

# Visions of the Future

Eine Unterrichtseinheit in Klasse 11  
Camden Town

# KI Netflix - Klasse 11

- Zukunftsvisionen
- Erarbeitung literarischer Grundbegriffe anhand von Texten  
(Erzählperspektive, Charakterisierung, Atmosphäre...)
- Analyse einzelne Trailer zu Science Fiction
- Entwerfen von eigenen Netflix Serien
- Co-Creation mit KI, Anlehnung an literarische Grundbegriffe
- 5 Wochen, 90 + 45 Minuten

# Bildbeschreibung - Spekulation

Work in pairs:  
Look at one of the five pictures, think about it for 5 minutes and take notes. One of you thinks of positive associations, the other one of negative ones. Then talk about it.



Work in groups of four:  
Talk about your visions of the future, take notes and present your ideas!

- education
- family life
- the media
- work life
- politics

# Narrative perspective

1

## Step by step Working on novel extracts

### Preview

In this Workshop, you will work on novel extracts, focusing on

- analysing narrative perspective and
- analysing characters.



George Orwell  
(1903-1950)

→ S20: How to listen/  
watch effectively,  
p. 234

→ S9: How to  
structure a text,  
p. 212

Annotations  
<sup>1</sup> **telescreen** =  
TV screen that  
also functions  
as a means of  
surveillance  
<sup>2</sup> **penholder** =  
Federhalter  
<sup>3</sup> **marbled** = looking  
like marble  
<sup>4</sup> **alcove** = Nische

### PRE-READING

1

In 1948, the English author George Orwell completed what would become his most famous work, the dystopian novel *Nineteen Eighty-Four*. One of the most important examples of the genre to this day, it is set in a dystopian future. Orwell wrote the novel as a warning because of what he saw as very worrying developments in European politics at the time.

In the fictional world of the novel, much of the world is in a state of constant war. What we know today as Great Britain has become a province in a superstate called Oceania. Oceania is ruled by the Party.

- a) The following slogans are the motto of the ruling Party and their state.  
WAR IS PEACE.  
FREEDOM IS SLAVERY.  
IGNORANCE IS STRENGTH.  
Speculate on the type of society Orwell describes in *Nineteen Eighty-Four*.
- b) Watch the trailer for the 1984 film version of the novel and check whether you were right. Note down what else you learn about Orwell's vision of the future.

### COMPREHENSION

2

- a) Read the first extract from George Orwell's novel and list elements that give you clues about the kind of society the protagonist, Winston Smith, lives in.
- b) **Pair work** Exchange your ideas with a partner's.
- c) Outline Winston's actions and their consequences.

### Nineteen Eighty-Four by George Orwell

#### Extract 1

Winston turned round abruptly. He had set his features into the expression of quiet optimism which it was advisable to wear when facing the telescreen<sup>1</sup>. [...] He [...] sat down at a small table that stood to the left of the telescreen. From the table drawer he took out a penholder<sup>2</sup>, a bottle of ink, and a thick, quarto-sized blank book with a red back and a marbled<sup>3</sup> cover.

For some reason the telescreen in the living room was in an unusual position. Instead of being placed, as was normal, in the end wall, where it could command the whole room, it was in the longer wall, opposite the window.

To one side of it there was a shallow alcove<sup>4</sup> in which Winston was now sitting and which,

when the flats were built, had probably been intended to hold bookshelves. By sitting in the alcove, and keeping well back, Winston was able to remain outside the range of the telescreen, so far as sight went. He could be heard, of course, but so long he stayed in his present position he could not be seen.

It was partly the unusual geography of the room that had suggested to him the thing that he was now about to do. But it had also been suggested by the book that he had just taken out of the drawer. It was a peculiarly beautiful book. Its smooth creamy paper, a little yellowed by age, was of a kind that had not been manufactured for at least forty years past. He could guess, however, that

1

the book was much older than that. [...] Even with nothing written in it, it was a compromising possession. The thing that he was about to do was to open a diary. This was not illegal (nothing was illegal, since there were no longer any laws), but if detected it was reasonably certain that it would be punished by death, or at least by twenty-five years in a forced-labour camp. Winston fitted a nib<sup>5</sup> into the penholder and sucked it to get the grease off. The pen was an archaic instrument, seldom used even for signatures, and he had procured<sup>6</sup> one, furtively and with some difficulty, simply because of a feeling that the beautiful creamy paper deserved to be written on with a real nib instead of being scratched with an ink pencil. Actually he was not used to writing by hand. Apart from very short notes, it was usual to dictate everything into speakwrite<sup>7</sup>, which was of course impossible for his present purpose. He dipped the pen into the ink and then faltered<sup>8</sup> for just a second. A tremor<sup>9</sup> had gone through his bowels<sup>10</sup>. To mark the paper was the decisive act. In small clumsy letters he wrote:

April 4th, 1984.

He sat back. A sense of complete helplessness had descended upon him. To begin with, he did not know with any certainty that this was 1984. It must be round about that date, since he was fairly sure that his age was thirty-nine, and he believed that he had been born in 1944 or 1945; but it was never possible nowadays to pin down any date within a year or two. For whom, it suddenly occurred to him to wonder, was he writing this diary? For the future, for the unborn. His mind hovered for a moment round the doubtful date on the page, and then fetched up<sup>11</sup> with a bump against the Newspeak word doublethink. For the first time the magnitude of what he had undertaken came home to him. How could you communicate with the future? It was of its nature impossible. Either the future would resemble the present, in which case it would not listen to him, or it would be different from it, and his predicament<sup>12</sup> would be meaningless.

For some time he sat gazing stupidly at the paper. The telescreen had changed over to

strident<sup>13</sup> military music. It was curious that he seemed not merely to have lost the power of expressing himself, but even to have forgotten what it was that he had originally intended to say. For weeks past he had been making ready for this moment, and it had never crossed his mind that anything would be needed except courage. The actual writing would be easy. All he had to do was to transfer to paper the interminable<sup>14</sup> restless monologue that had been running inside his head, literally for years. At this moment, however, even the monologue had dried up. [...] Suddenly he began writing in sheer panic, only imperfectly aware of what he was setting down. [...] His eyes refocused on the page. He discovered that while he sat helplessly musing he had also been writing, as though by automatic action. And it was no longer the same cramped<sup>15</sup> awkward handwriting as before. His pen had slid voluptuously<sup>16</sup> over the smooth paper, printing in large neat capitals –

DOWN WITH BIG BROTHER  
DOWN WITH BIG BROTHER  
DOWN WITH BIG BROTHER  
DOWN WITH BIG BROTHER  
DOWN WITH BIG BROTHER

over and over again, filling half a page. He could not help feeling a twinge<sup>17</sup> of panic. It was absurd, since the writing of those particular words was not more dangerous than the initial act of opening the diary; but for a moment he was tempted to tear out the spoiled pages and abandon the enterprise altogether.

But he did not do so, however, because he knew that it was useless. Whether he wrote DOWN WITH BIG BROTHER, or whether he refrained from writing it, made no difference. Whether he went on with the diary, or whether he did not go on with it, made no difference. The Thought Police would get him just the same. He had committed – would still have committed, even if he had never set pen to paper – the essential crime that contained all others

Annotations  
<sup>5</sup> **nib** = Schreibfeder  
<sup>6</sup> to **procure** = to buy  
<sup>7</sup> **speakwrite** = technology converting the spoken word into writing  
<sup>8</sup> to **falter** = to hesitate  
<sup>9</sup> **tremor** = shudder, quick shaking  
<sup>10</sup> **bowels** (pl) = Gedärme, Eingeweide  
<sup>11</sup> to **fetch up** = to land suddenly  
<sup>12</sup> **predicament** = dilemma, difficult situation  
<sup>13</sup> **strident** = loud and hurtful to the ear  
<sup>14</sup> **interminable** = without end  
<sup>15</sup> **cramped** = verkrampt  
<sup>16</sup> **voluptuous** = pleasant and opulent  
<sup>17</sup> **twinge** = small, quick pain

# Atmosphere

## Mediation: Parents as Big Brother?



1 WB pp. 12-13 → S19: How to improve your mediation skills, p. 232

In recent years, the app *Life360*, which allows parents to track their children's every move, has become very popular and controversial in the US. Your email friend John has told you about how his parents want to keep tracking him even with him moving out to attend college this summer. You have done some research and found out that this trend exists in German-speaking countries, too.

Write a sympathetic email to John and tell him about what you have found out about parents using tracking devices in Switzerland, the reasons they have for tracking their children and whether experts recommend using this kind of surveillance on children. Write about 200 words.

„Überwachungs-Apps werden missbraucht“

Von Andrea Fischer Schulthess, Tagesanzeiger: Mamablog, 23. Oktober 2018

Heimwehkinder, Über-Eltern, Drohnen-Eltern – das Thema der übertriebenen elterlichen Fürsorge beschäftigt die Gemüter und die Medien. Und das ist gut so. Denn es beeinträchtigt auch viele Jugendliche. Vor allem, wenn ihre Eltern per Handyortung ständig überprüfen, wo sie sich gerade aufhalten. Was macht das mit den Kids? Was mit der Beziehung zu ihren Eltern? Und: Ist das überhaupt noch legal? Ein Gespräch mit Sharmila Egger, Psychologin, Medienpädagogin und Lerncoach.

**Frau Egger, Sie haben vor diesem Interview speziell noch eine kleine Umfrage in Schulkassen gemacht. Was ist dabei herausgekommen?**

Das Bild hat sich bestätigt, dass mehr Mädchen als Jungen von ihren Eltern kontrolliert werden. Und dass es den Jugendlichen peinlich ist, so überwacht zu werden. Sie reden nicht gern darüber.

**Ich selbst habe schon mehrfach von Jugendlichen gehört, dass sie sich einfach mit diesem sogenannten Tracking abfinden müssen. Nur dann erlauben ihnen ihre Eltern, auszugehen und Freunde zu treffen. Ist das überhaupt erlaubt?**

Es fehlt bislang eine eindeutige gesetzliche Grundlage, welche die Installation von Überwachungs-Apps von Eltern bei ihren Kindern regeln würde. Es gibt auch noch kein Gerichtsurteil zu dem Thema. So bleibt es ein Abwägen zwischen dem Persönlichkeitsrecht des Kindes und der Fürsorgepflicht der Eltern. Es ist wohl davon auszugehen, dass bei Kindern bis zum 14. Lebensjahr in der Regel die Schutzpflicht der Eltern überwiegt. Später wird das Persönlichkeitsrecht des Kindes eine Rolle spielen und ab 18 ist es dann klar nicht mehr erlaubt.

**Gibt es Fälle, in denen eine solche Überwachung per Handy-App sinnvoll ist?**

Selten. Ich empfehle es Eltern nicht. Auch zeige ich ihnen keine entsprechenden Apps, denn in der Regel wird dieses Mittel meiner Meinung nach missbraucht. Aber klar, es gibt wie bei allem immer Ausnahmen. Ich hatte in der Beratung auch schon ein Kind mit Diabetes. Da waren sich alle Beteiligten einig, dass es sinnvoll ist, eine App zur Kontrolle zu haben für den Fall, dass das Kind krankheitsbedingt irgendwo in einer Notsituation liegen bleibt.

**Weshalb sind Sie derart gegen Überwachungs-Apps?**

Eine solche Kontrolle richtet mehr Schaden an, als sie nützt. Sie stört das Vertrauensverhältnis zwischen Jugendlichen und ihren Eltern. In diesem Alter geht es darum, Freiheiten zu bekommen und damit umgehen zu lernen. Zu streng überwachte Jugendliche werden aktiv in die Unselbstständigkeit gestoßen. Sie sind nicht richtig fit fürs Leben.

**Das kann doch nicht der Wunsch der Eltern sein. Und im Extremfall bewirkt ein Überwachen mit einer App, was Eltern eigentlich verhindern wollten: Wenn Kids etwa ihr Handy bei Kollegen deponieren, damit ihre Eltern den wahren Aufenthaltsort nicht kennen. Unter Umständen sind sie dann nachts ohne Handy unterwegs und könnten nicht mal Hilfe anfordern, wenn sie den letzten Bus verpasst haben.**

**Was empfehlen Sie besorgten Eltern als Alternative?**

Sie sollen mit ihren Kindern reden. Ihre Ängste äußern und erklären, was sie brauchen, um Sicherheit zu gewinnen. Und sich zurückerinnern. Wir wollten als Teenies doch auch nicht, dass unsere Eltern ständig wussten, wo wir sind. [...]

Haben Eltern heute viel mehr Angst als früher?

Nein, das glaube ich nicht. Doch es gibt mehr Mittel zur Kontrolle. Hinzu kommt, dass das Internet für viele Eltern eine Art Blackbox ist. Man hat keine Ahnung, was in dieser unübersichtlichen Welt mit den Kindern geschieht, was sie sehen, erleben und wen sie treffen. Man liest so viel über Cybermobbing, Cybergrooming und Co. Das macht den Eltern natürlich Angst. Deshalb sollten sie an diesen Themen dran bleiben. Nur wer versucht, offen zuzuhören, gewinnt das Vertrauen der Jugendlichen und kann auf Risiken hinweisen, ohne dass die Kids gleich auf Durchzug schalten. (581 Wörter)

## The Circle: A contemporary dystopian novel

1 Pair work In the novel *The Circle* by Dave Eggers, the protagonist, a young woman called Mae, starts working at an influential company and is very excited about it. Imagine what your ideal workplace would look like. Describe it to a partner or draw a sketch of it and then talk about it.

2 Not only the novel is called *The Circle*, but also the company the protagonist works for. This company uses several slogans, one of them is SHARING IS CARING. With a partner, speculate on the meaning of the slogan and on what it might be like to work for such a company.

3 Now read the beginning of the novel, when Mae first arrives at her new workplace.

a) Explain briefly why Mae describes her new workplace as “heaven”.

b) Language awareness Analyse the atmosphere created at the beginning of the novel. Pay special attention to the choice of words.

c) Explain to what extent this beginning fulfils your expectations of dystopian fiction.

### The Circle

by Dave Eggers

Extract 1

My God, Mae thought. It's heaven. The campus was vast and rambling<sup>1</sup>, wild with Pacific color, and yet the smallest detail had been carefully considered, shaped by the most eloquent<sup>2</sup> hands. On land that had once been a shipyard<sup>3</sup>, then a drive-in movie theater, then a flea market, then blight<sup>4</sup>, there were now soft green hills and a Calatrava<sup>5</sup> fountain. And a picnic area, with tables arranged in concentric circles. And tennis courts, clay<sup>6</sup> and grass. And a volleyball court, where tiny children from the company's day-care center were running, squealing<sup>7</sup>, weaving<sup>8</sup> like water. Amid all this was a workplace, too, four hundred acres of brushed steel<sup>9</sup> and glass on the headquarters of the most influential

company in the world. The sky above was spotless<sup>10</sup> and blue.

Mae was making her way through all of this, walking from the parking lot to the main hall, trying to look as if she belonged. The walkway wound around lemon and orange trees and its quiet red cobblestones<sup>11</sup> were replaced, occasionally, by tiles<sup>12</sup> with imploring messages of inspiration. “Dream,” one said, the word laser-cut into the red stone. “Participate,” said another. There were dozens: “Find Community.” “Innovate.” “Imagine.” She just missed stepping on the hand of a young man in a grey jumpsuit<sup>13</sup>; he was installing a new stone that said “Breathe.”



→ S12: Checklist: Analysis – prose, p. 220

- Annotations
- <sup>1</sup> to ramble = to move around aimlessly
- <sup>2</sup> eloquent = here: skilful, tasteful
- <sup>3</sup> shipyard = place where ships are built
- <sup>4</sup> blight = here: wasteland, empty land
- <sup>5</sup> Santiago Calatrava (\*1951) = Spanish-Swiss architect and artist
- <sup>6</sup> clay = Sand (Tennisplatz)
- <sup>7</sup> to squeal = kreischen
- <sup>8</sup> to weave = here: to move effortlessly through a crowd without touching anyone
- <sup>9</sup> brushed steel = polished steel which is not shiny but dull
- <sup>10</sup> spotless = perfect, without a mark
- <sup>11</sup> cobblestone = Kopfsteinpflaster
- <sup>12</sup> tile = Fliese, Kachel, Platte
- <sup>13</sup> jumpsuit = overall

# Will AI take over?



Teach a machine using your camera,  
live in the browser. No coding required.

Let's Go!

or [skip the tutorial](#)

<https://t1p.de/b4ejc>

## Will AI take over?

### The teachable machine

Use the machine, find out, how it works, then explain! Be careful, don't let them see your full face.

#### Teachable Machine

<https://teachablemachine.withgoogle.com...>

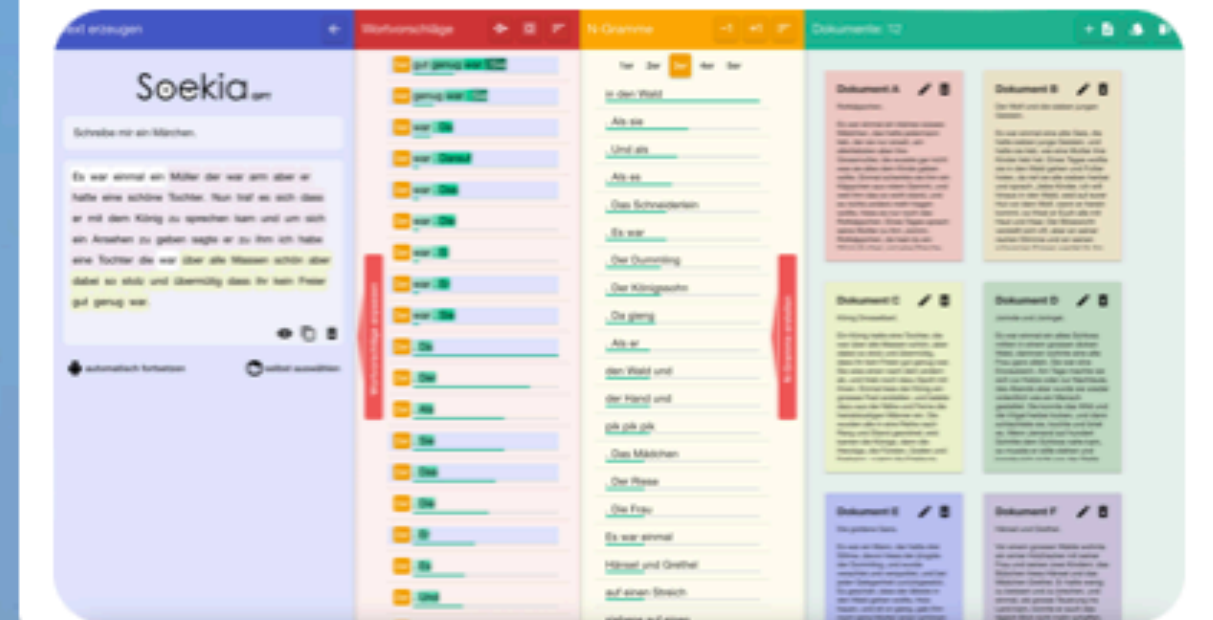
Teachable Machine

### How does machine learning work?

Try this machine and explain how it works.

#### SoekiaGPT - Das didaktische Sprachmodell

<https://www.soekia.ch/gpt.html>



### Try AI!

Choose a few of these tools, try them and **note down** what it is good at and what it is not so good at! **Prepare to present two** of the tools! Work in pairs!

# Future in Fiction - Work with trailers!

in groups of four, watch the trailers (several times, if you want to!) and work on them!

- each group member watches ONE of the four trailers
  - take notes on the society presented in the trailer
  - which overall topics regarding the future does YOUR trailer deal with?
- AFTER completing these tasks, find some more information on your trailer.  
Share your findings in your group and compare the movies/TV series!

**The Road (2009) Official Trailer #1 - Viggo Mortensen Movie HD**  
[https://yt.artemislana.eu/watch?v=b08EqMsxOiU ...](https://yt.artemislana.eu/watch?v=b08EqMsxOiU...)



**NEVER LET ME GO (2010) | Full Movie Trailer in HD | 1080p**  
[https://yt.artemislana.eu/watch?v=Uu5IF4MZgPk ...](https://yt.artemislana.eu/watch?v=Uu5IF4MZgPk...)



**The Giver Official Trailer #1 (2014) - Jeff Bridges, Taylor Swift Movie HD**  
[https://yt.artemislana.eu/watch?v=fH6B4S9ENY4 ...](https://yt.artemislana.eu/watch?v=fH6B4S9ENY4...)



**Black Mirror - Arkangel | Official Trailer [HD] | Netflix**  
[https://yt.artemislana.eu/watch?v=yef\\_HfQoBd8](https://yt.artemislana.eu/watch?v=yef_HfQoBd8)



# KI Netflix - Klasse 11

You are going to write science fiction. Plan, structure and write a Netflix series with at least four episodes!

Write a summary of the whole plot and summaries of the episodes. Make sure to include **narrative perspective and characterizations** of the protagonists.

Work in groups of four!

Use the AI tools given to you to create exactly the pictures you want. Use ChatGPT to create your story, but be creative yourselves, give instructions, characters etc....


At the end, **evaluate** your co-creative process.

You will find templates for Netflix in your TaskCard.

# DSGVO- konforme KI Tools

## Willkommen zurück, Georg!

MEINE INHALTE




Hier befinden sich **alle Materialien**, die du mit den Tools erstellt hast. Du kannst sie in **Ordnern strukturieren** und einfach durchsuchen.

Zu meinen Inhalten →

Du nutzt **Fortbildungen Pro** **Tools Pro**

MEINE KLASSENRÄUME



Seminar E GymNBB 23 25

5. Nov. 2023 ...

Zu meinen Klassenräumen →

Was möchtest du heute tun?


Künstliche Intelligenz nutzen

Material erstellen

Inhalte teilen


Unterrichtsmaterial entdecken

ERHALTE HILFE BEI DER ERSTELLUNG VON INHALTEN DURCH UNSERE KI-ASSISTENTEN




KI-Assistenz für Texte

▼




KI-Assistenz für Bilder

▼




KI-Assistenz für Sprache

▼




KI-Assistenz für Personen

▼




KI-Assistenz für Dokumente

▼



KI-Assistenz für Korrekturen


▼




KI-Assistenz für Schrifterkennung

▼

<https://fobizz.com>

**Persönliches Abo: Flatrate**  
Endet am: 16.09.2024


 **865.127** Token


/ 1.000.000 Token

**UPGRADE**


**KÜNDIGEN**


**1.000.000 Token für 12,99€**

**Persönliches Abo: Probe**  
Probiere mit unseren Token alle Funktionen in Ruhe aus  
Endet am: 01.01.2026

 **99.652** Token

/ 100.000 Token


**Funktionen**  
SchulKI bietet die folgende Funktionen



Chats

Chatte mit ChatGPT und nutze dabei verschiedene angepasste Assistenten.


**NEUER CHAT**



Bilder

Lass unsere KI-Künstler:innen deine Visionen in Bilder umwandeln.

**BILD ERSTELLEN**



Aufgaben

Erstelle Aufgaben und überlasse die Kontrolle unserer KI.

**AUFGABE ERSTELLEN**

<https://schulki.de/>

# Timebound

2019 TV-PG

Professor Benjamin Caldwell gains time-travel abilities after a nuclear accident. He journeys through history, facing ancient Rome, the French Revolution, the Vietnam War and the Titanic. Witness his quest to fix humanity's past mistakes.

▶ PLAY

+ MY LIST

👍

👎

Staring: B. Caldwell, etc.  
Genre: Science Fiction  
This Show is: Timeless



# Timebound

Season 1 ▼



### Time Unbound: Gladiator's Gambit

After a fateful accident in a nuclear reactor, Professor Benjamin Caldwell wakes up in ancient Rome, amidst gladiator battles. The cheering crowds and deadly spectacle force him to confront the reality of his uncontrollable time travel.



### Revolution's Crumble

Professor Caldwell emerges in the midst of the tumultuous French Revolution, witnessing poverty, violence and the guillotine. As he struggles to survive, he begins to grasp the urgent need for social reform.



### Echoes of the Jungle: Vietnam's Vortex

Professor Caldwell finds himself in the midst of the Vietnam War, witnessing its horrors and the brutality of human conflict. As he struggles to survive, he starts searching for ways to convince people to prioritize peace and reconciliation over war.



### Titanic's Last Voyage

In his final time-travel episode, Professor Caldwell wakes up on board the Titanic as it heads inexorably towards an iceberg. Amidst the chaos and despair, he tries to warn people about the impending disaster, but history cannot be changed.



# Trailer

## TIMEBOUND