

Fear, Darkness, & Mystery:

A Unit on Gothic Literature

By: Shannon Cheek



"There are mysteries which men can only guess at, which age by age they may solve only in part."

-Bram Stoker, Dracula

Conceptual Unit

LEED 7408

Dr. Smagorinsky

I. Materials

Poems

- “Because I could not stop for Death” by Emily Dickinson
- Poems by Edgar Allan Poe
 1. “Annabel Lee”
 2. “To Helen”
 3. “The Haunted Palace”
 4. “The Raven”
- “My Last Duchess” by Robert Browning
- Select poems from *Spoon River Anthology* by Edgar Lee Masters:
 1. “Andy the Night Watch”
 2. “Mary McNeely”
 3. “Serepta Mason”
 4. “Percy Bysshe Shelley”

Short Stories

- Stories by Edgar Allan Poe:
 1. *The Fall of the House of Usher*
 2. *The Masque of the Red Death*
 3. *Ligeia*
 4. *The Black Cat*
 5. *The Cask of Amontillado*
 6. *The Oblong Box*
 7. *The Oval Portrait*
 8. *The Tell-Tale Heart*
 9. *The Purloined Letter*
- *The Legend of Sleepy Hollow* by Washington Irving
- *A Rose for Emily* by William Faulkner

Novel

- Dreadful Sorry by Kathryn Reiss

Excerpts

- Film clip: Rebecca by Daphne du Maurier
- Film clip: Wuthering Heights by Emily Bronte
- Film clip: Jane Eyre by Charlotte Bronte
- Film clip: The Turn of the Screw by Henry James
- Film clip: Northanger Abbey by Jane Austen
- Brief clip of Film: *Coraline*

II. Rationale

Gothic literature has been a popular and beloved genre for many years. It is significant because it contains “the surreal, raised to the level of poetry which is the very essence of ‘gothic’: that which displays the range, depth, audacity, and fantastical extravagance of the human imagination” (Oates 9). I will be teaching this unit to regular track freshmen in a rural or suburban high school with approximately twenty-five students per class. Human emotion plays a large part in this genre, especially fear, terror, and horror, though these texts are often characterized by sadness, loneliness, confusion, and uncertainty as well. My overarching theme for the entire course is human emotion and its significance in literature, both classic and contemporary. The unit on Gothic literature represents the darker side of human nature and emotions. I believe it is important to study a full spectrum of emotions; that means including the darker works as well. The emotions associated with Gothic literature are the main focus of this unit, though there are several other concepts that I am integrating as well.

Gender roles are also noteworthy in Gothic literature, not only within the stories, but also because of the amount of female writers within the genre. In this unit, in order to show female authors and their perspectives on Gothic literature, I include works, excerpts, and clips from Emily Dickinson, Charlotte and Emily Bronte, Jane Austen, Daphne du Maurier, and a contemporary author, Kathryn Reiss. In the past, “women took up writing Gothic novels as a way to make a living,” which means that there are plenty of female Gothic texts to choose from (Sime 276). For the male perspectives, I include works, excerpts, and clips from Edgar Allan Poe, Thomas Gray, Edgar Lee Masters, Robert Browning, William Faulkner, Washington Irving, and Henry James. I have selected a combination of poetry, short stories, and a novel, along with some excerpts of books and films so that the Gothic themes are represented in various forms.

Gothic literature is essential to students' educations because it is both historically and culturally significant in numerous ways. First, the themes within the literature are timeless: just as people have always loved ghost stories around a campfire and the gusto with which many celebrate Halloween indicate that people appreciate still the importance of Gothic elements. There is a type of excitement and suspense created within a Gothic tale that is difficult to place within other types of literature. People are able to satisfy a desire for a good scare through a vicarious experience. These types of stories are excellent at keeping the interests of students in the ninth grade, and most of them adore Gothic tales. Not only is the literature interesting to them, but it creates many opportunities for writing assignments, both formal and creative.

Second, there are many "terms" that belong to Gothic literature and these elements are what identify what it means to be Gothic. These terms include common themes, motifs, symbols, and elements that represent the Gothic. Some examples include: ancestral curse, confessional narrative, family secrets, haunted house or castle, etc. Any given Gothic tale will contain many uses of various Gothic terms, and are therefore rich texts for writing assignments.

Third, I believe that Gothic literature is extremely relevant to other great works of literature. For example, the writing of Edgar Allan Poe inspired Sir Arthur Conan Doyle to create Sherlock Holmes, and Poe's writing also inspired the likes of Fyodor Dostoevsky, William Faulkner and even contemporary writers such as Stephen King (Sime 276). Students can easily make connections between Gothic literature and other types of literature, especially a writer as famed as Poe.

The history of Gothic literature is important and worthy of being taught as well. In present day, the word *gothic* has taken on a different meaning in some ways, though even today's meaning stems from the original meaning. People associate the word *gothic* or *goth* with black clothes, multiple piercings, and dreary attitudes and dark mindsets that seem to find normal lives distasteful and boring.

However, “the word *Gothic* is from an architectural style of the late Middle Ages in Europe. People later used ‘gothic’ to describe romantic, scary novels in Germany in the late 1700s and early 1800s. These eerie Gothic novels displayed a mysterious atmosphere suggested by all those old castles and cathedrals, whose dark dungeons or secret passageways witnessed any number of sinister or supernatural events” (Sime 276). Because today’s associations with the present idea of gothic and its connection to historic gothic, the themes are timeless and always relevant, though one does not have to condone present day gothic attitudes and principles to appreciate gothic literature. It is important to be familiar with gothic literature because it is a very popular genre that is frequently referred to and cited.

The works in my unit by Edgar Allan Poe include the following short stories: *The Fall of the House of Usher*, *The Oblong Box*, *The Oval Portrait*, *The Purloined Letter*, *The Cask of Amontillado*, *The Tell-Tale Heart*, *Ligeia*, *The Black Cat*, and *The Masque of the Red Death*. I plan to have the students read these stories and perform a jigsaw activity so that the students are not overwhelmed by reading all of the stories in a span of a few weeks. I have also included the following poems by Poe: *Annabel Lee*, *The Raven*, *The Haunted Palace*, and *To Helen*. Poe embodies Gothic literature in his writing:

Poe was a master of the psychological thriller. His tales of the ghastly and the grotesque are peopled with distraught narrators, deranged heroes, and doomed heroines. Yet his purpose in creating such characters was not to present readers with convincing likenesses of human beings-nor merely to shock and frighten. Instead, Poe wanted to take us behind the curtain that separates every day from the incredible. He wanted to leave behind the sunlit, tangible, rational world and discover the unsettling truth that lies in the dark, irrational depths of the human mind. (Sime 261)

Poe’s writing is essential to this unit because his writing shows numerous clear examples of Gothic writing and will help students learn to define this type of literature.

I chose to include Washington Irving's *The Legend of Sleepy Hollow* because "even in the more benign 'enchanted region' of Washington Irving's Sleepy Hollow, an ordinary, decent man like Ichabod Crane is subjected to an ordeal of psychic breakdown; Irving's imagination is essentially comic, but of that cruel, mordant comedy tintured by sadism" (Oates 3). Irving's story is an early example of Gothic themes in American literature. Also, William Faulkner's *A Rose for Emily* fits into the Gothic category too perfectly to pass up, not to mention that it is rich in symbolism. This story by Faulkner is clearly inspired by the writing of Poe; in fact, "there is no mistaking the influence of Poe in Faulkner's most famous short story, *A Rose for Emily*" (Oates 8). Connections between the authors in my unit help to create a sense of continuity.

I also intend to include a film excerpt or two from Henry James' *The Turn of the Screw*, though I believe the full text is both too complex and too lengthy for this unit and grade level. James' story is an example of a classic ghost story and showing excerpts from it should supplement the other texts that students are reading in this unit. I will also be including poems from Edgar Lee Masters' *The Spoon River Anthology*, but I only want to include a few examples to show students Masters' unique poems. The students will at some point in the unit mimic Masters' style in a creation of their own.

I found it pertinent to have several texts written by women so that the students can make comparisons between male and female authors within the genre. I chose *Because I could not stop for Death* by Emily Dickinson because "like many other metaphors in Dickinson's poetry, the one in this poem imaginatively captures the most awesome and inevitable of human experiences--death" (Sime 391). This poem and its depiction of Death are well within the realms of Gothic literature, and besides being metaphoric by nature, the poem contains excellent examples of tone and irony as well.

I chose to make Kathryn Reiss' *Dreadful Sorry* the only novel of the unit because it is a contemporary novel that contains many elements of Gothic literature including, but not limited to:

ancestral curses, cemeteries, character doubling, dreams/nightmares, physical or social entrapment of women (and the associated claustrophobia), extreme landscape, secrets, haunted houses, haunting of the present by the past, pursued protagonist, and villain/hero issues (Morton 472). On top of all of the elements this novel covers, it follows the protagonist, Molly, on a journey far away from her high school life in Ohio to a seaside inn in Maine where she begins to unravel a mystery that has been haunting her for most of her life. I believe that students will easily connect to seventeen-year old Molly and her personal issues and her problems with hauntings from the past in the form of memories.

Most of the texts are written by American authors, and to add some variety, I selected a few British works that can be considered Gothic to make comparisons between British and American Gothic. I chose Thomas Gray's *Elegy Written in a Country Churchyard* because of the clear sense of tone and the author's use of imagery that describe a church cemetery. Gray's poem contains themes including "death as an equalizer," which can be examined in Gothic terms for this particular unit (Cummings). I am also including Robert Browning's *My Last Duchess*. Browning's chilling dramatic monologue presents a different type of form to the students: one with "three formal elements: an occasion, a speaker, and a hearer," and "creates what one critic has termed 'psychography,' a text which serves to reveal the inner workings of a single character's psychology, values, tastes, and motivations" (Allingham). I believe that the juxtaposition of stories from different geographic locations written on similar topics will provide interesting perspectives for the students.

The following British works I have selected only excerpts and film clips from: Wuthering Heights by Emily Bronte, Jane Eyre by Charlotte Bronte, Northanger Abbey by Jane Austen, and Rebecca by Daphne du Maurier. I chose to do these works in clips and excerpts because they are too advanced in some cases and will be taught at a higher grade level. Also, this unit is limited in time and I do not intend

to overburden the students with too many texts. Yet, these texts contain themes and ideas that are central to Gothic literature and they need to be mentioned and referenced during this unit.

Some might suggest that the texts covered in this unit might be too dark and too scary. I do not believe that they are dark or scary enough to cause students to be afraid or have nightmares, but I do believe that they are suspenseful and haunting enough to keep the students interested. These texts are not gory or terrifying; they are psychologically suspenseful and riveting. As for being too dark, I believe fully that students of this age are mature enough to handle such content. According to the standards (GPS, Common Core), students should be learning about various types of themes and genres, and that includes Gothic literature and elements. Some might also suggest that there are too many similarities between the works I have chosen, but I feel that there are enough differences to create diversity while still having continuity between the texts.

Not only is Gothic literature culturally and historically significant, it is also aligned with standards, including Georgia Performance Standards, NCTE Standards, and Common Core Standards.

This unit texts and assignments meet the following standards:

Georgia Performance Standards:

ELA9RL1 The student demonstrates comprehension by identifying evidence (i.e., examples of diction, imagery, point of view, figurative language, symbolism, plot events and main ideas) in a variety of texts representative of different genres (i.e., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

ELA9RL2 The student identifies, analyzes, and applies knowledge of theme in literary works from various genres and provides evidence from the works to support understanding. The student:

- a. Applies knowledge of the concept that the theme or meaning of a selection represents a universal view or comment on life or society and provides support from the text for the identified theme.
- b. Evaluates how an author's choice of words advances the theme or purpose of a work.
- c. Applies knowledge of the concept that a text can contain more than one theme.

- d. Compares and contrasts the presentation of a theme or topic across genres and explains how the selection of genre affects the delivery of universal ideas about life and society.

ELA9RL3 The student deepens understanding of literary works by relating them to contemporary context or historical background. The student:

- a. Relates a literary work to non-literary documents and/or other texts from its literary period.
- b. Relates a literary work to non-literary documents and/or other texts relevant to its historical setting.

ELA9RL5 The student understands and acquires new vocabulary and uses it correctly in reading and writing. The student:

- a. Identifies and correctly uses idioms, cognates, words with literal and figurative meanings, and patterns of word changes that indicate different meanings or functions.
- b. Uses knowledge of Greek and Latin prefixes, suffixes, and roots to understand the meanings of new words.
- c. Uses general dictionaries, specialized dictionaries, thesauruses, or related references as needed to increase learning.

Common Core Standards:

Grade 9-10: Craft and Structure

1. Analyze how an author structures a text, orders events within it (e.g., parallel plots), and manipulates time (e.g., pacing) to create mystery, tension, or surprise.
2. Evaluate how an author's use of language, including formality of diction, shapes meaning and tone in a text (e.g., how the language evokes a sense of time and place, how it sets a formal or informal tone).

Key Ideas and Details

3. Analyze how complex characters, including those with conflicting motivations or divided loyalties, develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Integration of Knowledge and Ideas

4. Analyze a wide range of nineteenth- and early-twentieth-century foundational works of American literature, comparing and contrasting approaches to similar ideas or themes in two or more texts from the same period.

Works Cited

Allingham, Phillip V. Applying Modern Critical Theory to Robert Browning's "My Last Duchess".

Available at: <<http://www.victorianweb.org/authors/rb/duchess/pva264.html>>.

Common Core State Standards Initiative. Available at <<http://www.corestandards.org/>>.

Cummings, Michael J. Elegy Written in a Country Churchyard: A Study Guide.

Available at: <www.thomasgray.org/materials/criticism>.

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Morton, Kate. The House at Riverton. Sydney: Washington Square Press, 2006.

Oates, Joyce Carol. American Gothic Tales. New York: Penguin Books, 1996.

Sime, Richard. Elements of Literature: Fifth Course Literature of the United States. Austin: Holt, Rinehart,
and Winston, 1997.

III. Grading, Goals, & Rubrics

Grading:

Assignment	Point Value
Daily Activities & Participation	20
Literary Journal	15
Extended Definition	15
Unit Portfolio	50

Total Unit Points: 100

Goals & Rubrics:

1. Literary Journal Assignment

“What is written without effort is in general read without pleasure.” -Samuel Johnson

Literary journals are a great way for you to write about the texts discussed in class and read for homework while incorporating your feelings about the texts and how they relate to your life. Here are a few general guidelines:

- It is okay to dislike or disagree with a text. Whether you like and agree with the text or not, you must give an explanation about why you feel the way you do.
- Feel free to write about what a particular passage means to you and what it reminds you of. Keep in mind that I am required to report mentions of abuse, suicidal thoughts, substance abuse, etc. to a counselor.
- You can include illustrations and other artwork in journal if you like, but there are no art requirements.

These journals are informal, meaning that perfect grammar is not valued as much as your ideas and thought processes about the texts and how the texts relate to your life. I will determine your grade by the following:

- All entries should be completed and turned in on time.
- Individual entries should be at least half a page in length.
- All entries should show that you have a clear understanding of the texts. You should provide examples from the text that display the point you are trying to make. Your writing should provide new ideas and perspectives.
- All entries should be written legibly.

Literary Journal Rubric

Teacher Name: **Ms. Cheek**

Student Name: _____

Grade	A (12-15 Points)	B (9-11 Points)	C (5-8 Points)	F (0-4 Points)
Content	Journal entries always demonstrate an intimate knowledge of the texts. Thoughts, ideas, and questions are always supported by examples. Entries are always complete.	Journal entries usually demonstrate an intimate knowledge of the texts. Thoughts, ideas, and questions are typically supported by examples. Entries are usually complete.	Journal entries sometimes demonstrate an intimate knowledge of the texts. Thoughts, ideas, and questions are sometimes supported by examples. Entries are sometimes complete.	Journal entries rarely demonstrate an intimate knowledge of the texts. Thoughts, ideas, and questions are rarely supported by examples. Entries are rarely complete.
Evidence of Creative Thinking	Journal entries always demonstrate a careful reading of the texts. Entries are always imaginative and contain new ideas or perspectives.	Journal entries usually demonstrate a careful reading of the texts. Entries are usually imaginative and contain new ideas or perspectives.	Journal entries sometimes demonstrate a careful reading of the texts. Entries are sometimes imaginative and contain few new ideas or perspectives.	Journal entries rarely demonstrate a careful reading of the texts. Entries are rarely imaginative and contain no new ideas or perspectives.
Adding Personality (Voice)	The writer seems to be writing from knowledge or experience. The author has taken the ideas and made them "his or her own."	The writer seems to be drawing on knowledge or experience, but there is some lack of ownership of the topic.	The writer relates some of his own knowledge or experience, but it adds nothing to the discussion of the topic.	The writer has not tried to transform the information in a personal way. The ideas and the way they are expressed seem to belong to someone else.

Mechanics	Each journal entry is always at least half of a standard notebook page. Entries are always completed on time. All entries are legible.	Each journal entry is usually at least half of a standard notebook page. Entries are usually completed on time. All entries are legible.	Each journal entry is sometimes at least half of a standard notebook page. Entries are sometimes completed on time. Most entries are legible.	Each journal entry is rarely at least half of a standard notebook page. Entries are rarely completed on time. Few entries are legible.
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Adapted from "I Will Speak Up! For Myself, For My Friends, and For What I Believe In!" (2005) by Allison Estey.

2. Extended Definition Essay Assignment

Throughout this unit, you have read many texts that can be considered *Literary Gothic*. Write an essay in which you explain what makes a text belong in the Literary Gothic genre. To do so, provide the following:

- A general **introduction** in which you provide an overview of your definition of what it means to be Literary Gothic.
- A set of **criteria** or rules that state clearly what Literary Gothic is.
- For each criterion, an **example** from texts we have covered during this unit (including literature you have read on your own) that illustrates the rule at work.
- For each criterion, a **counterexample** from texts we have covered during this unit (including literature you have read on your own) that comes close to meeting the conditions of the rules, but falls short in some way.
- For each example and counterexample, a **warrant** that clearly explains why the criterion is or is not being met.
- For your whole argument, a **counterargument** expressing the viewpoint of someone who might disagree with you.
- For the counterargument, a **rebuttal** in which you defend your opinion.
- Conventional grammar, spelling, punctuation, and usage throughout your essay.
- A rough draft that has been submitted for peer evaluation. This draft will not be graded.

Adapted from Teaching English by Design by Peter Smagorinsky.

Extended Definition Essay Rubric

Teacher Name: **Ms. Cheek**

Student Name: _____

Grade	A (12-15 Points)	B (9-11 Points)	C (5-8 Points)	F (0-4 Points)
Introduction	The introduction clearly states an overview of the definition.	The introduction is mostly clear in stating the overview of the definition.	The introduction somewhat clearly states the overview of the definition.	The introduction does not state the overview of the definition.
Focus on Topic	There is one clear, well-focused topic. Main idea stands out and is supported by detailed information.	Main idea is clear but the supporting information is general.	Main idea is somewhat clear but there is a need for more supporting information.	The main idea is not clear. There is a seemingly random collection of information.
Support for Topic	Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported.	Supporting details and information are typically unclear or not related to the topic.
Sequencing	Details are placed in a logical order and the way they are presented effectively keeps the interest of the reader.	Details are placed in a logical order, but the way in which they are presented sometimes makes the writing less interesting.	Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.

Flow & Rhythm	The vast majority of sentences sound natural and are easy-on-the-ear when read aloud. Each sentence is clear and has an obvious emphasis.	Almost all sentences sound natural and are easy-on-the-ear when read aloud, but a few are stiff and awkward or difficult to understand.	Most sentences sound natural and are easy-on-the-ear when read aloud, but several are stiff and awkward or are difficult to understand.	The sentences are difficult to read aloud because they sound awkward, are distractingly repetitive, or difficult to understand.
Grammar, Spelling, Capitalization, & Punctuation	Writer makes few errors in grammar or spelling that distract the reader from the content. Writer makes few errors in capitalization or punctuation, so the paper is exceptionally easy to read.	Writer makes a few errors in grammar or spelling that distract the reader from the content. Writer makes a few errors in capitalization or punctuation, but the paper is still easy to read.	Writer makes several errors in grammar or spelling that distract the reader from the content. Writer makes several errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Writer makes many errors in grammar or spelling that distract the reader from the content. Writer makes many errors in capitalization and/or punctuation that catch the reader's attention and greatly interrupt the flow.
Sources	All sources used for quotes and facts are credible and cited correctly.	All sources used for quotes and facts are credible and most are cited correctly.	Most sources used for quotes and facts are credible and cited correctly.	Many sources used for quotes and facts are less than credible and/or are not cited correctly.

Adapted from: <http://rubistar.4teachers.org/>.

3. Literary Gothic Unit-Long Project: *Portfolio Assignment*

This portfolio allows you to display your knowledge of the Literary Gothic genre creatively. Here are a few general guidelines about the portfolio:

- It is important that the portfolio is professional in appearance, including a cover design that includes your name and the title of your portfolio.
- Binders, notebooks, and other options are acceptable as long as the papers are bound together. No loose-leaf papers, please!
- All required items must be present, and these items are presented as polished, finished products, not rough drafts. Make sure to use proper spelling and grammar.
- Make sure to give your own interpretations of texts. There is no correct or incorrect interpretation.
- I encourage you to decorate and design your portfolio any way you like. Be creative!

Required Items:

1. Introduction

The introduction should be a brief, but interesting page that explains what types of items, works, and materials your portfolio contains and how you have chosen to organize them.

- Make sure to explain why you have chosen to organize your portfolio as you have.
Example: *"I chose to put the poems I wrote myself near the drawings I did because I believe they have similar themes."*
- This section should be no more than a page long and should be the first item that appears in the portfolio.

2. Formal Writing: Extended-Definition Paper

I will be assigning an extended-definition paper after a discussion where we learn about how to write extended-definitions.

- After I grade and return this paper to you, it should be placed in your portfolio. If you wish, you can make corrections and revisions.

3. Literary Journal Excerpts

Read through your literary journal about the texts and your feelings about what we cover in the unit. Select a few entries or excerpts that you are willing to share.

- Include at least 3-4 entries or excerpts from your journal
- Keep in mind that the entries you share will be read-if there is anything private or personal in your excerpt, you should consider that I am required to report certain claims (anything to do with suicide, abuse, etc.).

4. Poetry

The poetry section of your portfolio should include a variety of poems that you believe are relevant to the Literary Gothic genre. You should write a brief paragraph for each poem explaining why you chose it and describe any elements from the Literary Gothic that appear in each. You should have the following variety of poems:

- At least 3 poems that we read or discussed in class.

- At least 3 poems you have written. These poems can have any type of pattern, rhyme scheme, meter, etc.
- At least 2 poems that you find on your own that can be considered Literary Gothic.

5. Creative Assignment: Writing a Gothic Narrative

There are two types of narrative writing that you can choose between to write:

1. You have creative freedom to write any story you want that can be considered gothic. An **imaginative narrative** is a made up story. Instead of being about real things, this story is about things you imagine. Creativity is the most important thing in making an imaginative story. You don't need to be afraid to go above and beyond reality. For example, instead of including events that can happen to you every day, create unusual events that could never happen in real life. When you write stories from your imagination, you get a chance to make up what happened - who the people were, what they looked like, and how they acted. Again, putting in lots of convincing details will help your reader imagine what you are imagining.

Source: http://www.iss.k12.nc.us/writing/desc_i.htm

OR

2. If you have a true story that can be considered Gothic, you can share it by writing a personal narrative. **Personal narratives** are often one of the first types of writing that you do. You write about yourself and experiences that you have encountered, read, or heard about. You can become much more engaged when you write about yourself in personal narratives because you are the expert on the topic of your life. When you write stories from your own experience, you already have a plot. Your job will be to make the story interesting - as interesting for your reader as it was for you when it happened. Lots of description, lots of action, and lots of dialogue will help your reader feel what you felt.

Source: http://www.iss.k12.nc.us/writing/desc_p.htm

These narratives can be either fiction or non-fiction depending on what option you choose from above. Either way, the narrative should meet the following standards:

- The story can discuss or focus on any Gothic element or theme.
- You should have approximately 2-2 ½ pages of double-spaced writing in a size 12 font.

6. Artistic Representation

The artistic part of this portfolio is a required section, but keep in mind that you can decorate the entire portfolio if you like.

- There must be at least 4 examples of art or graphics in your portfolio. For the 4 required examples, write a brief paragraph explaining how your art depicts Gothic themes or elements.
- Art can be (but is not limited to) the following: drawings, paintings, photographs, calligraphy, scrapbooking, collages, song lyrics, an excerpt of a play or movie script, or any other creative form you choose.
- The art does not have to be art you create. If you borrow it from someone or somewhere, you must give credit to the creator.

Rubric for Portfolio Assignment

Teacher Name: **Ms. Cheek**

Student Name: _____

Grade	A (39-50 Points)	B (26-38 Points)	C (14-25 Points)	F (0-13 Points)
Introduction (Organization)	The introduction is inviting and previews the structure of the portfolio, explaining the organizational pattern.	The introduction states the structure of the portfolio, but is not particularly inviting to the reader.	The introduction vaguely previews the structure of the portfolio and is not particularly inviting to the reader.	There is no clear introduction of the main topic or structure of the portfolio.
Grammar & Spelling (Conventions)	Writer makes few errors in grammar or spelling that distract the reader from the content.	Writer makes occasional errors in grammar or spelling that distract the reader from the content.	Writer makes consistent errors in grammar or spelling that distract the reader from the content.	Writer makes enough errors per page to assume that they did not take adequate time to check spelling in a dictionary or look up grammar rules. The writer made no attempt to seek help about these errors.

Focus on Genre	There is a clear focus on the current genre for this unit. Main ideas stand out and are supported by detailed information. The writer shows a clear understanding of the genre.	Main focus on genre is clear but the supporting information is somewhat general. The writer shows a fairly clear understanding of the genre.	Main focus on genre is somewhat clear but there is a need for more supporting information. The writer shows a limited understanding of the genre.	The main focus on genre is not clear. There is a seemingly random collection of information. The writer shows little or no understanding of the genre.
Sequencing (Organization)	Sections of the portfolio are placed in a logical order and the way they are presented effectively keeps the interest of the reader. The portfolio is organized very clearly.	Sections of the portfolio are placed in a logical order, but the way in which they are presented sometimes makes the writing less interesting. The portfolio is generally well-organized.	Sections of the portfolio are not in a logical or expected order, and this distracts the reader. The portfolio seems to lack continuity. The organization of the portfolio is confusing to the reader.	Many sections of the portfolio are not in a logical or expected order. The portfolio seems thrown together randomly and has little sense of organization.
Adding Personality (Voice)	The writer seems to be writing from knowledge or experience. The author has taken the ideas and made them "his or her own." The author gives a sense of themselves even in the most formal writing.	The writer seems to be drawing on knowledge or experience, but there is some lack of ownership of the topic. The writing seems slightly detached, and there is sometimes a clear sense of self.	The writer relates some of his own knowledge or experience, but it adds nothing to the discussion of the topic. The writing seems fairly detached and slightly impersonal.	The writer has not tried to transform the information in a personal way. The ideas and the way they are expressed seem to belong to someone else. The writing seems completely impersonal.

Contains Required Materials	All required works are included in the portfolio (additional works are welcome).	Most of the required works are included in the portfolio.	Some of the required works are included in the portfolio.	Few or none of the required works are included in the portfolio.
Artwork and Graphics	The portfolio has graphics and artwork that add emotion or understanding to the portfolio.	The portfolio has adequate artwork and graphics that enhance the meaning of the works within the portfolio.	The portfolio has few relevant graphics or artwork and they add little meaning to the works within the portfolio.	The portfolio has irrelevant artwork and graphics or has none at all. The art (or lack of art) does nothing for the portfolio.
Appearance of Portfolio	The portfolio is neatly organized, and the writing is either typed or written in legible handwriting. All pages are professional in appearance.	The portfolio is neatly organized, and the writing is either typed or written in legible handwriting. Some or all of the pages are not professional in appearance.	The portfolio is moderately organized and most of the writing is legible. The portfolio is not professional in appearance.	The portfolio is unorganized, difficult to read (poor handwriting), and is not at all professional.

Adapted from: <http://rubistar.4teachers.org/>.

3. Daily Activities & Participation

There are 20 possible points available in this category and there are exactly 20 days in the unit. Students will gain a point each day if their participation is satisfactory.

IV. Daily Lesson Plans

Monday (Day 1)

- **3 minutes:** Attendance/Housekeeping
- **20 minutes:** Lesson on Narrative Writing:
 - Use the information from the following website to teach the basics of narrative writing.
See Appendix A.

Available at:

http://teachers.sduhsd.k12.ca.us/kburke/tips_for_writing_a_personal_narr.htm

- **10 minutes:** Introduction to Gothic Literature slideshow:
 - Slides represent images, paintings, and depictions of gothic concepts
 - A few examples of photographs from the slides:



- **3 minutes:** Give out the following handout on Gothic literature terms. Explain that students are free to add terms they believe fit on their lists. **See Appendix B.**
- **25 minutes:** Writing Activity-- Practice Writing a Narrative:
 - After watching the slideshow of Gothic photographs and glancing over the Gothic Terms handout, students should take notes on words and phrases they associate with the photos.
 - Using two or more of the Gothic terms, students should create a narrative describing an eerie event or moment that they experienced at some point. They should describe their feelings towards the occurrence. If the students do not have a story or do not wish to share it, they are free to create a story. Either way, the Gothic elements should be identified. These narratives will be shared with the class.
- **20 minutes:** Share narratives with the class:

- A few students will be chosen to share their narratives today, and more will share tomorrow. If they do not wish to read the entire narrative aloud, they may summarize it instead.
- **9 minutes:** Assignments
 - Assign Literary Journal, Portfolio.
 - Briefly introduce Dreadful Sorry by Kathryn Reiss (prepare for reading to be assigned tomorrow).

Tuesday (Day 2)

- **3 minutes:** Attendance/Housekeeping
- **20 minutes:** Share more student narratives with the class
- **32 minutes:** Extended Definition Lesson :
 - Brief explanation of extended definition, using Chapter Seven of The Dynamics of Writing Instruction : A Structured Process Approach for Middle and High School by Peter Smagorinsky, Larry R. Johannessen, Elizabeth A. Kahn, and Thomas M. McCann as a resource.
 - Small group activity on extended definition. **See Appendix C.**
- **20 minutes:** Shared reading with class: *A Rose for Emily* by William Faulkner
- **15 minutes:** Chalk Talk Activity for *A Rose for Emily*:

A “Chalk Talk” is a protocol developed by the Coalition of Essential Schools and is used by Critical Friends Groups as a process for "looking at student work" and engaging in reflective practice. All students stand quietly around (at) a chalk or white board. One person (the teacher in this case) writes a word, phrase or question on the board and places the marker in the tray. Participants at random add their impressions to the phrase or can add comments/questions to the ideas written by others. No one speaks for several minutes as the process continues. There are no wrong comments and it is considered a "safe" environment for adding ideas. The result should resemble a branching tree or web and there will be diverse responses. This will add to the depth of understanding of the group or perhaps raise new questions. They will use this protocol to raise questions and new ideas about the working world, workers, and today’s working conditions.

Objectives

Students will be able to:

1. Complete a “Chalk Talk” as a way to share their insights, perceptions and observations of the working world.
2. Complete a “Chalk Talk” to gain a class-wide understanding of the working world and today’s working conditions.
3. Express their personal insights of the working world in a piece of reflective writing.

Available at:

http://pulse.pharmacy.arizona.edu/11th_grade/industrialization/language_arts/chalk_talk.html.

- **Homework:** Read first half of *The Legend of Sleepy Hollow* by Washington Irving; Literary Journal Entry 1.

Wednesday (Day 3)

- **3 minutes:** Attendance/Housekeeping
- **20 minutes:** Shared reading with class: Second half of *The Legend of Sleepy Hollow* by Washington Irving.
- **27 minutes:** Activity for *The Legend of Sleepy Hollow: Body Biography*. **See Appendix D.**
- **20 minutes:** Show film clip of *Rebecca* by Daphne du Maurier and have a class discussion of the Gothic elements
- **20 minutes:** In class reading time for Kathryn Reiss' *Dreadful Sorry*
- **Homework:** Read *Dreadful Sorry* Prologue, Chapter One; Literary Journal Entry 2.

Thursday (Day 4)

This day, also known as Excerpt Day, is when we examine several brief examples of literature or film clips with Gothic elements to broaden the students' perspectives.

- **3 minutes:** Attendance/Housekeeping
- **20 minutes:** Show film clip of *Wuthering Heights* by Emily Bronte and have a class discussion of the Gothic elements.
- **20 minutes:** Show film clip of *The Turn of the Screw* by Henry James and have a class discussion of the Gothic elements.
- **20 minutes:** Show film clip of *Jane Eyre* by Charlotte Bronte and have a class discussion of the Gothic elements.
- **20 minutes:** Show clip of the film *Coraline* and have a class discussion of the Gothic elements.
- **7 minutes:** Students will have a few minutes to jot notes down on the clips so that they can make journal entries on the materials that night.
- **Homework:** Read *Dreadful Sorry* Chapters Two and Three; Literary Journal Entry 3.

Friday (Day 5)

- **3 minutes:** Attendance/Housekeeping
- **40 minutes:** Discussion of Reiss (Prologue through Chapter Three); Book Cover Activity:
 - Student will create a new book cover for *Dreadful Sorry* using the following website as a reference:
Available at:
<http://www.readwritethink.org/files/resources/interactives/bookcover/guide/>.

20 minutes: Show film clip of *Northanger Abbey* by Jane Austen and have a class discussion of the Gothic elements.

- **27 minutes:** In class reading time for Reiss OR Literary Journal entries.
- **Homework:** Read Dreadful Sorry Chapters Four and Five; Literary Journal Entry 4.

Monday (Day 6)

- **3 minutes:** Attendance, housekeeping
- **15 minutes:** I will briefly discuss Poe's biography, possibly with a slideshow of photographs. I will discuss the following items:
 - Major events in his life
 - His troubles that most likely inspired his dark writing
 - The strange events surrounding Poe's death
 - Mysterious death-possible culprits
 - His final words
 - The train derailment that destroyed his grave marker
 - Annual graveyard ritual at Poe's grave, known as the "Poe Toaster"
- **9 minutes:** Create groups for a jigsaw assignment. Assign readings and move students to their "reading groups." For the purpose of the jigsaw assignment, each student will take part in two groups: their home group (5 students per group, each one reads a different story) and their reading group (the students meet with all the people that covered the same readings they did, 5 students per group). The reading groups will be divided up so that each group has nearly the same number of pages to cover:
 - Group A: *The Fall of the House of Usher*
 - Group B: *The Masque of the Red Death; Ligeia*
 - Group C: *The Black Cat; The Cask of Amontillado*
 - Group D: *The Oblong Box; The Oval Portrait*
 - Group E: *The Tell-Tale Heart; The Purloined Letter*
- **30 minutes:** The students meet in their reading groups to begin reading the stories individually.
- **33 minutes:** The students briefly discuss the readings and compile a list of gothic elements from their reading. They can identify ones that are included on the list I provide at the beginning of the unit, or they can choose elements they consider to be gothic. Each group submits their list.
- **Homework:** Read Dreadful Sorry Chapters Six and Seven; Literary Journal Entry 5.

Tuesday (Day 7)

- **3 minutes:** Attendance, housekeeping
- **12 minutes:** Students meet in their reading groups to refresh their memories about the readings and discuss the most significant points.
- **50 minutes:** Students meet in their home groups. Each student has 10 minutes to discuss the reading from their group to the other members of their home group.
- **20 minutes:** The students return to their reading groups and glance through the Gris Grimly version of their stories. Grimly illustrates at least one reading per group (*The Fall of the House of*

Usher, The Masque of the Red Death, The Black Cat, The Oblong Box, and The Tell-Tale Heart). These illustrations should supplement the readings.

- **5 minutes:** Remaining in their reading groups, the students discuss possibilities for their presentations on their reading, which will occur on Thursday and Friday.
- **Homework:** Read Dreadful Sorry Chapters Eight and Nine; Literary Journal Entry 6.

Wednesday (Day 8)

- **3 minutes:** Attendance, housekeeping
- **15 minutes:** Students meet in their home groups and make decisions about what projects they wish to do. The groups with two readings may choose to do two of the same projects or two separate ones for their readings. The group with one story must have a more detailed project. Here is the prompt for the project:

Students from Group A must choose ONE of the following prompts and create one detailed project for presentation. Students from Groups B, C, D, & E must choose TWO projects that should be complete, but not quite as detailed as the group with only one reading. For the groups with two texts, it is acceptable for half of the group to work on one text and the other half to work on the other. The students must create a project presentation that is informative and discusses the main points and the gothic elements of their stories. Every student must contribute to both the project and the presentation. Each student must speak and discuss the stories. Students may choose the project type from the following list:

- Mandala
- Coat of Arms
- Memory Box
- Freeze Frame
- Body Biography
- Make plans for a film version of the story
- Board Game
- Skit
- Write the story from another character's perspective
- Write a children's book about the story
- Other types of projects require permission of the teacher
- **15 minutes:** The students gather ideas and do research. They should make final plans for project.
- **57 minutes:** The students create their projects for presentation.
- **Homework:** Read Dreadful Sorry Chapters Ten and Eleven; Literary Journal Entry 7.

Thursday (Day 9)

- **3 minutes:** Attendance, housekeeping

- **5 minutes:** The students have this time to gather their materials and prepare to present.
- **10 minutes:** Group A presents their project.
- **15 minutes:** Class discussion about Group A's text and the gothic elements included.
- **10 minutes:** Group B presents their projects.
- **15 minutes:** Class discussion about Group B's texts and the gothic elements included.
- **10 minutes:** Group C presents their projects.
- **15 minutes:** Class discussion about Group C's texts and the gothic elements included.

*This class has 7 minutes that are not accounted for in case the presentations run over their times by a few minutes.

- **Homework:** Read Dreadful Sorry Chapters Twelve and Thirteen; Literary Journal Entry 8

Friday (Day 10)

- **3 minutes:** Attendance, housekeeping
- **5 minutes:** The students have this time to gather their materials and prepare to present.
- **10 minutes:** Group D presents their projects.
- **15 minutes:** Class discussion about Group D's texts and the gothic elements included.
- **10 minutes:** Group E presents their projects.
- **15 minutes:** Class discussion about Group E's texts and the gothic elements included.
- **32 minutes:** Extended definition paper peer workshop in small groups.
- **Homework:** Read Dreadful Sorry Chapters Fourteen and Fifteen; Literary Journal Entry 9

Monday (Day 11)

- **3 minutes:** Attendance, housekeeping; Extended Definition Paper due
- **7 minutes:** Assign small groups (2-3 people) to each poem to come up with a visual aid for their assigned poem to aid discussion.
- **40 minutes:** Students work on visual aids in their small groups
- **40 minutes:** Discussion of Reiss, Chapters Four through Fifteen; Memory Box Activity:
 - Students should work in small groups to create memory boxes for characters from Dreadful Sorry. The items should be symbolic and the other members of the class will have to guess what the items represent. Adapted from Teaching English by Design by Peter Smagorinsky.
- **Homework:** Read Dreadful Sorry Epilogue; Literary Journal Entry 10.

Tuesday (Day 12)

- **3 minutes:** Attendance, housekeeping
- **70 minutes:** This class will be used to discuss poems along with presenting the student-created visual aids. The following poems will be discussed today:
 - "Because I could not stop for Death" by Emily Dickinson
 - "Annabel Lee" by Edgar Allan Poe

- “To Helen” by Edgar Allan Poe
- “The Haunted Palace” by Edgar Allan Poe
- “The Raven” by Edgar Allan Poe
- **7 minutes:** Watch the YouTube video of *The Simpsons* reading “The Raven”
- **10 minutes/ Homework:** Catch up on Dreadful Sorry readings or Literary Journal Entries

Wednesday (Day 13)

- **3 minutes:** Attendance, housekeeping; Literary Journals due.
- **60 minutes:** This class will be used to discuss poems along with presenting the student-created visual aids. The following poems will be discussed today:
 - “My Last Duchess” by Robert Browning
 - “Andy the Night Watch” by Edgar Lee Masters
 - “Mary McNeely” by Edgar Lee Masters
 - “Serepta Mason” by Edgar Lee Masters
 - “Percy Bysshe Shelley “ by Edgar Lee Masters
 - “Elegy Written in a Country Churchyard” by Thomas Gray
- **27 minutes:** Peer workshop on portfolio.
- **Homework:** Catch up on Dreadful Sorry and add finishing touches to portfolio

Thursday (Day 14)

- **3 minutes:** Attendance, housekeeping
- **87 minutes:** Final discussion over Reiss’ Dreadful Sorry; Book-into-Film Activity. **See Appendix E.**
- **Homework:** Final additions for the portfolio.

Friday (Day 15)

- **3 minutes:** Attendance, housekeeping
- **50 minutes:** Look through the completed portfolios as a class
- **37 minutes:** Gothic Literature Jeopardy. 3 extra credit points for each member of the winning team, 1 point for the remaining students.

Appendix A

Tips for Writing a Personal Narrative

Purpose and Audience

Personal narratives allow you to share your life with others and vicariously experience the things that happen around you. Your job as a writer is to put the reader in the midst of the action letting him or her live through an experience. Although a great deal of writing has a thesis, stories are different. A good story creates a dramatic effect, makes us laugh, gives us pleasurable fright, and/or gets us on the edge of our seats. A story has done its job if we can say, "Yes, that captures what living with my father feels like," or "Yes, that's what being cut from the football team felt like."

Structure

There are a variety of ways to structure your narrative story. The three most common structures are: chronological approach, flashback sequence, and reflective mode. Select one that best fits the story you are telling.

Methods

Show, Don't Tell

Don't tell the reader what he or she is supposed to think or feel. Let the reader see, hear, smell, feel, and taste the experience directly, and let the sensory experiences lead him or her to your intended thought or feeling. Showing is harder than telling. It's easier to say, "It was incredibly funny," than to write something that is incredibly funny. The rule of "show, don't tell" means that your job as a storyteller is not to interpret; it's to select revealing details. You're a sifter, not an explainer. An easy way to accomplish showing and not telling is to avoid the use of "to be" verbs.

Let People Talk

It's amazing how much we learn about people from what they say. One way to achieve this is through carefully constructed dialogue. Work to create dialogue that allows the characters' personalities and voices to emerge through unique word selection and the use of active rather than passive voice.

Choose a Point of View

Point of view is the perspective from which your story is told. It encompasses where you are in time, how much you view the experience emotionally (your tone), and how much you allow yourself into the minds of the characters. Most personal narratives are told from the first-person limited point of view. If you venture to experiment with other points of view, you may want to discuss them with the teacher as you plan your piece.

Tense

Tense is determined by the structure you select for your narrative. Consider how present vs. past tense might influence your message and the overall tone of your piece.

Tone

The tone of your narrative should set up an overall feeling. Look over the subject that you are presenting and think of what you are trying to get across. How do you want your audience to feel when they finish your piece? Careful word choice can help achieve the appropriate effect.

Available at: http://teachers.sduhsd.k12.ca.us/kburke/tips_for_writing_a_personal_narr.htm.

Appendix B

Gothic Literature Terms

- **Ancestral Curse**
Evil, misfortune, or harm that comes as a response to or retribution for deeds or misdeeds committed against or by one's ancestor(s). A slight variation of this convention is the "burden of the past," which, like the ancestral curse, concerns misfortunes and evil befalling one as a result of another's past actions. However, this particular form is not necessarily restricted to one character and his or her descendants, and usually the actions which have caused the present character's ill fate occur closer to the present than in the case of the ancestral curse. Of course, characters in a gothic story can also be haunted by their *own* burdens of the past; see the [pursued protagonist](#).
- **Body-Snatching** (grave-robbing)
Body-snatching is the act of stealing corpses from graves, tombs or morgues. This act was quite prominent during the period of time wherein cadavers were unavailable for dissection and scientific study (early 18th century to middle 19th century). Body-snatching came to represent a particularly horrid instance of sacrilege, an invasion of religious space by an aggressive and often commercially motivated science. Knowledge of this act resulted in mass riots and even the ransacking of medical dormitories.
- **Cemetery**
A cemetery defines a place which is used for the burial of the dead. This term *koimeterion* ("place of rest") was primarily applied by early Christians to the Roman catacombs--a subterranean labyrinth of galleries with recesses for tombs originally used by the city's Jewish population--and became widely used within the 15th century. All cultures seem to have participated in the idea of a cemetery in a form at some time. Paleolithic caves, temples,

sanctuaries, grave mounds and necropolii are just a few different types differentiated cemeteries. Christian belief formed the idea of the cemetery as a churchyard or crypt, but we must remember that a cemetery is any place which is used to house the dead. Cemeteries are widely used in Gothic Literature as oftentimes frightening places where [revenge](#) can occur. Catacombs are especially evocative Gothic spaces because they enable the living to enter below ground a dark labyrinth resonating with the presences and mysteries of the dead.

- **Claustrophobia**

An abnormal dread of being confined in a close or narrow space. Often attributed to actual physical [imprisonment or entrapment](#), claustrophobia can also figure more generally as an indicator of the victim's sense of helplessness or horrified mental awareness of being enmeshed in some dark, inscrutable destiny. If one were to formulate a poetics of space for the gothic experience, claustrophobia would comprise a key element of that definition.

- ***Doppelgänger***

Doppelgänger comes from German; literally translated, it means "doublegoer." A *doppelgänger* is often the ghostly counterpart of a living person. It can also mean a double, alter ego, or even another person who has the same name. In analyzing the *doppelgänger* as a psychic projection caused by unresolved anxieties, Otto Rank described the double as possessing traits both complementary and antithetical to the character involved.

- **Dreaming / Nightmares**

Dreaming is characterized as a form of mental activity that takes place during the act of sleep. Dreams invoke strong emotions within the dreamer, such as ecstasy, joy and terror. Dreams dredge up these deep emotions and premonitions that reflect tellingly upon the dreamer, what one might conceal during waking hours but what emerges in sleep to haunt and arouse the dreamer. It is most likely due to this heightened emotional state that dreams are used so often within Gothic Literature. For by invoking dream states within their characters, authors are able to illustrate emotions on a more unmediated and, oftentimes, terrifying level. Dreams reveal to the reader what the character is often too afraid to realize about himself or herself. Dreaming also has an ancient relation with the act of foretelling wherein the future is glimpsed in the dream state.

- **Entrapment & Imprisonment:**

A favorite horror device of the Gothic finds a person confined or trapped, such as being shackled to a floor or hidden away in some dark cell or cloister. This sense of there being *no way out* contributes to the [claustrophobic](#) psychology of Gothic space.

Example: Poe's "Fall of the House of Usher." Madeline Usher is buried alive in a coffin (the ultimate entrapment) to cure a strange malady but then left by Roderick who thinks she is dead. The reader experiences the full Gothic horror of her awakening within her own tomb.

- **The Explained Supernatural**

Bearing close similarities to what Todorov will later term the "[uncanny](#)," the explained supernatural is a genre of the Gothic in which the laws of everyday reality remain intact and permit an explanation or even dismissal of allegedly supernatural phenomena.

- **Grotesque**

(1) This term originated from oddly shaped ornaments found within Roman dwellings, or

grottoes, during the first century. From a literary standpoint, this term implies a mutation of the characters, plants and/or animals. This mutation transforms the normal features and/or behaviors into veritable extremes that are meant to be frightening and/or disturbingly comic (Cornwell 273). Example: An example of the term grotesque can be found within the short story "Rappaccini's Daughter." Within the tale, the flowers found within the garden of the inventor have been mutated into beautiful harbingers of death. While the physical features of the plants have grown more exquisite, their interior workings have become a frightening caricature of normal plant-life.

(2) The term grotesque also defines a work in which two separate modes, comedy and tragedy, are mixed. The result is a disturbing fiction wherein comic circumstances prelude horrific tragedy and vice versa.

- **The Haunted Castle or House**

A dwelling that is inhabited by or visited regularly by a ghost or other supposedly supernatural being.

- **The Literature of Terror vs. the Literature of Horror:**

Following a distinction drawn by Ann Radcliffe in her essay "[On the Supernatural in Poetry](#)", many critics rely upon a sharp division between the literatures of terror and horror.

1. Works of terror create a sense of uncertain apprehension that leads to a complex fear of obscure and dreadful elements (see the [sublime](#)). The essence of terror stimulates the imagination and often challenges intellectual reasoning to arrive at a somewhat plausible explanation of this ambiguous fear and anxiety. Resolution of the terror provides a means of escape.
2. Works of horror are constructed from a maze of alarmingly concrete imagery designed to induce fear, shock, revulsion, and disgust. Horror appeals to lower mental faculties, such as curiosity and voyeurism. Elements of horror render the reader incapable of resolution and subject the reader's mind to a state of inescapable confusion and chaos. The inability to intellectualize horror inflicts a sense of obscure despair.

- **The Marvelous vs. the Uncanny**

According to Tsvetan Todorov, a certain hesitation exists throughout a Gothic tale: the hesitation of the reader in knowing what the rules are in the game of reading. Can our understanding of familiar perceptions of reality account for strange goings-on or do we have to appeal to the *extraordinary* to account for the setting and circumstances of the mysterious story? At the novel's close, the reader makes a decision, often apart from the character's or narrator's point of view (see [unreliable narrator](#)), as to the laws that are governing the novel. If she decides that new laws of nature must be in place for the phenomena to occur, the novel is classified in the genre of "the marvelous," also called supernatural accepted. If she decides that the laws of nature as she knows them can remain unchanged and still allow for the phenomena described, the novel is in the genre of "the uncanny," or supernatural explained.

- **Mist**

A grouping of water particles due to a change in atmosphere. This convention in Gothic Literature is often used to obscure objects (see Burke's notion of the [sublime](#)) by reducing visibility or to prelude the insertion of a terrifying person or thing.

- **Mystery**

A term derived from the Latin word *mysterium*. Mystery is also closely related to the Latin word *mysterium tremendum*, which is a term used to express the overwhelming awe and

sense of unknowable mystery felt by those to whom some aspect of God or of divine being is revealed. Mystery is an event or situation that appears to overwhelm understanding. Its province is the unnatural, unmentioned, and unseen.

Examples: In Edgar Allan Poe's "Tell-Tale Heart," the narrator is haunted by the mysterious eye. The frightening eye drives the narrator insane: "I think it was his eye . . . He [the victim] had the eye of the vulture." "The Fall of the House of Usher" is also filled with mystery, especially that of the unmentioned. What is the cause of Lady Madeline of Usher's malady? Why is Roderick Usher terrified of the unseen? What is the dreaded Usher family secret?

- **Necromancy**

Necromancy is the black art of communicating with the dead. This is usually done to obtain information about the future, but can also be used for other purposes, such as getting the dead to perform deeds of which humans are not capable. The conjurer often stood in a circle, such as a pentagram, in order to protect himself from the dead spirit, yet he was often overpowered by the spirit.

- **Gothic Parody**

A form of satirical criticism or comic mockery that imitates the style and manners of a particular writer, often employing, self-consciously and ironically, the narrative devices of the Gothic (Jones 271). Parody of the gothic often relies on travesty and burlesque: a favorite strategy transports the exotic, aristocratic, antique, and foreign setting of the gothic tale to a contemporary lower-class British setting, and lets the resulting dislocation indict both gothic absurdity and the English taste for it. But some parodies can express some sympathy for their alleged targets, confirming Graeme Stone's recent contention that Romantic parody involves a "simultaneous commitment to exalted visions and to a renegade impulse which mockingly dissolves them" (*Parodies of the Romantic Age* xxi).

Example: Jane Austen's *Northanger Abbey*. The heroine, Catherine Morland, is introduced as an avid reader of the gothic. At the opening of the story, Catherine is reading Radcliffe's *The Mysteries of Udolpho*. Later, she's given a list of other gothic-style books to read. The list includes *Castle of Wolfenbach*, *Clermont*, *Mysterious Warnings*, *Necromancer of the Black Forest*, *Midnight Bell*, *Orphan of the Rhine*, and *Horrid Mysteries* (all titles once regarded as inventions of Austen but which 20th century scholarship has tracked down as real gothics: Austen *knew* the target of her parody). Catherine Morland's gothic readings and predispositions cause her to dramatically misread ordinary events--she in essence gothicizes events--and these misreadings lead to her embarrassment. Austen gently suggests that overly avid reading of gothic literature will cause one to lose sound moral judgment. Mr. Tilney more clearly states Austen's viewpoint when he says, "the art of art lies in its power to deceive . . . [I]t is not so much a question of what we read: we must exercise our judgment after all, and not mistake fantasy for reality." So maybe there's nothing inherently wrong with Gothic tales; it's just how critically and well we read them.

- **The Pursued Protagonist**

Refers to the idea of a pursuing force that relentlessly acts in a severely negative manner on a character. This persecution often implies the notion of some sort of a curse or other form of terminal and utterly unavoidable damnation, a notion that usually suggests a return or "hangover" of traditional religious ideology to chastise the character for some real or imagined wrong against the moral order.

- **Pursuit of the Heroine**

The pursuit of a virtuous and idealistic (and usually poetically inclined) young woman by a villain normally portrayed as a wicked, older but still potent aristocrat. While in many early Gothic novels such a chase occurs across a Mediterranean forest and/or through a

subterranean labyrinth, the pursuit of the heroine is by no means limited to these settings. This pursuit represents a threat to the young lady's ideals and morals (usually meaning her virginity), to which the heroine responds in the early works with a passive courage in the face of danger; later gothic heroines progressively become more active and occasionally effective in their attempts to escape this pursuit and indict patriarchy.

- **Revenant**

The return of the dead to terrorize or to settle some score with the living.

- **Revenge**

Revenge is characterized as the act of repaying someone for a harm that the person has caused; the idea also points back generically to one of the key influences upon Gothic literature: the revenge tragedies of Elizabethan and Jacobean drama. Revenge may be enacted upon a loved one, a family member, a friend, an object or even an area. Within Gothic Literature, revenge is notably prominent and can be enacted by or upon mortals as well as spirits. Revenge can take many forms, such as harm to body, harm to loved ones, and harm to family. The most Gothic version of revenge in Gothic Literature is the idea that it can be a guiding force in the reversion of the dead.

Example: Within "The Cask of Amontillado," written by Edgar Allan Poe, a carefully planned act of revenge takes place. Montresor has become aggrieved by the insults of Fortunato and vows that he will repay his friend for this crime. Montresor is crafty and careful in his planning: he gives Fortunato no reason to doubt his continued friendship. One evening, Montresor finds Fortunato intoxicated and feels that the time is right to exact his retribution. Through a course of conversation focusing upon the sampling of a type of Amontillado, Montresor lures Fortunato into his family crypt and proceeds to brick him into a wall. There he leaves Fortunato to die a most extended death.

- **Romanticism/Dark Romanticism**

Why does the Romantic era offer, amidst its soaring affirmations of the human imagination and the passions, powerful explorations of the dark side of human nature? Why, right alongside (or maybe just beneath the surface of) the dreams of "natural piety," the dignity of the individual, and the redemptive power of art do we find the nightmare world of the gothic, the grotesque, and the psychotic? Critics and literary historians have come up with three main ideas:

1. the [sleep of reason produces monsters](#): the Romantic rebellion against Right Reason undermines the moral, primarily didactic role of art, opening it up to all kinds of previously forbidden or irrational and maybe even immoral subjects; an aesthetics based on the imagination can just as well lead us down a "dark chasm" as deliver us to a new paradise.
2. "reason" is in-itself a kind of sleep (Blake calls it "Newton's stony sleep"); over-reliance on rationalism will invariably breed fascination with the terms it banishes; we remember that the first gothic novels came during the zenith of the Enlightenment; this is essentially a Freudian model: the return of repressed content to haunt the official aesthetic doctrine--the eruption of the id upon a too restrictive super-ego.
3. "Sinners in the hands of an angry God": this theory stresses the return of traditional understandings of guilt and divine retribution upon the freethinkers of this revolutionary age; this is a rich source of terror, from Coleridge's "Rime of the Ancient Mariner" to Shelley's *Frankenstein*. James Rieger calls it the "Protestant as Prometheus" complex. (See the [Wandering Jew](#) entry.)

- **Somnambulism**
Somnambulism, better known as sleepwalking, exists as a type of dissociated mental state which occurs during sleep. Studies indicate that sleepwalking occurs during the period of "deep sleep," a time during which no dreams are taking place within the mind of the sleeper. While sleepwalking, a person may engage in a varied array of motor activities deemed as common during waking life. Many onlookers find this act to be frightening, noting that the sleepwalker is not propelled by any type of lucid mental activity. Through sleepwalking, characters often reveal hidden sources of stress and replay acts of guilt.
- **Superstition**
A pivotal term for the religious and political dimensions of Gothic Literature, especially its reception. "Superstition" generally gathered its sharply negative connotations in the late 18th century from two sources: 1) Protestant disdain for the ritualistic and miraculous character of Catholic worship; 2) rationalist opposition to unexamined systems of belief that impeded the search for truth.
- **Unreliable Narrator**
A narrator tells a story and determines the story's point of view. An unreliable narrator, however, does not understand the importance of a particular situation or makes an incorrect conclusion or assumption about an event that he/she witnesses. An important issue in determining the truth in *The Turn of the Screw*.
- **Villain-Hero (Satanic, Promethean, Byronic Hero)**
The villain of a story who either 1) poses as a hero at the beginning of the story or 2) simply possesses enough heroic characteristics (charisma, sympathetic past, etc.) so that either the reader or the other characters see the villain-hero as more than a simple charlatan or bad guy. Three closely related types exist:
 1. Satanic Hero: a Villain-Hero whose nefarious deeds and justifications of them make him a more interesting character than the rather bland good hero.
 2. Promethean: a Villain-Hero who has done good but only by performing an overreaching or rebellious act.
 3. Byronic Hero: a later variation of the "antithetically mixed" Villain-Hero. Aristocratic, suave, moody, handsome, solitary, secretive, brilliant, cynical, sexually intriguing, and nursing a secret wound, he is renowned because of his fatal attraction for female characters and readers and continues to occasion debate about gender issues. Example: Byron's Childe Harold and, more gothically, Manfred are the best examples, but this darkly attractive and very conflicted male figure surfaces everywhere in the 19th and 20th century gothic.

Available at: <http://personal.georgiasouthern.edu/~doug/goth.html>

Appendix C

Extended Definition Activity

You are part of a committee that has been tasked with planning the inaugural Olympics that your state has decided to hold. It will combine both summer and winter sports. This festival will involve state

residents in a variety of athletic and sporting competitions. Your committee must decide which events to include in the program. Your task, then, includes the problem of deciding how to define “sport” for the purpose of identifying appropriate contests to sponsor.

The following games and activities have, at different times and by different people, been reported and broadcasted in sports magazines, on sports television and radio programming, in sports sections of newspapers, and in other venues dedicated to sports. Which of them, in your judgment, qualify as sports for your Olympic festival? To decide, consider the events below and develop rules to guide your ultimate decisions about what to include in the Games. Some people, for example, might say, “If you can smoke cigarettes while doing it, it can’t be a sport.” Such a rule, however, might eliminate golf, which is always broadcasted and covered as a sport. You thus need to make choices between competing standards in order to arrive at your criteria.

Your task is to develop:

1. **Criteria**, or rules, that will guide your decisions about what qualifies as a sport and can thus be included in the state Olympics.
2. At least one **example** that illustrates each criterion, and a **warrant** that explains why the examples serves as evidence of the criterion.
3. At least one **contrasting example** that is close to meeting the criterion but falls short, and a **warrant** that explains why the contrasting example does not serve as evidence of the criterion.

Consider the following activities as part of your development of criteria for your definition of “sport” to guide the work of your planning committee.

Archery

Australian rules football

Badminton

Baseball

Basketball

Bass fishing

Bicycle racing

Bobsledding

Boxing

Cow chip flipping

Cricket

Curling

Darts

Deer hunting
Diving
Dog racing
Dog sledding
Dwarf tossing
Field hockey
Figure skating
Football
Formula 1 auto racing
Gaelic football
Go-Kart racing
Golf
Gymnastics
Handball
Hopscotch
H-O-R-S-E
Horse racing
Hurling
Ice hockey
Jacks
Jai alai
Lacrosse
Mahjonn
Paintball
Poker
Polo
Pool/billiards
Racquetball
Rock climbing

Rodeo events
Rugby
Skiing
Snorkeling
Soccer
Softball
Spelunking
Squash
Stock car auto racing
Surfing
Swimming races
Synchronized swimming
Table tennis/ping pong
Tae Kwon Do
Tennis
Track and field events
Ultimate, extreme, or cage fighting
World Wrestling Federation-style fighting
Yo-yoing

Activity adapted from Peter Smagorinsky.

Appendix D

The Body Biography

For your chosen character, your group will be creating a body biography -- a visual and written portrait illustrating several aspects of the character's life within the novel Dreadful Sorry by Kathryn Reiss.

Obviously, begin by drawing in the outline of the body. I have listed some possibilities for your body biography, but feel free to come up with your own creations. As always, the choices you make

should be based on the text; for you will be verbally explaining (and thus, in a sense, defending) them. Above all, your choices should be creative, analytical, and accurate.

After completing this portrait, you will participate in a "showing" in which you will present your "masterpiece" to the class. This "showing" should accomplish the following objectives:

- Review us on the literary work that involves your character
- Communicate to us the full essence of your character by emphasizing the traits that make the character unique
- Promote discussion of your character

Body Biography Requirements

Although I expect your biography to contain additional dimensions, your portrait must contain:

- A review of the work's events
- Visual symbols
- An original text
- The five most important quotes (either exposition or dialogue) relating to your character (be sure to attribute correctly and annotate)

Body Biography Suggestions

1. **Placement** - Carefully choose the placement of your text and artwork. For example, the area where your character's heart would be might be appropriate for illustrating the important relationships within his/her life. . The hands might refer to actions or accomplishments of the character
2. **Spine** - Actors often discuss a character's "spine." This is his/her objective within the work. What is the most important goal for your character? What drives his/her thought and actions? The answers to these questions are his/her "spine." How can you illustrate it?
3. **Virtues and Vices** - What are your character's most admirable qualities? His/her worst? How can you make us visualize them?
4. **Color** - Colors are often symbolic. What color(s) do you most associate with your character? Why? How can you effectively weave these colors into your presentation?
5. **Symbols** - What objects can you associate with your character that illustrate his/her essence? Are their objectives mentioned within the work itself that you could use? If not, choose objects that especially seem to correspond with the character.
6. **[Formula Poems](#)** - These are fast, but effective "recipes" for producing a text because they are designed to reveal much about a character. See link for suggestions.
7. **Mirror, Mirror** - Consider both how your character appears to others on the surface and what you know about the character's inner self. Do these images clash or correspond? What does this tell you about the character? How can you illustrate this mirror image?
8. **Changes** - How has your character changed within the work? Trace these changes within your text and/or artwork.

Adapted from a presentation by Cindy O'Donnell-Allen. To see **[Student Samples](#)**. To see a

QuickTime movie of examples on the short story "Miss Brill" by Katherine Mansfield.

Available at: <http://homepage.mac.com/mseffie/handouts/bodybiography.html>.

Appendix E

Make a Book into a Movie

Brief Description

Choose the cast for a movie based on Dreadful Sorry by Kathryn Reiss. Design posters, write reviews, and create a brief script.

Objectives

Students

- select actors to play major roles in the film version of the novel.
- design a poster for the movie.
- write reviews of the film.
- create a script for one scene of the movie.

Materials Needed

- selected novels or short stories
- paper
- pencils
- poster paper
- art supplies

Lesson Plan

This activity is on the novel Dreadful Sorry by Kathryn Reiss and has students serve as "casting directors" for a movie based on the book; they choose famous actors to play the key roles. The students also design a poster for the film, write positive and negative reviews, and create a script for one scene. This lesson can easily be adapted for use with other novels and short stories.

Assessment

Student written work is collected and assessed using grade-level writing standards. If desired, students may act out their scripts and submit videotape to share with the class for evaluation.

Available at: http://www.educationworld.com/a_lesson/02/lp288-05.shtml.

All photographs in this unit are courtesy of Google Images.