

Actividad 1: *Short story lab*

PROPÓSITO

Se espera que los estudiantes desarrollen ideas para un futuro cuento de ciencia ficción relacionado con el ámbito de la ciencia y la tecnología. Lo logran si leen diversos textos y los entienden, y si usan adecuadamente el léxico y las estructuras textuales acordes al tema; esto permite promover la expresión oral y escrita.

OBJETIVOS DE APRENDIZAJE

OA 1: Comprender información relevante para un propósito específico en textos orales y escritos en contextos relacionados con sus intereses e inquietudes, con el fin de conocer las maneras en que otras culturas abordan dichos contextos.

OA 2: Producir textos orales y escritos claros en contextos relacionados con sus intereses e inquietudes, con el fin de expresar una postura personal crítica que respeta otras posturas.

ACTITUDES

- Aprovechar las herramientas disponibles para aprender y resolver problemas.

DURACIÓN

4 horas pedagógicas

DESARROLLO

Conversación sobre textos de ciencia ficción

- Reflexionan en grupo de 3 o 4 integrantes y anotan conclusiones acerca de lo siguiente:
 - *What is science fiction?*
 - *Why have these two words been put together to create this specific genre?*
 - *What is science fiction? Why have these two worlds been put together to create this specific genre?*
 - *Why do you think that people like reading or watching movies about science fiction?*
 - *What topics does science fiction tend to develop?*
 - *What mood does science fiction tend to produce in the reader? Is it positive or negative? Why?*
 - *With your partner, brainstorm the elements that compose a short story. Which of these elements do you think are particularly important for a good science fiction story? Why?*
- Cada grupo comparte sus opiniones y percepciones, y sintetizan sus ideas en sus cuadernos.
- El docente los apoya con un esquema simple de los elementos del cuento, que ya trabajaron y discutieron antes; entrega una copia a cada alumno.

SHORT STORY ELEMENTS

Point of view (narrative perspective)

Decide whose point of view your story will take. This is usually first- or third-person narrative.

First person

"I". This makes the reader feel inside the mind of that character, seeing things from his/her perspective.

Third person

You tell the story using "he", "she" or "they". This means the story can be told from a more objective point of view.

You need to decide which point of view is better for your story.

Characters

Characters must seem real and consistent. Do not tell your audience about the character, show them the character by revealing them through actions, gestures and dialogue. Do not include too many characters in a short story because it confuses the reader.

Plot

Something significant must happen in a short story but do not include too many details. Keep it simple.

A significant event changes the character in some way, perhaps makes him or her grow up, develop in some way or realize something important.

Setting

Setting is where and when the story occurs.

Dialogue

Dialogue brings characters to life.

Put quotations marks (" ") round the exact words the character says and use a new paragraph for each new speaker.

Description

Try to have a balance of dialogue and description.

Theme: The big topic or idea that your story will revolve around.

Fuente: https://www.curriculumnacional.cl/link/http://www.bbc.co.uk/bitesize/standard/english/lit_form/short_story/revision/2/

Leyendo y analizando un texto de ciencia ficción

- El docente los motiva con preguntas sobre el tema de la ciencia ficción y ellos responden oralmente.
 - *How does technology influence our lives? Discuss with the class.*
- Los estudiantes discuten primero con un par y luego ponen en común sus ideas.
- El profesor les entrega una versión simplificada de un cuento de Ray Bradbury y les narra su biografía brevemente, de forma oral, destacando su importancia dentro del género. Luego les presenta la siguiente información sobre el autor para aportar el contexto del cuento que leerán:

Conexión interdisciplinaria

Lengua y Literatura

OA5

Producir textos (orales, escritos o audiovisuales) coherentes y cohesionados para comunicar sus análisis e interpretaciones de textos, desarrollar posturas sobre temas, explorar creativamente con el lenguaje entre otros

Ray Bradbury

In a career spanning more than 70 years, Ray Bradbury, who died on June 5, 2012, at the age of 91, inspired generations of readers to dream, think, and create. A prolific author of hundreds of short stories and close to fifty books, as well as numerous poems, essays, operas, plays, teleplays, and screenplays, Bradbury was one of the most celebrated writers of our time. His ground-breaking works include FAHRENHEIT 451, THEMARTIAN CHRONICLES, THE ILLUSTRATED MAN, DANDELION WINE and SOMETHING WICKED THIS WAY COMES. He wrote the screen play for John Huston's classic film adaptation of Moby Dick and was nominated for an Academy Award. He adapted sixty-five of his stories for television's The Ray Bradbury Theater and won an Emmy for his teleplay of The Halloween Tree. He was the recipient of the 2000 National Book Foundation Medal for Distinguished Contribution to American Letters, the 2004 National Medal of Arts, and the 2007 Pulitzer Prize Special Citation, among many honors.

Throughout his life, Bradbury liked to recount the story of meeting a carnival magician, Mr. Electrico, in 1932. At the end of his performance Electrico reached out to the 12-year-old Bradbury, touched the boy with his sword, and commanded, "Live forever!" Bradbury later said, "I decided that was the greatest idea I had ever heard. I started writing every day. I never stopped."

- Los jóvenes leen algunas preguntas para estar preparados con respecto a qué información buscar durante la lectura del cuento.

Before reading the story, read the questions you will have to answer in order to know what information to look for.

- Which are the main characteristics of the Happy life home?*
- What feeling does it produce on you to know that a house "hums to itself"?*
- In your own words, explain what the nursery of the house is.*
- Why do you think the parents feel afraid that the veldt in the nursery looks so real?*
- Describe the difference in perspectives of George and Peter about the nursery.*
- What do the parents see projected in the nursery?*
- How does the nursery "know" what things to project?*

- h. *What does the story mean when it tells us that “She (Lydia) convinces George that the Home is rendering them unnecessary, and that it’s having a negative effect on their psychological and physical health.”? Explain.*
 - i. *What is the job or role of a parent?*
- El docente lee el cuento con la clase y explica las palabras que no conozcan.

The Veldt by Ray Bradbury

(Summary)

The story opens during a conversation between the Hadley parents, George and Lydia, in their very expensive Happy life Home. The futuristic Happy life Home fulfils their every need: it clothes them, feeds them, and even rocks them to sleep. As the futuristic Home makes dinner for the family, “humming to itself,” Lydia asks George to take a look at the Home’s “nursery,” or to call a psychologist in to examine it. George agrees to look at it himself. As they walk toward the nursery, the lights in the hallway automatically turn on.

The parents reach the nursery, the most expensive and sophisticated feature of the Happy life Home. Before their eyes, the blank walls of the nursery transform into a three-dimensional African veldt. George feels the intense heat of the sun and begins to sweat. He wants to get out of the nursery, saying that everything looks normal but that it is “a little too real,” but Lydia tells him to wait. They observe more details in the veldt: the smell of grass, water, animals and dust, and the sound of antelopes and vultures. Lydia points out the lions that have been eating in the distance. They can’t tell what the lions are eating, but it makes Lydia nervous. She hears a scream, but George says he didn’t.

As the lions approach them, George admires the “genius” of the nursery. To him, the room is a “miracle of efficiency.” It is so real that it becomes frightening sometimes; but for the most part, he thinks, “what fun for everyone.” The lions stop fifteen feet away from George and Lydia, looking extremely real and then run towards the couple. George and Lydia run out into the hall and slam the door. Lydia is crying with terror, but George is laughing; he reminds Lydia that the nursery’s reality isn’t real.

Lydia, still afraid, says that the veldt is “too real.” She tells George to make sure their children, Wendy and Peter, stop reading about Africa, and instructs him to lock up the nursery for a few days. George suggests that Lydia perhaps has been working too hard and needs to rest, but Lydia argues the opposite—that she has too little to do and is therefore thinking too much. She suggests that they shut off the Happy life Home and take a vacation. She expresses the desire to do routine human tasks that the Happy life Home does for them: cooking eggs, mending socks, cleaning the house. She convinces George that the Home is making them be unnecessary, and that it’s having a negative effect on their psychological and physical health.

The Hadley parents eat dinner without their children, who are at a carnival. As George watches the dining table make food, he reflects that it would be good for the children to live without the nursery for some time. “Too much of anything isn’t good for anyone,” he thinks. The nursery uses the “telepathic emanations” of the children’s minds to create scenes that fulfil their

desires. They can conjure anything up in the nursery. In George's opinion, Wendy and Peter have been spending too much time in Africa. The animals in the veldt eat their prey and the children have watched this many times. George reflects that it is never too early for a child to think about death; in fact, they wish death on others even before they understand what death is. He walks to the nursery and listens to a lion's roar, which is followed by a scream.

George enters the nursery and thinks about the past imaginary worlds his children created. But this new world is unbearably hot and cruel. The children's fantasy world, he reflects, is becoming "a bit too real." Alone in the veldt, he can look back and see through the open door of the nursery: through the door he sees his wife, eating dinner. In front of him, lions are eating their own dinner and watching him. George tells them to go away, but they don't move. He tries to send out thoughts of Aladdin to get the nursery walls to change, but nothing happens. Frustrated, George goes back to the dinner table and says the nursery is broken; it won't respond to his thoughts. The parents hypothesize that the room is only a veldt because the children have been thinking about Africa so often, or that Peter has set the nursery to remain in veldt mode.

Wendy and Peter return home. George asks them about Africa, and the children pretend not to know about this, insisting they haven't created an African veldt. Wendy runs to the nursery, and when she comes back, announces that there is no Africa. The family walks together to the nursery and see a beautiful forest. George, suspicious, sends the children to bed. He walks through the scenery and picks up something in the corner of the nursery, where he observed the lions earlier. It's one of his old wallets, chewed up and bloody. George closes and locks the nursery door.

George and Lydia can't sleep. They agree that Wendy changed the nursery from a veldt to a forest to try to fool them. They don't know why, but George is determined to keep the nursery locked until they find out. They reflect that the nursery is supposed to help children express themselves and avoid stress, but that perhaps it is not having that effect. They decide to discipline their children, agreeing that Wendy and Peter have become disrespectful and disobedient. They hear two screams from the nursery, and then a roar of lions. Apparently, Wendy and Peter have broken into the nursery. Lydia thinks that the screams sound familiar but isn't sure how. George and Lydia are unable to fall asleep for another hour, when their beds finally succeed in rocking them to sleep.

In the next scene, Peter has a conversation with his father. He never looks at his father or mother anymore; instead, he looks at his feet. He admits that he and Wendy have been creating the veldt in the nursery, and asks George not to turn off the nursery. When George reveals that he and Lydia are considering leaving the Happy life Home for a month, Peter becomes angry at the idea of tying his own shoes and brushing his own teeth. He says that he doesn't want to do anything except "look and listen and smell." He tells his father that he'd better not shut off the Home and returns to the African veldt.

Fuente: adaptado de: <https://www.curriculumnacional.cl/link/https://www.litcharts.com/lit/the-veldt/summary-and-analysis>

Glossary:

- ✓ Veldt: open, uncultivated country or grassland in southern Africa
 - ✓ To feed: to provide an adequate supply of food for.
 - ✓ Unbearably: in a way that is impossible or extremely hard to endure.
 - ✓ Frightening: making someone afraid or anxious; terrifying.
 - ✓ To slam: shut (a door or a window) forcefully and loudly.
 - ✓ Emanations: something which originates or issues from a source
 - ✓ Prey: an animal that is hunted and killed by another for food.
 - ✓ To chew up: to damage or destroy something as if by chewing.
 - ✓ To fool: to act in a joking, frivolous or teasing way.
 - ✓ To reveal: to make (previously unknown or secret information) known to others.
 - ✓ Shut off: the cessation of flow, supply, or activity.
- Los alumnos pueden leer el texto por segunda vez, individualmente o entre pares; se apoyan en el vocabulario entregado o utilizan su diccionario.
 - El docente retoma las preguntas previas a la lectura para que las respondan u opinen sobre el cuento.

Síntesis mediante un poster

- Los alumnos elaboran un afiche en el que recrean, con imágenes, las ideas más importantes del cuento y lo publican en la sala de clases para discutirlo con el profesor. Pueden crear *poster* digitales con herramientas disponibles en algunas plataformas. Así desarrollan habilidad digitales, trabajan de modo colaborativo, pueden compartir dichos trabajos y ejercer la comunicación crítica e informada a través de diferentes medios o plataformas sociales.

Orientaciones para el docente

Se sugiere los siguientes indicadores para evaluar formativamente los aprendizajes:

- Analizan los elementos principales de un cuento de un tema de interés: ciencia ficción.
- Sintetizan en un *poster* los elementos principales del relato.