined by Thomas More (1478-1535) as the name of the imaginary country he described in his short 1516 book written in Latin [...] and now known as *Utopia*. The word is based on the Greek *topos* meaning place or where, and 'u' from the prefix 'ou' meaning no or not. [...] As a result, the word 'utopia', which simply means no place or nowhere, has come to refer to a non-existing place" (Sargent 2).

"While the word 'utopia' was coined by More, the idea already had a long and complex history. Utopias have been discovered that were written well before More invented the word [...]" (Sargent 4).

Group 2: Utopia II

"[...] literary utopia is commonly understood as a visionary reform, describing an imaginary, ideal commonwealth whose fictional inhabitants exist under perfect conditions in a perfect social, legal, and political system" (Mohr 15).

"[Thomas] More established the basis for the steady development of a literary tradition which flourished particularly in England, Italy, France and the United States, and which relies on a more or less rigid narrative structure: it normally pictures the journey (by sea, land or air) of a man or woman to an unknown place (an island, a country or a continent); once there, the utopian traveller is usually offered a guided tour of the society, and given an explanation of its social, political, economic and religious organization; this journey typically implies the return of the utopian traveller to his or her own country, in order to be able to take back the message that there are alternative and better ways of organizing society. Although the idea of utopia should not be confused with the idea of perfection, one of its most recognizable traits is its speculative discourse on a non-existent social organization which is better than the real society" (Vieira 7).

Group 3: Dystopia I

“While the word ‘dystopia’ was first used in the middle of the 18th century, and the English philosopher John Stuart Mill (1806-73) used it in a speech in Parliament in 1868, the literary form and the use of the word to describe it did not become common until well into the 20th century (Sargent 27).

“The same period that produced many anti-German and anti-Soviet dystopias also saw the publication of three outstanding works: the Russian Evgeny Zamiatin’s (1884-1937) *We* (written in Russian in 1920, but first published in English in 1924), and the English writers Aldous Huxley’s (1894-1963) *Brave New World* (1932) and George Orwell’s (born Eric Blair, 1903-50) *Nineteen Eighty-Four* (1949; Orwell insisted that the title be spelled out): While all three target the misuse of power, each is a many-faceted, complex work with multiple concerns, and they all attack capitalism as much as they attack communism” (Sargent 28).

Group 4: Dystopia II

“Predictably, the contemplation of a worse future also affected utopia as a literary genre. Thus, the word dystopia came into usage not only to refer to imaginary places that were worse than real places, but also to works describing places such as these” (Vieira 17).

“Customarily, the (predominantly male) protagonist of classical dystopia is a member of the nameless, faceless, numbered, and normed mass, and initially accepts the coercion by the dictator or the omnipotent regime. The crucial dystopian dramatic conflict revolves around the protagonist’s political awakening and ensuing rebellion against the totalitarian system and the state’s subsequent hunt of the rebel” (Mohr 33-34).

B *Divergent* worksheet – second lesson: Prediction activities

1) Title and cover

Have a close look at *Divergent*'s cover and answer the following questions.

- What can you see on the book's cover?
- Which city do you think this is?
- When do you think does the story take place (past, present, future)?
- Which colors can you see?
- What is the meaning of the colors?
- What could the yellow symbol at the top stand for?
- What does the term "divergent" mean?
- How could this term be related to the book's story?

2) Key words

Look at the following key words that are taken from *Divergent*'s first chapter:

- girl
- five factions
- values
- Choosing Ceremony
- aptitude test

Try to guess what *Divergent*'s story might be about by writing a brief summary of the book's story including all of the key words above.

C *Divergent* worksheet – third lesson: Factions

1) Homework: Ch. 1-10

Read chapters 1-10 and answer the following questions.

- The citizens of *Divergent's* futuristic Chicago are divided into five factions. What are the names of these factions?
- What is an aptitude test and why is it conducted?
- How is Beatrice's aptitude test going? What are her results?
- Why is *Divergent's* society split up into factions?
- Which values does each faction have?
- To which faction does Beatrice Prior belong?
- What is a Choosing Ceremony and what happens there?
- Which faction does Beatrice choose?
- Is our society today also divided into some kind of factions? If so, into which?
- What do you think of *Divergent's* idea of a society that is divided into five factions?
- In which faction would you want to be in? Why?

2) Creating a collage

Imagine that you are either a member of Abnegation, Dauntless, Amity, Candor or Erudite. Your task is to represent your faction by creating a collage with pictures and words that go with your faction.

- Look through the newspapers and magazines that have been given to you and cut out pictures, headlines or words that could fit for your faction.
- Design a collage representing your faction.
- Then present your collage and the core values of your faction to the members of the other factions (≈2 minutes).

3) Writing an interior monologue

Imagine that you are part of *Divergent's* society and now old enough to choose a faction. It is the day of the Choosing Ceremony and you are standing among other teenagers who also have to choose the faction they want to join. You are extremely nervous and it cannot be long before your name is called out and you are forced to step forward and choose.

- Write an interior monologue (≈160 words), in which you include the following details:
 - how you feel
 - which faction you are going to choose and why
 - your thoughts on the future in this faction.

D Divergent worksheet – fourth lesson: Character analysis

1) Homework: Ch. 11-18

Read chapters 11-18 and answer the questions below.

- Who is Tris? How does she look like? What is she like?
- Who is Tris's family?
- How is Tris doing at Dauntless?
- Does she feel at home there?
- How is she treated?
- Has Tris already changed as a Dauntless initiate? If so, in how far?
- Who are Tris's friends?
- Who are Tris's enemies? Why are they enemies?
- Who is Four?
- Who is Eric?
- What happens to Edward after he is ranked first?
- Which character do you like best? Why?
- Which character is your least favorite? Why?

2) Character relationship mind map

Together with a partner create a mind map that indicates Tris's relationship to the other characters. Add the following names to your mind map:

- | | | | |
|-----------------|-----------|-----------------|-----------|
| - Christina | - Uriah | - Eric | - Caleb |
| - Lynn | - Marlene | - Tris's mother | - Natalie |
| - Al | - Will | - Max | - Molly |
| - Edward | - Four | - Tori | - Drew |
| - Peter | - Myra | - Robert | - Susan |
| - Tris's father | - Marcus | - Jeanine | - Shauna |

The initial state of your mind map should look like this:



3) Writing an acrostic

An acrostic is “a poem in which the initial letters of each line can be read down the page to spell either an alphabet, a name [...], or some other concealed message” (Baldick 3). An example would be:

Lovely, outgoing girl
In harmony with the world
Stands up for the weaker ones
And, therefore, loved by everyone.

- Choose one of *Divergent*'s protagonists and write an acrostic yourself.

E *Divergent* worksheet – fifth lesson: Fears

1) Homework: Writing a diary entry

Imagine you are one of Dauntless' initiates who struggles through the initiation process hoping on becoming a member of Dauntless after the final examination.

- Write a diary entry (≈160 words), in which you include the following details:
 - describing Dauntless' initiation process
 - how you feel during the initiation phase
 - reflecting on your hopes and fears.

2) Fears in Veronica Roth's *Divergent*

Discuss the following questions.

- Which role does fear play in Veronica Roth's *Divergent*?
- How are Dauntless' initiates confronted with their worst fears?
- Why do Dauntless' initiates have to live through their fears?
- How are the initiates managing being confronted with their fears? How do they feel?
- Which fears does Tris have?
- What are Four's fears?
- Are Dauntless' initiates and members overcoming their worst fears?

3) Talk show

Imagine that you are all part of *Divergent*'s society and that you participate in a talk show with the topic "Fears and how I try to live with them each day."

First of all you have to decide who is going to take on the following roles:

- **A talk show host** who introduces the show's topic and who asks the guests questions in order to keep the show going.
- Talk show guests:
 - **An Erudite member** (Jeanine) who explains how the serum that triggers the simulation works.
 - **2 Dauntless initiates** (Tris and Al) who are talking about their worst fears and how they try to overcome them.
 - **A Dauntless leader** (Eric) who is talking about the importance of Dauntless' initiates having to face their fears by living through fear simulations.
 - **2 Dauntless members** (Four and Shauna) who are talking about their fears, how they live with them and how it is to be a member of a faction that is rumored to be fearless.
- **An audience** that asks questions.

4) Writing to an “agony aunt”

You are one of Dauntless' initiates and now in the second stage of initiation that involves facing your worst fears by having to live through them in simulations. These simulations are incredibly realistic and you are afflicted with nightmares being forced to relive your biggest fears.

- Write a letter or an email to an “agony aunt” column (≈120 words) and include the following details:
 - describe your fears
 - explain in how far your fears impact your everyday life
 - ask for advice.

5) Homework: Responding as an “agony aunt”

Imagine that you are working for an “agony aunt” column in a newspaper and have received a letter from a desperate reader.

- Write an appropriate reply (≈100 words) that is going to be published in the newspaper's column.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

F Divergent worksheet – sixth lesson: *Divergent* - a dystopian novel

1) Revision: Dystopian fiction

Discuss the following questions.

- How would you define dystopian fiction?
- What are the characteristics of dystopian literature?
- How does the structure of a dystopian society look like?

2) Dystopian elements in Veronica Roth's *Divergent*

Answer the questions below.

- Would you say *Divergent* is a dystopian novel? If so, why?
- Which dystopian elements can you find in Roth's *Divergent*?

3) Book review

Before you start writing a book review think about the following points (taken from Wachter and Stangl 254):

- Author
 - What is the name of the author?
 - Can you find any background information on the author?
- Plot
 - Give a short summary without giving away too much detail.
- Literary genre
 - To which literary genre does the work belong?
(Prose, drama, poetry, fiction/non-fiction)
- Setting
 - Where and when is the story set?
- Characters
 - Who are the main protagonists of the story?
 - What is the relationship between them?
- Narrative technique
 - Who is the narrator of the story?
(First person, third person, omniscient)
 - How is the story structured?
(Chapters, frames, chronological order, flashbacks, flash forwards)
- Themes
 - Which themes does the book contain?
- Personal opinion
 - Did you like the work? Why? Why not?
 - Would you recommend it to somebody else? Why? Why not?

4) Homework: Writing a book review

Write a book review (≈200 words) of Veronica Roth's *Divergent* and include the following details:

- what the novel is about
- why you would (not) recommend this book to your friends
- why you think it is especially popular with young adult readers.

G *Divergent* worksheet – seventh lesson: Power and power relations

1) Power and control in Veronica Roth's *Divergent*

Discuss the following questions.

- How does *Divergent*'s political system work?
- Who are the ones in power?
- How is *Divergent*'s society controlled?
- Are the citizens of *Divergent*'s futuristic Chicago oppressed? If so, in how far and by whom?
- Does *Divergent*'s society have any freedoms at all? If so, which?
- Why are the citizens of *Divergent*'s Chicago being divided into factions?

2) Press conference

Imagine that you are part of *Divergent*'s society and that you take part in a press conference organized by Erudite to justify their terrible actions.

At first all of you have to decide who is going to take on the following roles:

- **A moderator** who takes control of the discussion and makes sure that everybody gets the opportunity to talk.
- Press conference candidates:
 - **Two Erudite members** (Jeanine and one of her colleagues) who explain why they tried to control the Dauntless and talk about their future plans.
 - **Two Dauntless members** (Eric and Max) who explain why they joined the Erudite and supported them with their plans and talk about what they hope the future brings.
- **4 journalists** who ask the candidates questions about the motives of their actions and their future plans.

The rest of the class acts as observers who are requested to take notes on the performance of their classmates so that they are then able to give them feedback.

3) Homework: Writing a newspaper article

Imagine that you are a journalist who has taken part in the press conference the Erudite have given in order to justify their actions.

- Write a newspaper article (≈160 words) and include the following details:
 - describe the events that led to the press conference
 - summarize what Erudite said to explain themselves
 - depict Erudite's future plans.

I *Divergent* worksheet – ninth lesson: Choice and free will

1) Choice and free will in Veronica Roth's *Divergent*

Discuss the following questions.

- Do the citizens of *Divergent*'s Chicago really have a choice?
- What do you think about the aptitude test? Does it allow *Divergent*'s teenagers to freely choose a faction or does it influence their "choice"?
- Do you think that *Divergent*'s teenagers do have a choice at the Choosing Ceremony?
- Do the members of the various factions have freedoms and are they given opportunities to make decisions?
- How much does the division into factions contribute to people's free will in Roth's *Divergent*?
- Would you say that the Factionless are the ones who have the most liberties?
- Why are the Divergent considered as dangerous?
- In how far do we have free will in our society today?
- If you compare *Divergent*'s world with ours today can you notice certain parallels?

2) What if...?

Imagine that at the Choosing Ceremony Tris has not chosen Dauntless but Abnegation instead and has successfully completed Abnegation's initiation process.

- Discuss the questions below.
 - What would have happened if Tris had chosen Abnegation instead of Dauntless?
 - Would she have changed at all?
 - How would Tris have felt at Abnegation?
 - With whom would she have spent her time?
 - How would the initiation process have been like?
 - What would have happened to her during Dauntless' attacks?
 - Would Erudite's attack have been successful and would they have ultimately been the ones in power?

3) Homework: Sequel to *Divergent*

Now it is your turn to write a plot summary for a sequel to *Divergent*. As you certainly can remember, *Divergent* ended with an uncertain future for Tris, Four and the others. How will the story continue?

- For your plot summary consider the following questions:
 - What do you think might happen in the sequel?
 - Will Erudite be successful and seize power?
 - What will happen to the people of Dauntless and Abnegation?
 - What will happen to the Factionless?
 - Will Candor and Amity join Erudite?
 - What will happen to Tris and Four? Will they be captured?
 - Will Tris and Four stay together as a couple?

J *Divergent* worksheet – tenth lesson: Creating a new cover design

1) Cover design

Imagine that you and a partner are working for HarperCollins's graphic department and your job is now to plan a book cover for Veronica Roth's *Divergent* that should be a good representation of the spirit of the novel as well as stand a good chance to attract a lot of prospective readers. You are allowed to either draw something or to design a collage out of magazine pictures or adhesive geometrical forms (Collie and Slater 79).

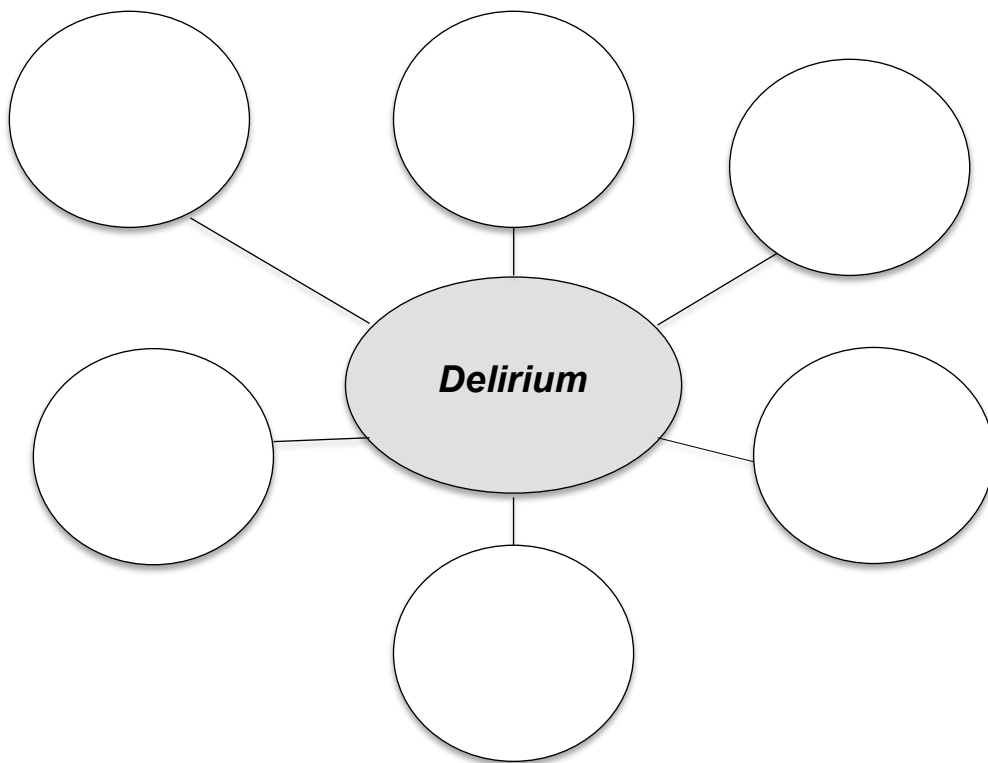
After having finished your covers, you should then present your results in a classroom exhibition and talk about your thoughts and intentions that stand behind your cover designs.

K *Delirium* worksheet – first lesson: Predicting exercises

1) Title

Which different meanings could the book's title "*Delirium*" have?

Fill in the empty circles with the associations that come to your mind when thinking about the novel's title.



2) Pictures

Take a close look at the five images that your group has received. Discuss in how far these pictures could be related to the book's story.

- Write a brief book summary (≈100 words) in which you include all of the five pictures. Afterwards present your summaries to the class.

3) Homework: Analyzing *Delirium*'s blurb

- Read *Delirium*'s blurb below.

“THEY SAY that the cure for *Love*
will make me happy and safe
forever.
And I've always believed them.
Until now.
Now everything has changed.
Now, I'd rather be *infected*
with love for the tiniest
sliver of a second than
live a hundred years
smothered by a *lie.*” (*Delirium*: blurb)

- Then answer the following questions.
- After having read the blurb what do you think *Delirium* will be about?
 - Why do you believe are the words “love,” “forever,” “infected,” “sliver,” and “lie” written in italics and ornate font?
 - Who do you think is the first-person narrator of the blurb and the book?
 - Why do you believe that in Oliver's *Delirium* people consider love as a disease?
 - Why do you think everything has changed?
 - What exactly do you guess has changed? What happened?
 - Which lie do you believe is meant?
 - What do you think will happen next now that everything has changed?

L *Delirium* worksheet – second lesson: Relevant themes & elements

1) World Café

You are going to discuss important themes and elements of Lauren Oliver's *Delirium* in a World Café. For this exercise **five** students are requested to act as “**table hosts**,” taking notes of the discussions and then presenting the results to the class. The other students form **five groups** and rotate from host to host, discussing the questions below:

- **Table host 1: Love**
 - Could you imagine a world without love?
 - How would it look like?
 - How would the people be like?
 - Which problems would there exist?
 - Which advantages would a world without love have?
- **Table host 2: Love as a disease**
 - Why do you think is love considered as a disease in Oliver's *Delirium*?
 - What is so bad about love?
 - Discuss the following quote:
“The deadliest of all deadly things: It kills you both when you have it and when you don't” (*Delirium* 4).
 - In which ways could love be deadly?
 - Which symptoms of “*amor deliria nervosa*” are mentioned?
- **Table host 3: The cure**
 - How do you think the cure is administered?
 - Can you imagine that people who have been cured are afterwards really happy and safe?
 - Do you think it is a good thing to be free from pain, as it is the case after the procedure?
 - Why do you think that the person narrating the story is counting the days until her procedure?
- **Table host 4: Choice**
 - How much choice do you think the people of *Delirium*'s universe have?
 - What happens to the ones who do not want to be cured?
 - What do you think about the fact that people in *Delirium* are paired with a suitable partner who has been chosen for them?
 - Do you think that a world without any choice at all is a better or a worse world? Why?

- **Table host 5:** The media
 - What do you think the purpose of showing the dead body of the resisting girl on TV is?
 - Which role do you think the media is playing in *Delirium*?
 - In how far do you believe the media is influencing *Delirium*'s society?

2) Homework: Ch. 1-6

Read chapters 1-6 and answer the following questions.

- Who is the narrator of the story?
- What is a “sympathizer”?
- What happens to somebody who has been identified as sympathizer?
- How were “the old days” like?
- What usually happens during evaluation?
- What normally happens after evaluation?
- How is Lena’s evaluation going?
- What happens during Lena’s evaluation?
- Who are the Invalids and what are they doing?
- What is meant by “the Wilds”?
- What is the news’ official statement concerning the incident during evaluation?
- Why are cell phone calls monitored in *Delirium*’s universe? How does it work?
- Why shouldn’t the cure be carried out with anyone under the age of eighteen?
- Which rules do apply for the uncureds?
- What is an identity code?
- Why did the regulators decide on the segregation of boys and girls?
- What are regulators supposed to do?

M *Delirium* worksheet – third lesson: The media

1) The media in Lauren Oliver's *Delirium*

Discuss the following questions.

- Which role does the media play in Oliver's *Delirium*?
- Does the media try to influence the citizens of *Delirium*'s futuristic Portland? If so, how and in how far?
- What is the purpose of showing the dead body of a resisting girl who in her desperation killed herself?
- Which information does the media provide Portland's citizens with? Think of the news report on TV that covered up the real motives for the incident.
- What does it mean that the news have covered up the fact that the Invalids are the real persons responsible for the incident?
- Who do you think controls the media in Oliver's *Delirium*?
- In how far is it controlled? Give examples.

2) Role play

Read through the news report that was broadcast on television and covered up the real incidents during evaluation (*Delirium* 42).

Imagine that you work for an underground TV station. You are angry that the government wants to cover up the Invalids' act of resistance carried out at the labs. Therefore, you want to tell Portland's citizens the truth by reporting about the real motives for the incident, the persons responsible as well as the incident itself. You should then perform the TV report in front of the class.

Before you start writing a TV news report decide within your groups who is going to play the role of a **newscaster** who presents the news as well as an **on-the-scene-reporter** who directly reports about the incidents in front of the labs.

3) Homework: Writing a newspaper article

Imagine that you work for a local newspaper. You have been asked to write a newspaper article about the incidents that happened during evaluation. You can decide whether your article covers the real or the invented details.

- Write a newspaper article (≈160 words), in which you include the following details:
 - What happened during evaluation?
 - Why did it happen?
 - Who is responsible for it?

N *Delirium* worksheet – fourth lesson: Character analysis

1) Characterization

Each group is assigned to one of *Delirium*'s protagonists whom you analyze in more detail on the basis of his or her physical appearance and his or her personality traits. In a first step answer the question below.

Group 1: Lena

- Physical appearance:
 - How does Lena look like?
 - How old is she?
- Personality traits:
 - Who is Lena?
 - How is she like?
 - What does she think about the cure?
 - Has Lena changed after she met Alex?
 - In which relation does Lena stand with Hana, Alex, Carol, Rachel and Grace?
 - Can you relate to Lena? Why (not)?

Group 2: Hana

- Physical appearance:
 - How does Hana look like?
 - How old is she?
- Personality traits:
 - Who is Hana?
 - How is she like?
 - What does she think about the cure?
 - Can you relate to Hana? Why (not)?

Group 3: Alex

- Physical appearance:
 - How does Alex look like?
 - How old is she?
- Personality traits:
 - Who is Alex?
 - How is he like?
 - What does he think about the cure?
 - Can you relate to Alex? Why (not)?

Group 4: Carol

- Physical appearance:
 - How does Carol look like?
- Personality traits:
 - Who is Carol?
 - How is she like?
 - What does she think about the cure?
 - Can you relate to Carol? Why (not)?

Group 5: Rachel

- Physical appearance:
 - How does Rachel look like?
- Personality traits:
 - Who is Rachel?
 - How is she like?
 - What does she think about the cure?
 - Can you relate to Rachel? Why (not)?

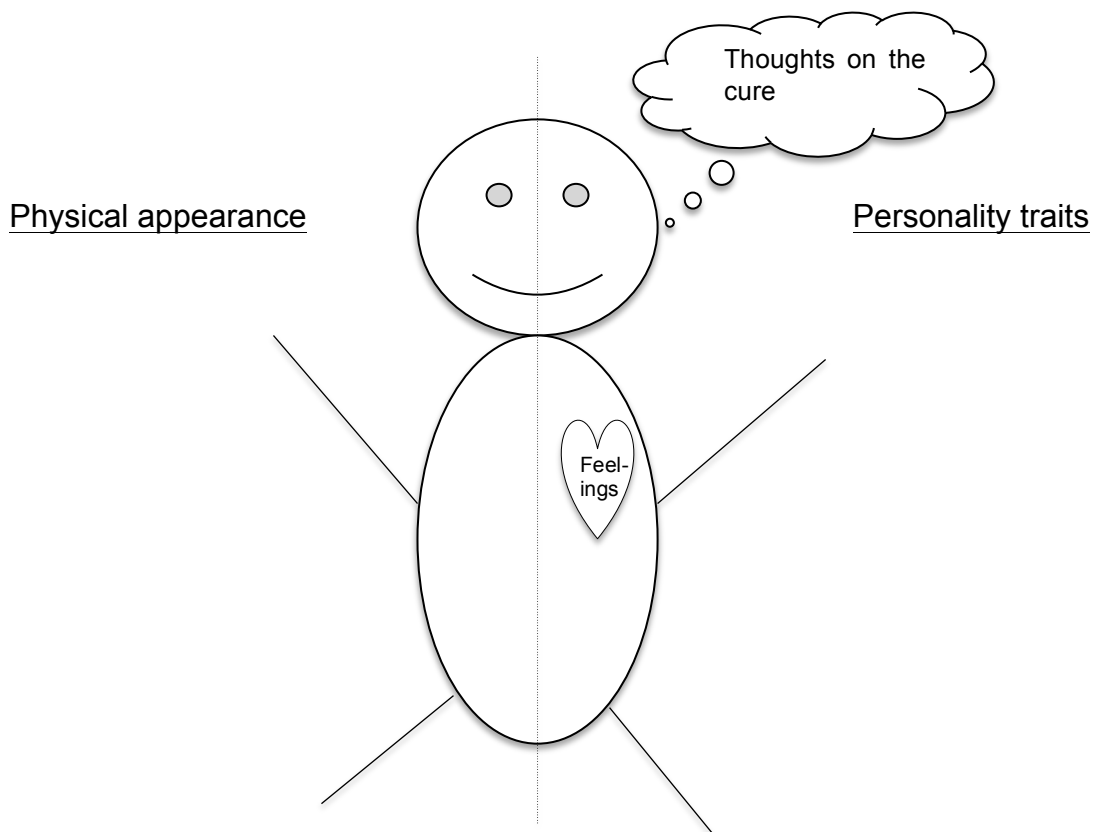
Group 6: Grace

- Physical appearance:
 - How does Grace look like?
 - How old is she?
- Personality traits:
 - Who is Grace?
 - How is she like?
 - Why does she refuse to speak?
 - Can you relate to Grace? Why (not)?

2) Designing a graphic character analysis

After having discussed the questions above within your groups, you are now asked to add the results of your character analysis to the picture below.

The left-hand side is reserved for key words and drawings (such as hair color, eye color, clothes, etc.) concerning the character's physical appearance, while the right-hand side is reserved for key words and drawings concerning the character's personality traits as well as his or her thoughts on the cure and his or her feelings.



3) Homework: Writing a diary entry

Imagine that you are Alex and have just told Lena the truth about yourself being an Invalid born in the Wilds, never having been cured, and now illegally living in Portland with an identity that in fact does not exist. After having revealed your secret to Lena, she wordlessly left you behind. You are sad and confused about her reaction.

- Write a diary entry (≈160 words) from Alex's perspective, in which you include the following details:
- describing how you told Lena about your secret and how she reacted
 - how you feel now and if you regret your decision of confiding in Lena
 - reflecting on your fears and hopes for the future.

This image shows a full page of blank white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, providing a template for writing or drawing. There are no margins, text, or other markings present.

O **Delirium worksheet – fifth lesson: Surveillance**

1) Surveillance in Lauren Oliver's *Delirium*

Discuss the following questions.

- Which role does surveillance play in Lauren Oliver's *Delirium*?
- In how far are the citizens of *Delirium*'s futuristic Portland confronted with surveillance every day?
- How is *Delirium*'s society monitored?
- Who monitors the inhabitants of *Delirium*'s Portland?
- Why are *Delirium*'s people under constant surveillance?
- How do the citizens feel, knowing that they are constantly being monitored?

2) Comparing *Delirium*'s constantly monitored world with ours

Read the following passages taken from Oliver's *Delirium*.

- Then discuss the questions below.
- How are the citizens of *Delirium*'s futuristic Portland monitored?
 - In how far do you think that *Delirium*'s monitoring methods are similar to the ones used in our world?
 - Which role does surveillance play in our world today?
 - In how far is our society monitored in these days?
 - What are the reasons for monitoring certain actions of today's society?
 - How do you feel about the majority of your actions being monitored today? Why do you feel this way?
 - Can you think of advantages of monitoring certain actions of people?
 - Which disadvantages does the surveillance of people's actions have?

Cell phone calls

"You have to learn that people are *always* listening. The first time I ever used the cell phone [...], I was surprised by the patchy interference that kept breaking up my conversation with Hana at random intervals, until my aunt explained that it was just the government's listening devices, which arbitrarily cut into cell phone calls, recording them, monitoring conversations for target words like *love*, or *Invalids*, or *sympathizer*. No one in particular is targeted; it's all done randomly, to be fair. But it's almost worse that way. I pretty much always feel as though a giant, revolving gaze is bound to sweep over me at any second, lighting up my bad thoughts like an animal lit still and white in the ever-turning beam of a lighthouse" (*Delirium* 49-50).

Intranet

"The intranet, like everything else in the United States, is controlled and monitored for our protection. All the websites, all the content, is written by

government agencies, including the List of Authorized Entertainment, which gets updated biannually. Digital books go into the LAB, the Library of Approved Books, movies and music go into LAMM, and for a small fee you can download them to your computer” (*Delirium* 102).

“He [a censor] codes the online access restrictions, so people can’t just write whatever, or post things themselves, or write up false information or ‘inflammatory opinions’ [...] and other stuff like that. He’s, like, an intranet security guard” (*Delirium* 103).

Patrolling regulators

“Groups of regulators – both volunteer citizens and the actual regulators employed by the government – patrol the streets every night, looking for uncureds breaking curfew, checking the streets and (if the curtains are open) houses for unapproved activity, like two uncureds touching each other, or walking together after dark – or even two cureds engaging in “activity that might signal the re-emergence of the *deliria* after the procedure,” like too much hugging and kissing. [...]

Regulators report directly to the government and work closely with the scientists at the labs.

[...] He [the lead regulator] flips my ID over between his long fingers and looks at my identity code, a number assigned to every citizen of the USA. The first three digits identify your state, the next three your city, the next three your family group, the next four your identity.

[...] ‘Run it through with SVS, will you? Make sure it’s valid.’

[...] SVS is the Secure Validation System, a computer network where all the valid citizenships, for every single person in the entire country, are stored”(*Delirium* 79-81).

Raids

“A raid night. [...]

The voices, the feet, the static – it’s all coming closer. The raiding parties move as one, from house to house – sometimes hitting every house on a street, sometimes skipping whole blocks, sometimes going every other. It’s random. Or at least, it’s supposed to be random. Certain houses always get targeted more than others.

But even if you’re not on a watch list you can end up standing in the snow [...] while the regulators and police try to prove your validity. Or – even worse – while the raiders come inside your house, tear the walls down, and look for signs of suspicious activity. Private property laws are suspended on raid nights. Pretty much every law is suspended on raid nights” (*Delirium* 201-202).

“All I can picture are the raiding parties – sometimes as many as fifty in a single night – swirling around Portland, swarming it, surrounding it like water cascading around a whirlpool, sweeping up anyone and everyone they can find and accuse of misbehavior or disobedience, and even people they can’t” (*Delirium* 204).

Fellow citizens

“Hey!” I shout, and he [Alex] turns. A woman pushing a stroller on the other side of the street stops, raises her hand to shield her eyes, and follows my progress down the street. [...] I can feel the woman’s gaze pricking up and down my body like a series of needles.

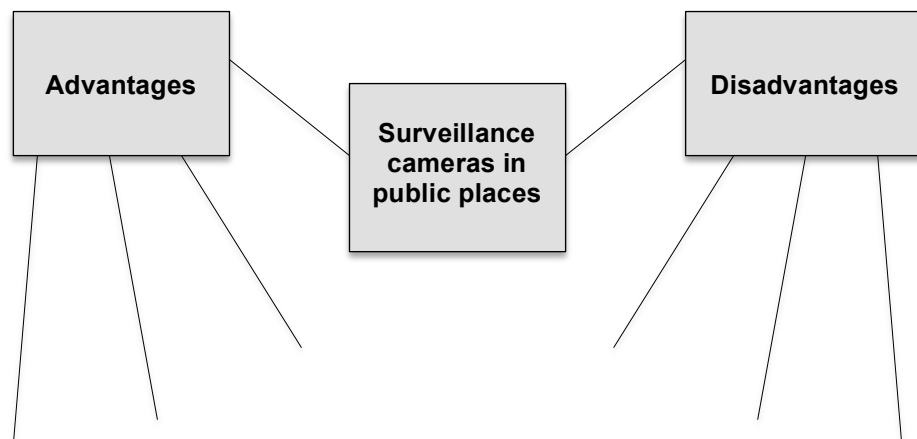
‘I gave you the wrong change,’ I call out again, even though I’m close enough to him now to speak normally. Hopefully it will get the woman off my back. But she keeps watching us” (*Delirium* 241).

“Since Alex is on the books as cured, it’s not technically illegal for us to spend time together, but if anyone knew how *much* time we spent together – or saw us laughing and dunking and having water fights or racing down by the marshes – they’d definitely get suspicious. So when we walk through the city we’re careful to stand apart, Hana and I on one sidewalk, Alex on the other. Plus, we look for the emptiest streets, the run-down parks, the abandoned houses – places where we won’t be seen” (*Delirium* 254-255).

3) Looking for arguments: pro and con

Today the majority of public places is constantly monitored by surveillance cameras. Think of main arguments for and against the usage of security cameras in public places. Then create a mind map that includes the advantages and disadvantages of surveillance cameras in public places. While group 1 and 2 work on the advantages, group 3 and 4 think of the disadvantages.

The initial state of your mind map should look like this:



4) Homework: Writing an argumentative essay

Over the last few years more and more surveillance cameras have been installed in public places in order to fight and prevent crime. These constant monitoring devices, however, do not only have advantages but also a lot of disadvantages.

- Write an argumentative essay (≈160 words) about the advantages and disadvantages of surveillance cameras in public places.

P *Delirium* worksheet – sixth lesson: Power, rules and constraints

1) Power and control in Lauren Oliver's *Delirium*

Discuss the following questions.

- How does *Delirium*'s political system work?
- Who are the ones in power?
- How are the citizens of *Delirium*'s futuristic Portland controlled?
- Do the inhabitants of *Delirium*'s Portland live in an oppressive society? If so, in how far is it an oppressive society?
- Why is the city of Portland surrounded by an electric fence that is constantly guarded?
- Would you say that Portland's citizens are in some way prisoners of their city?
- Do the citizens of *Delirium*'s Portland have any freedoms at all? If so, which?
- Why has Lena never heard of the words "poetry" and "fairy tales" before? What do the acronyms LAMM and LAB stand for?
- How would you interpret Alex's following statement:
"Everyone is asleep. They've been asleep for years. You seemed ... awake. [...] I'm tired of sleeping" (*Delirium* 230).

2) Rules and constraints in Lauren Oliver's *Delirium*

While you read Lauren Oliver's *Delirium* you will notice that there are a lot of rules for Portland's citizens.

Of how many rules can you think? Add them to the scroll below.

If you cannot think of any rules at all have a look at *Delirium*'s following pages: p.1, p.2, p.11, p.40, p.42, p.55, p.60, p.71, p.75, p.80, p.102, p.114, p.203, p. 247, p.254, p.268, p.338

Rules of Portland's community

3) Limitations and constraints in Lauren Oliver's *Delirium*

Again have a brief look at the rules that you have just written down above. Then answer the following questions.

- In how far are these rules restricting people's lives?
- Are the citizens of *Delirium*'s Portland still able to rule their lives or have they already lost all of their autonomy?
- Would you say that the uncureds still have more autonomy over their lives than the ones who have already been cured? If so, why?
- Do you think that the inhabitants of *Delirium*'s Portland consider their system as oppressive and restrictive? Why (not)?
- Do you believe that the people who live in *Delirium*'s Portland, both cureds and uncureds, are really happy with their lives, which consists of rules and restrictions?

4) Homework: Writing an interior monologue

When Alex illegally came to Portland for the first time he completely hated his new home, especially the numerous rules that applied for each citizen and the borders that gave him the feeling of being locked up. At first Alex did not want to accept Portland as his new home. In this phase of his life he walked along the border fence for hours. After some time, however, he started watching birds flying over the fence into the Wilds. This made him realize that his assumption of nobody and nothing being free in Portland was incorrect (*Delirium* 228-229).

Imagine that you are Alex who was just forced to leave behind the Wilds and to illegally come to Portland in order to live there. You do not like your new home and feel incredibly sad and out of place.

- Write an interior monologue (≈150 words), in which you include the following details:
- describing Portland, your new home
 - pointing out the things that you do not like about Portland
 - describing your feelings and the things you are doing each day
 - your thoughts on the future.

Q *Delirium* worksheet – seventh lesson: *Delirium* - a dystopian novel

1) Revision: Dystopian fiction

Discuss the questions below.

- What is dystopian fiction?
- Can you give a definition of dystopian literature?
- What are characteristic features of dystopian literature?
- How do power relations normally look like in fictitious dystopian societies?

2) Dystopian features in Lauren Oliver's *Delirium*

Answer the following questions.

- What makes *Delirium* a dystopian novel?
- Which dystopian features can you find in Oliver's book?
- Which themes that are typical for dystopian literature can be found in *Delirium*?

3) Just a minute

We are now going to play a game that is called "Just a minute," in which some of you try to talk continuously for one minute on an assigned topic without hesitating for longer than three seconds or deviating.

The given topics are themes from Oliver's *Delirium* that the teacher has written on small pieces of paper and put into a bag beforehand. Four students play simultaneously: the teacher takes a topic out of the bag and calls on a learner who has to speak on the assigned theme for one minute. In the case that he or she hesitates for longer than three seconds or deviates, one of the other three students can challenge him or her. Each student gets points for successful challenges as well as for being able to talk longer than one minute (Collie and Slater 83-84).

These are the themes for *Delirium* (meant only to be seen by the teacher):

- | | | | |
|----------------|-------------|------------|---------------|
| - happiness | - safety | - control | - power |
| - stability | - free will | - choice | - freedom |
| - fear | - sacrifice | - rules | - limitations |
| - resistance | - love | - autonomy | - the cure |
| - indifference | | | |

4) Informal letter/email

When you start writing an informal letter or email do not forget the following details (taken from Taylore-Knowles 154):

- addressees of informal letters/emails are friends or family members
- use informal language
- make use of paragraphs
- start your letter/email by greeting the addressee in an appropriate way
- in the first paragraph ask about friend's or family member's state of health and about a piece of news
- start with a new paragraph for each key point
- make use of exclamation marks for a friendly feel
- ask direct questions
- end your letter/email with an appropriate closing as well as your name

5) Homework: Writing an informal letter/email

One of your friends has written a letter to you in which he or she asked you which book you have recently read and if you liked it or not.

- Reply to this letter by writing an informal letter (≈150 words) yourself and include the following details:
 - mention that you have just finished reading Lauren Oliver's *Delirium*
 - briefly summarize *Delirium*'s story without giving away too much detail
 - mention if you liked this book or did not like it and give reasons
 - justify why you would recommend or would not recommend *Delirium* to you friend.

[illegible]

R *Delirium* worksheet – eighth lesson: Choice, free will and freedom

1) Choice and free will in Lauren Oliver's *Delirium*

Discuss the questions below.

- Are the citizens of *Delirium*'s futuristic Portland really given a choice?
- What do you think about Evaluation Day? In how far can the teenagers themselves manipulate the results of their evaluations?
- Which things are decided for Portland's citizens without even asking them if they are fine with these choices?
- Why is it okay for the inhabitants of *Delirium*'s Portland that the most important decisions that have an immense impact on their future lives are made by somebody else for them?
- Why do you think are Portland's inhabitants not given an opportunity to choose at all?
- What does Lena mean when she thinks the following?
"For the first time in my life I've done something for me and by choice and not because somebody told me it was good or bad" (*Delirium* 239).
- If you compare *Delirium*'s world with ours today do you notice certain similarities? If so, which?

2) Freedom in Lauren Oliver's *Delirium*

Answer the following questions.

- Do the inhabitants of *Delirium*'s Portland have freedoms? If so, which?
- Would you say that the cureds are the ones with the least freedoms?
- Comment on the following quote:
"Unhappiness is bondage; therefore, happiness is freedom.
The way to find happiness is through the cure.
Therefore, it is only through the cure that one finds freedom" (*Delirium* 254).
- Describe in how far people change after they have been cured. Do you think that the cure makes them really happy and free? In how far does the cure make people free?
- Why does Alex, when arguing against the usefulness of the cure, say that indifference, not hate, is the most dangerous thing (*Delirium* 362)?
- In how far do Portland's borders protect its inhabitants? Do they really contribute to people's safety by keeping away the disease or do they, in fact, restrict them?
Or, as Lena puts it: "I've been so used to thinking of what the borders are keeping *out* that I haven't considered that they're also penning us *in*" (*Delirium* 228-229).
- Why do you think that Lauren Oliver, the author of *Delirium*, added a lot of scenes with birds and the ocean to her novel? What could they stand for?
- Briefly describe the Wilds. Do you think that the people who live in the Wilds are completely free? Why (not)?
- Would you say that the Invalids are the ones who have the most liberties? Why are they considered as dangerous?

3) Performing a role play

We are now going to perform a role play by reconstructing the events that happened during Lena's evaluation.

First of all you have to decide who is going to take on the following roles:

- **Lena** who has to take her final test in order to get paired and is not yet sure whether she should answer the evaluators' questions truthfully, even if this will involve getting a low score, or if she should give untrue answers in order to receive a high score.
- **A female evaluator** who asks Lena questions in order to find out her score.
- **3 male evaluators** who also ask Lena questions to identify her score.
- **A bunch of cows** that suddenly break up the evaluation and start eating the evaluators' notes.

Role card: Lena Haloway

You are Lena Haloway who has to take her final test in order to get paired.

To get a decent match your score has to be high. Therefore, you try hard to please the four evaluators even though you are extremely nervous and unable to focus properly on their questions. For this reason, remember that the following answers would secure you a high score, even though not all of them are completely veracious:

- You enjoy working on the school paper and are interested in photography because of being able to capture a moment forever.
- You like to meet your friends and to attend concerts.
- You enjoy running and were the cross-country team's co-captain.
- You often act as a babysitter for your younger family members and you like children.
- Your favorite novels are Christopher Malley's *Love, War, and Interference*, Philippa Harolde's *Border* as well as William Shakespeare's *Romeo and Juliet* because it is frightening, as it is a cautionary tale, which is supposed to warn its readers about the dangers of the old world in which the cure did not exist.
- Your favorite colors are blue and green.

Whereas these answers would secure you a rather low score even though they are your honest opinion:

- Your favorite novel is William Shakespeare's *Romeo and Juliet* because you think it is beautiful, as it has something very sad about it.
- Your favorite color is gray, the shade that can be seen right before the rise of the sun.

Decide for yourself if truth or a high score is more important for you.

When the exam is suddenly disturbed by a bunch of cows, you launch yourself into a corner and hide behind a surgical table, while you watch the evaluators' reactions.

(*Delirium* 16; 31-37)

Role card: a female evaluator

You are one of four evaluators of Lena Haloway's final exam that she has to take in order to get paired.

Your task is to ask Lena questions in order to identify her score as well as to take notes, while she is speaking. Try to find out:

- If she has her forms with her.
- If she would like some water as she seems as if she is not feeling well.
- If she really thinks that Shakespeare's *Romeo and Juliet* is "beautiful".
- What her favorite color is.

While Lena answers the question about her favorite color, the exam is suddenly disturbed by screaming and tumbling sounds. In order to check for the source you half rise from your chair and ask what is going on. Suddenly cows enter the lab. Before they have surrounded you, you hop up onto a desk. You are terrified and start screaming loudly.

(*Delirium* 31-37)

Role card: male evaluator 1

You are one of the evaluators of Lena Haloway's final test that she has to take in order to get paired.

Your task is to ask Lena questions in order to identify her score as well as to take notes, while she is speaking. Try to find out:

- What her interests, hobbies and favorite subjects are.
- Why she thinks that Shakespeare's *Romeo and Juliet* is "beautiful".

The exam is suddenly disturbed by screaming and tumbling sounds. You tell your female colleague to sit down and that you are going to check for the source of the sound. Suddenly cows come into the lab. Before they have surrounded you, you hop up onto a desk and tell your female colleague, who is screaming uncontrollably, to calm down.

(*Delirium* 31-37)

Role card: male evaluator 2

You are one of four evaluators of Lena Haloway's final exam that she has to take in order to get paired.

Your task is to ask Lena questions in order to identify her score as well as to take notes, while she is speaking. Try to find out:

- What some of her favorite books are.

The exam is suddenly disturbed by screaming and tumbling sounds. Suddenly cows enter the lab. Before they have surrounded you, you hop up onto a desk.

(*Delirium* 31-37)

Role card: a male evaluator 3

You are one of the evaluators of Lena Haloway's final test that she has to take in order to get paired.

Your task is to ask Lena questions in order to identify her score as well as to take notes, while she is speaking. Try to find out:

- Why the book she has just mentioned is her favorite book.

The exam is suddenly disturbed by screaming and tumbling sounds. Suddenly cows come into the lab. Before they have surrounded you, you hop up onto a desk.

(Delirium 31-37)

Role card: cow

You are wandering around the corridors of the laboratories and make a lot of noise. Before one of the evaluators is able to step out into the corridors in order to check for the source of the noise, you enter the lab and surround the people inside it. After some time you slightly calm down and you start nipping at the evaluators' papers that are scattered across the table.

(Delirium 35-37)

S *Delirium* worksheet – ninth lesson: Identity and resistance

1) Identity and transformation in Lauren Oliver's *Delirium*

Answer the following questions in inside-outside circles.

- Describe Lena before she gets to know Alex better and discuss Lena's thoughts:
"I am not like these people on the other side of the door. I'm not them" (*Delirium* 212).
- How does Lena perceive herself at the beginning of the book?
- Describe Lena after Alex has saved her from the raiders and talk about her following thoughts:
"He *saved* my *life* – from the raiders. From the people who are supposed to protect us and keep us safe. From the people who are supposed to keep us safe from the people like Alex" (*Delirium* 221).
- Why does Lena not know anymore who she is and where she belongs?
- How does Lena see herself after her countless meetings with Alex?
- In how far does Lena change throughout the novel?
- What or who do you believe changed her?

2) Resistance in Lauren Oliver's *Delirium*

Discuss the questions below in inside-outside circles.

- Which forms of resistance can be found in *Delirium*?
- Who offers resistance in *Delirium*'s universe, why and how?
- What does Alex mean when he tells Lena the following: "There are more of us than you think" (*Delirium* 270).
- What happens to sympathizers in *Delirium*'s Portland if they get caught?
- Can Lena be considered a sympathizer? Why (not)?
- Can you think of any of Lena's friends or family members that carry out certain forms of resistance?
- Would you say that Grace's decision of not speaking is her very own way to demonstrate against the system?
- What are Lena's reasons for transforming into a sympathizer?
- In the course of the novel Lena realizes that her whole life consists of lies, lies the government as well as her family told her. Of which lies can you think?
- Which acts of resistance does Lena carry out throughout the novel?
- Why does Lena finally want to escape from Portland?
- What are Hana's reasons for not wanting to join Lena and Alex when they plan to escape?
- How is Lena and Alex's escape like?

3) Writing a creative summary

Form groups that consist of five to six people. Then summarize Lauren Oliver's *Delirium* in five or six sentences, depending on how many people your group consists of. Each group member writes the first sentence of the summary, then passes the paper on to the person on his or her right, who should then write the second sentence and pass the piece of paper on to his or her right-hand neighbor. At the end a group should have five or six summaries, depending on the number of group members. These summaries are then exchanged with summaries of another group. Each group should then read through the summaries of the other group and decide which one it likes best and why. Each group should present its results as well as read the best summary to the class (Collie and Slater 86).

4) Homework: Writing ongoing paragraphs

Write the next few paragraphs that you think could follow *Delirium's* ending. As you can certainly remember *Delirium* ended with Lena's successful escape to the Wilds for which she, however, had to pay an immensely high price, namely losing Alex. How will the story go on?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

T *Delirium* worksheet – tenth lesson: Producing a film trailer

1) Film trailer

Imagine that all of you are moviemakers who have finished turning Lauren Oliver's *Delirium* into a movie. However, you have not yet produced a film trailer which consists of selected scenes with a voice-over and should arouse the audience's interest.

- Your task is now to make a film trailer that is no longer than 2 minutes and to decide on
 - which of *Delirium's* scenes are the most important ones to be included to the trailer,
 - how you would act them out and
 - how the voice-over should be like.

After having discussed these points decide on who is going to act out your chosen scenes and who is going to read out your prepared voice-over, as you are then asked to present your film trailer in class (Collie and Slater 78; 219).

You can use the rest of this worksheet to make notes:

- Important scenes

- Voice-over

U German Abstract

Die vorliegende Diplomarbeit beschäftigt sich mit den verschiedenen Möglichkeiten der Einbindung von dystopischen amerikanischen Romanen, insbesondere von Veronica Roths *Divergent* und Lauren Olivers *Delirium*, in den Englischunterricht der Sekundarstufe II. Dabei soll untersucht werden, warum Literatur im Allgemeinen und dystopische Romane im Speziellen überhaupt in den Unterricht integriert werden sollen und wie dies am besten umgesetzt werden kann. Des Weiteren enthält diese Diplomarbeit zusätzlich zu einem theoretischen Teil praktische Unterrichtsvorschläge, wie Roths *Divergent* und Olivers *Delirium*, die beide als gute Beispiele für dystopische Romane gelten, in den Englischunterricht eingebunden werden können, sowie dazu passende Unterrichtsmaterialien.

Im Allgemeinen besteht diese Arbeit aus sechs Kapiteln, wobei die ersten zwei Kapitel eher theoretisch ausgerichtet sind, wohingegen sich die anderen vier Teile mit der Romananalyse sowie der praktischen Umsetzung befassen. Für ein besseres Verständnis von utopischer und dystopischer Literatur soll im ersten Kapitel eine kurze Definition dieser literarischer Formen gegeben werden sowie auf die wichtigsten Elemente, Themen und Motive, die vor allem für dystopische Literatur charakteristisch sind, hingewiesen werden. Das darauffolgende Kapitel befasst sich mit der Einbindung von Literatur in den Englischunterricht, warum dies so wichtig ist und inwiefern Schülerinnen und Schüler davon profitieren können. Darüber hinaus beschäftigt sich dieses Kapitel damit, welche wichtigen Vorüberlegungen und Vorbereitungen Lehrerinnen und Lehrer leisten sollten, bevor sie mit dem Literaturunterricht beginnen, sowie, welche Rolle Literatur im Englischunterricht im österreichischen Lehrplan einnimmt. In den nächsten beiden Kapiteln wird jeweils eine Analyse von Veronica Roths *Divergent* und Lauren Olivers *Delirium* vorgenommen. Hierbei soll vor allem erforscht werden, warum diese beiden Romane als dystopische Werke angesehen werden können. Um dies herauszufinden, wird in diesen beiden Kapiteln eine genaue Untersuchung der Elemente, Themen und Motive, die in beiden Romanen vorkommen, durchgeführt werden. Die letzten beiden Kapitel beinhalten praktische Vorschläge, wie Roths *Divergent* und Olivers *Delirium* in den

Englischunterricht integriert werden können. Diese zahlreichen Unterrichtsvorschläge bestehen aus Lehr- und Lernzielen, die jede Unterrichtseinheit erreicht werden sollen, einem detaillierten Stundenbild, einer genauen Erklärung der einzelnen Unterrichtsschritte sowie mögliche Probleme, die im Laufe des Unterrichts auftreten könnten.

V Curriculum Vitae

Persönliche Daten:

Name Stefanie Maria Dirnberger

Ausbildung:

2011 – dato	Universität Wien, Lehramtsstudium Englisch und Deutsch
08/2009 – 12/2009	Macquarie University, Sydney, Australien Auslandssemester
2006 – 2013	Universität Wien, Diplomstudium Romanistik Spanisch
2005 – 2013	Universität Wien, Diplomstudium Anglistik und Amerikanistik
1997 – 2005	Bundesgymnasium Schärding, Matura am 20.06.2005
1993 – 1997	Volksschule Taufkirchen an der Pram