

# Things That Go Bump in the Night: A Six Week Unit Study on Gothic Literature By: Jennifer DeLong

\*Note: This Six Week Unit Lesson Plan is based on a 50 minute class period which meets 5 days per week. This unit is designed for the 11<sup>th</sup> grade.



<http://www.flickr.com/photos/39386717@N07/4776854925/>

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**List of texts:**

**Novel:** *Frankenstein* Mary Shelley

**Short Stories:** “Cask of Amontillado”; “Tell-Tale Heart”; “Pit and the Pendulum” –Poe  
 “The Minister’s Black Veil”; “The Wedding Knell”; “Young Goodman Brown”  
 - Hawthorne  
 “The Queen of Spades”-Pushkin  
 “The Spectre Bridegroom”-Irving

**Poem:** “My Last Duchess” -Browning

**Excerpts From:** *Jane Eyre*- Bronte

**Overarching Unit Goals:**

Over the next six weeks, students will be responsible for completing the following projects:

<u>Daily Participation</u> Journals/Reading Logs In-class Participation	<u>10%</u> (5%) (5%)
Creative Writing	15%
Literature Circles	20%
Literary Analysis Paper	25%
<u>Final Writing Portfolio</u> Literary Analysis Paper Minimum 3 Page Short Story 2 Quote Sheets on the text of your choosing	<u>30%</u> (15%) (10%) (5%)

**1. Literary Journal/ Reading Log**

Students will be required to keep a journal/reading log for the six weeks of this unit. Students will be expected to write daily during the first five minutes of the class. Once a week students will be given a quote from the reading and/or a prompt for a longer piece of writing designed to help them begin to think about ideas for their final portfolio. Journals will be taken up and graded on a daily basis and feedback will be given on the longer journal entries.

- A. Once a week, students will be expected to spend 25 minutes responding to a prompt designed to help them begin to think about their final writing portfolio. Students are expected to respond in short essay form (3-4 paragraphs). Thoughts and ideas should be organized in a manner that is logical. The final paragraph of the essay should state ideas and thoughts about a component of the final portfolio unless otherwise stated in the prompt. The task of the prompts will differ according to what type of Gothic Literature we are studying that week. These responses to prompts will be given letter grades and held to a higher standard of writing than the daily reading log entries.

Journal entries which meet the following criteria will receive an “A”:

- Completed in the time allowed.
- Attention is paid to grammar and syntax.
- Thoughts are organized.
- Student’s response answers the prompt in a manner that shows consideration of final portfolio.
- Student has incorporated examples and quotes from the text into their writing.
- Writing is legible.

Journal entries which meet the following criteria will receive a “B”:

- Completed in the time allowed.
- Attention is paid to grammar and syntax.
- Thoughts are mostly organized.
- Student has incorporated quotes from the text into their writing
- Some consideration of ideas for the final portfolio is made.
- Writing is legible.

Journal entries which meet the following criteria will receive a “C”:

- Mostly completed in the time allowed.
- Some attention is paid to grammar and syntax.
- Thoughts are organized in places but are disorganized through most of the essay.
- Paraphrasing of text put into essay.
- Little thought is put into ideas for final portfolio.
- Writing is legible.

Journal entries which meet the following criteria will receive an “F”:

- Are not completed in the time allowed.
- No attention is paid to grammar and syntax.
- Thoughts are disorganized and incoherent.
- No quotes from the text are included and no paraphrasing of the text is included.
- No thought into final portfolio is evident.
- Writing is not legible.

- B. The days when no writing prompt is given, students are required to write a very short 5-6 sentence summary of what they read for that day and any thoughts, ideas, questions, predictions, or comments they have about the reading. The focus should not be on the summary of the text but on the student's thoughts about the text. Students should use this journal as a space to praise, criticize, and contemplate their feelings about the texts. Students need to keep in mind that Ms. DeLong is required to report any mention of abuse, violence, or other situations that have the potential to place students in danger to the proper authorities. The daily reading log entries should be used as a springboard of ideas to be brought to the daily class discussion. The daily writing will be graded by a "check" system.

Daily reading log entries that meet the following criteria will be given a "Check Plus":

- Entries are written in the given time frame.
- A short synopsis (5-6 sentences) of the reading from the night before is included showing that the student has read the material.
- Entries show that the student is critically thinking about and interacting with the text through questions and statements that take their understanding of the work further and to a deeper level.
- Entries show that the student is making connections between the class discussion about the text, text, and his or her personal opinions and thoughts about the text.
- Entries are written legibly.

Daily reading log entries that meet the following criteria will be given a "Check":

- Entries are written in the given time frame.
- A short synopsis of the reading from the night before is included showing that the student has read the material.
- Entries show that the student is attempting to take their understanding of the text to a deeper level.
- Entries bring points from in-class discussions into the writing but the entries do not make connections between the text, class discussions, and personal opinions.
- Entries are written legibly.

Daily reading log entries that meet the following criteria will be given a "Check Minus":

- Entries are not completed in the time allotted.
- No synopsis from the reading is included making it clear that the student has not read the material.
- Entries do not include evidence that the student is taking their understanding of the text to a higher level.
- Entries do not include points from the class discussions or make connections between the text, class and personal opinions.
- Entries are not written about the text we are studying (the entry is off topic).
- Entries are not written legibly.

## 2. Creative Writing- Gothic Short Story

After reading and discussing “The Cask of Amontillado” by Edgar Allen Poe, students will be required to write their own Gothic short story based on a picture and scene from Charlotte Bronte’s novel *Jane Eyre*. Students will write these stories in class, but a final version of no fewer than 2 pages typed, double spaced, Times New Roman, 12 point font will be turned in.

### Rubric for Short Story Assignment:

<b>Category:</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>0</b>
<b>Grammar and Spelling</b>	Writer makes no errors in grammar or spelling that distract the reader from the content.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content.	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content.	There are so many grammatical errors that it becomes too distracting for the reader.
<b>Transitions</b>	A variety of thoughtful transitions are used. They clearly show how ideas are connected.	Transitions clearly show how ideas are connected, but there is little variety.	Some transitions work well; but connections between other ideas are fuzzy.	The story is lacking transitions and the transitions that are used between ideas are unclear.	There are no transitions found in the short story.
<b>Dialogue</b>	There is an appropriate amount of dialogue to bring the characters to life and it is always clear which character is speaking.	There is not quite enough dialogue, but it is always clear which character is speaking, and brings characters to life.	There is little dialogue in this story, but it is fairly clear which character is speaking. Does not really bring the characters to life.	It is not clear which character is speaking, and there is little dialogue. Does not bring the characters to life.	There is no dialogue found in the story.
<b>Gothic Elements</b>	Writer creates an atmosphere that is Gothic in nature throughout	Writer creates an atmosphere that is Gothic in nature throughout	Writer creates an atmosphere that is Gothic in nature throughout a	Writer creates almost no Gothic atmosphere in the story	There is no Gothic atmosphere to the story.

	the whole story through the use of setting, fear, the senses (sound, taste, touch, sight, smell), the supernatural, insanity, damsel in distress or any other element of the Gothic discussed in class.	most of the story through the use of setting, fear, the senses (sound, taste, touch, sight, smell), the supernatural, insanity, damsel in distress, or any other element of the Gothic discussed in class.	few scenes in the story through the use of setting, fear, the senses (sound, taste, touch, sight, smell), the supernatural, insanity, damsel in distress, or any other element of the Gothic discussed in class.	through the use of setting, fear, the senses (sound, taste, touch, sight, smell), the supernatural, insanity, damsel in distress, or any other element of the Gothic discussed in class.	
<b>Length/Format</b>	Story is a minimum of 2 pages and is typed, double spaced in 12 point Times New Roman font.	Story is 1 ½ pages in length and is typed, double spaced in 12 point Times New Roman font.	Story is 1 page and is not typed in the correct format (double spaced, 12 point Times New Roman font).	Story is less than a page and is not typed in the correct format (double spaced, 12 point Times New Roman font).	Story is only a paragraph or two in length and is not typed or not typed in the correct format (doubled spaced in 12 point Times New Roman font).

\*Adopted from Rice 2011 [http://smago.coe.uga.edu/VirtualLibrary/Rice\\_2011.pdf](http://smago.coe.uga.edu/VirtualLibrary/Rice_2011.pdf)

### 3. Literature Circles

Students will be required to meet in Literature Circles for the short story section of the unit on Gothic Literature. Students will form groups of 4-5 and select a short story from the list provided. Once a group has chosen a story they must send a representative to Ms. DeLong in order to sign up for that story. Each group must be assigned to a different story. Groups will read and discuss their assigned short story and then prepare to present their story to the class. Presentations can be as creative as you choose make them. Each group member is required to participate in the presentation. Your class mates should come away from your presentation with an understanding of your story. Presentations should be 10-15 minutes long. You will have the opportunity to work on this project in class. Each group member will fill out a group evaluation form after completing their project. Individual grades will be determined not only by the group's grade as a whole but will also factor in the individual group evaluation forms.

Presentations meeting the following criteria will receive an “A”:

- Presentation is between 10-15 minutes.
- The group presents their story in an interesting and creative way.
  - A short skit, dramatic monologue, miming, etc.
- Each group member participates in the presentation.
- All of the following information should be presented by the group:
  - A summary of the story,
  - Reasons why the story is considered Gothic,
  - Themes of the story and their significance, and
  - A consensus from your group on whether you would consider the story Gothic or not giving evidence from the text.
- The group is well spoken
  - Keeps the attention of the audience
  - Is able to be heard in the back of the classroom
  - The group members speak in a clear, slow voice.

Presentations meeting the following criteria will receive a “B”:

- Presentation is between 10-15 minutes
- The group presents their story in an interesting and creative way
  - A short skit, dramatic monologue, miming etc.
- Each group member participates in the presentation.
- Most of the following information is presented by the group:
  - A summary of the story,
  - Reasons why the story is considered Gothic,
  - Themes of the story and their significance, and
  - A consensus from your group on whether you would consider the story Gothic or not giving evidence from the text.
- The group has very few speaking errors:
  - Keeps the attention of the audience
  - Can be heard from most of the classroom
  - For the most part, the group members speak in clear, slow voices.

Presentations meeting the following criteria will receive a “C”:

- Presentation goes under 10 minutes or over 15
- The group presents their story in a way that is creative but lacks specificity
- Not all of the group members participate in the presentation.
- The group puts too much emphasis on one of the following leaving out the others:
  - A summary of the story,
  - Reasons why the story is considered Gothic,
  - Themes of the story and their significance, and
  - A consensus from your group on whether you would consider the story Gothic or not giving evidence from the text.
- The group has noticeable, distracting speaking errors:
  - Difficulty keeping the attention of the class
  - Can only be heard in part of the classroom



- The group does not speak in slow clear voices

Presentations meeting the following Criteria will receive an “F”:

- Presentations are much shorter or longer than the required time limit.
- The group does not present their story in a creative way
- One of the group members dominates the presentation not allowing other group members to participate
- The group focus on only one of the following OR does not discuss the story at all:
  - A summary of the story,
  - Reasons why the story is considered Gothic,
  - Themes of the story and their significance, and
  - A consensus from your group on whether you would consider the story Gothic or not giving evidence from the text.
- The group has so many speaking errors, that their presentation is unintelligible:
  - Cannot keep the attention of the class
  - Cannot be heard by the majority of the classroom
  - The group speaks in a stream of fast, unclear language.

Group Evaluation Form:

5= Very well 4=Fairly Well 3=Well 2=Poorly 1=Not at All

- On a scale of 1-5 how well did your group work together?
- On a scale of 1-5 how well did your group break up the work?
- Do you feel that everyone in the group participated in preparing for the presentation?
- If you were in the place of one of your fellow group members, how well would you rate your personal contributions to the group?
- Please write any other comments you have about this group activity.

#### 4. Literary Analysis Paper

Students will be given several prompts and will be expected to develop a 3-4 page Literary Analysis paper on the prompt of their choosing.

Over the last several weeks we have read and discussed Mary Shelly’s novel *Frankenstein*. Choose one of the following prompts and write a 3-4 page paper in MLA format, Times New Roman 12 point font.

- Choice #1: Over the last few weeks while reading *Frankenstein* we have discussed the elements in the story that make it Gothic. Write a paper in which you discuss the elements Shelly uses that cause the story to be full of terror. Discuss how the setting, nature, and the plot make this story Gothic or argue how the story does not meet the qualifications of Gothic Literature. Be sure to use evidence from the text to support your opinion.
- Choice #2: Mary Shelley has Victor Frankenstein create a living being, who then becomes a murderer. Who or what is responsible for the wretch's behavior? What is the creator’s role in the life of his creation? What should be the relationship of the creator to the creation? Does Dr.

Frankenstein fulfill his role as creator or does he fail in that role? Does Shelley hold Victor responsible for his negligence as a "parent" (both father and mother), or is the wretch himself responsible for the chaos he creates? Support your views with incidents and quotations from the novel. (Adapted from

<http://www.nvcc.edu/home/nvbrunr/English244/MaryShelley%27sFrankenstein.htm>)

	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>0</b>
<b>Introduction</b>	Excellent – hooks the reader and thoroughly introduces the topic of your paper and your ideas.	Sufficient - may not grab reader's attention, but is interesting and introduces topic.	Average – doesn't grab reader's attention and introduces only part of the topic.	Insufficient – doesn't grab reader's attention and fails to introduce the topic.	Poor- Jumps right into the topic without introducing the topic or ideas.
<b>Thesis</b>	Excellent – clear, concise, properly placed.	Sufficient – may be a bit short or a bit wordy, generally clear, and properly placed.	Average – lacks clarity, is too short or too wordy, and is improperly placed.	Insufficient – confused or contradictory and improperly placed.	Poor- Paper lacks a thesis.
<b>Body</b>	Excellent – supports thesis, includes excellent detail, is well organized, is original, and is of sufficient length.	Excellent – supports thesis, includes excellent detail, is well organized, is original, and is of sufficient length.	Average – doesn't fully support thesis, lacks detail, lacks organization or originality, may not be of sufficient length.	Insufficient – doesn't support thesis, is disorganized, is not original, and is not of sufficient length.	Poor- Body has nothing to do with the topic of the paper or the prompt(s) given.
<b>Quotes/Support</b>	Excellent - many quotes and examples or evidence from the	Sufficient – some quotes, examples, or evidence	Average – a few quotes and examples or evidence from the	Insufficient – a few quotes and examples or evidence	Poor- No quotes, examples or evidence from the

	text that are relevant to your topic and are properly and documented.	from the text that are relevant to your topic and are properly presented and documented.	text that are mostly relevant. May not be properly presented or documented.	from the text.	text are given.
<b>Grammar</b>	Excellent-Writer makes no errors in grammar or spelling that distracts the reader from the content.	Sufficient-Writer makes 1-2 errors in grammar or spelling that distract the reader from the content.	Average-Writer makes 3-4 errors in grammar or spelling that distract the reader from the content.	Insufficient-Writer makes more than 4 errors in grammar or spelling that distracts the reader from the content.	Poor-There are so many grammatical errors that it becomes too distracting to the reader.
<b>Conclusion</b>	Excellent – thesis is revisited and generalizations made that follow from body.	Sufficient – thesis is revisited and some concluding statements made.	Average – thesis is only restated, with no generalizations made or conclusion offered.	Insufficient – thesis is not revisited or restated only confusing conclusions drawn.	Poor-Paper abruptly ends without drawing to a close.
<b>Organization</b>	Excellent-paper is easy to navigate, uses transitions between parts, and shows how ideas connect to one another.	Sufficient-paper contains transitions and ideas are mostly well connected.	Average-ideas are not connected but not clearly, transitions are present but are not varied.	Insufficient-transitions between ideas are lacking, ideas show very little connection to one another.	Poor-paper is in chaos, there is no attempt to put it in any order, ideas are not connected.

\*Adapted from Mann 2001 <http://smago.coe.uga.edu/VirtualLibrary/Mann.pdf>

## 5. Final Portfolio

Your final grade in this unit will consist of a writing portfolio. This portfolio will be made up of a literary analysis paper, a Gothic short story, and a quote sheet from two of the longer works we have read or a Gothic novel that you have read in your own time.

### A. Literary Analysis Paper

You have one option for this component of the writing portfolio:

- **Option #1** You have already written a paper on Mary Shelley’s *Frankenstein* and I have returned that paper to you with comments and suggestions on how you can take your paper to a deeper level. For your final portfolio, rewrite this paper bettering and expanding your ideas into a 6-8 page paper. The grading rubric for this assignment will be the same as that of the Literary Analysis Paper.

## B. Creative Writing Piece

You have two options for this component of the writing portfolio:

- **Option #1** You have already written a short story for this unit and I have returned it to you with comments and suggestions on how you can improve your writing and insert more of the Gothic into your story. For your final portfolio, revise your short story taking into account ways in which you can make your writing stronger. The revised short story should be a minimum of 3 pages. The grading rubric for this short story will be the same as that of the original short story assignment.
- **Option #2** Create your own topic for the short story. If you chose this option, you must clear your topic with Ms. DeLong. Your short story should be a minimum of 3 pages. The grading rubric for this short story will be the same as that of the original short story assignment.

## C. Quote Sheets

The final component of your writing portfolio is two quote sheets. For this assignment you must choose one piece of writing that was read in class for the first quote sheet. For the second you may choose to write a quote sheet on a Gothic novel or short story that you have read in your spare time. If you choose to write a quote sheet on a novel or short story that was not read in class you must clear the piece with Ms. DeLong first to make sure the writing is considered Gothic. To compose a quote sheet you take quotes from various places in a piece of writing and arrange them to tell the story of the text. Quote sheets should not exceed 2 pages and should include a minimum of 5 quotes. Please see the included handout for an example of a quote sheet (Appendix A).

Quote sheets that meet the following criteria will receive an “A”:

- Contain a minimum of 5 quotes
- Tell the story in a clear, organized manner
- Does not exceed 2 pages

Quote sheets that meet the following criteria will receive a “B”:

- Contain a minimum of 5 quotes
- Tells the story in a clear way but is not organized
- Does not exceed 2 pages

Quote sheets that meet the following criteria will receive a “C”:

- Contains a minimum of 4 quotes

- Is not organized
- Does not give a clear picture of the story

Quote sheets that meet the following criteria will receive an “F”:

- Contains 3 or fewer quotes
- Does not tell a story- consists of random quotes put on a page
- Is not organized

## Rationale

Many of today's popular young adult novels have their roots planted firmly in the tradition of Gothic Literature. From the plethora of popular vampire novels such as *The Vampire Diaries* by L.J. Smith and the *Twilight* series by Stephanie Meyer, to the emerging fascination with fallen angels found in novels such as the *Immortal Instrument* series by Cassandra Clare the supernatural is seeping into today's literature. The plot and scenery contained in many of these novels reflects the Gothic fascination with horror and the sublime. There is always a villain waiting in the shadows to thwart the hero or heroine and bring destruction down on the earth. Many of the younger generations enjoy reading popular fiction, but have no idea the rich history of the Gothic that has allowed these books to be written. Using Mary Shelley's novel *Frankenstein* and a variety of short stories, during the next six weeks students will dive into the world of the Gothic and discover the genre that has made modern Gothic fiction possible.

According to Wendy Rodabaugh, Gothic literature should be taught in the classroom because "the period of adolescence is a period which is conducive to thinking about many of the underlying themes in Gothic literature" (68). During adolescence, students develop a fascination with ghost stories and the feeling of terror making young adulthood the perfect time to introduce the Gothic. Rodabaugh identifies five characteristics which she believes are shared by adolescence and Gothic literature: "The first one may be described as extremes of emotion; the second as the journey of self-revelation; the third, the individual against the unknown; fourth, rebellion against authority; and finally, sympathy with the outcast" (69). Using Gothic literature in order to teach students about these five characteristics will not only give the students an understanding of the Gothic, but also an understanding of themselves as individuals.

Adolescence is indeed a time of extreme emotion. “Adolescents also tend to be mired in their own emotions and in attempts at expressing these emotions. They usually make decisions based on feelings more than logic” (Backes, 33). The Gothic is brimming with emotion, enabling students to see emotion from other viewpoints. Some people might argue that the extreme emotions in Gothic literature are a reason to keep students from studying novels such as *Frankenstein* because they can heighten the already out of control emotions of adolescents. I believe that by studying Gothic literature students can learn how to deal with these newfound emotions. Gothic literature can be used to show students what happens when you deal with your emotion in negative way, such as Poe’s main character in the “Cask of Amontillado” who out of revenge murders a friend by walling him up in a cellar. Rodabaugh claims that at this point in a student’s life, he or she is ready to move beyond focusing solely on emotion and move “into the exploration of the ideologies behind [extreme emotion] and the possibility that these extremes – of good and evil, love and hate—are not so disparate” (70). This task is accomplished by having students question the use and success of using emotion in Gothic literature, figuring out the effect emotions have on the story and exploring where the emotion takes them. By teaching students how to analyze the emotions found in the stories, they will really be learning tools that will help them analyze and deal with their own emotions in positive ways.

Self-Revelation is a theme common in many Gothic stories as well as the lives of adolescent students. Students use high school as a practice field for their adult lives. High school is a journey the end of which, if successful will be a better understanding of yourself as a person. According to G.R. Thompson, Gothic literature is the “drama of the mind engaged in the quest for metaphysical and moral absolutes” (6). Absolutes may not be discovered, but the action in the story will prompt students to think deeply about the subject. This is true of Mary Shelley’s

Frankenstein. While the novel causes many questions about moral and metaphysical absolutes to surface, the answers to the questions are not given, allowing the reader a chance to form an opinion for himself. In the article “Frankenstein in the Classroom” Gladys Veidemanis states that “Frankenstein compels readers to consider such philosophical questions as the nature of humans, the origins of good and evil, the purpose of existence, and the claims of morality on scientific endeavor” (61). These questions as well as the many others presented in the novel allow students to journey to a deeper understanding of both self and society.

The aspect of the unknown plays an important part in Gothic literature. Without the unknown the Gothic loses the terror and suspense that make it unique. While the unknown does cause terror, it also causes students to relate to Gothic Literature. Rodabaugh states that students “easily relate to aspects of Gothic literature which highlight this journey into the unknown” (70). Students, like the characters found in Gothic literature, are faced with the unknown every day and are at a time in life when more is unknown than known. It is the aspect of the unknown, of facing “insurmountable odds in order to survive” (Rodabaugh, 70) that draws students to this genre and through these odds; teachers can help students face the unknown in their own lives.

Rebellion is a large part of growing up and comes about from the new found desire to question authority. Many characters in Gothic novels begin to question themselves, society, law and rebel against the norm. Frankenstein’s monster “is filled with hate for creator; he confronts Victor and threatens to murder his friends if Victor does not acceded to the monster’s wishes” (Simmons, 31). Because of the ill treatment he receives from his creator, the monster rebels against his creator’s authority in order to seek justice. Using the rebellion found in Frankenstein’s monster and other figures of Gothic literature, teachers can help students deal with the rebellion that comes with adolescence. Teachers and students can work together in order



to create positive ways to deal with unfairness and neglect in the classroom, school, home, and community.

Outcasts are another vital figure of the Gothic genre. Without outcasts, such novels as *Wuthering Heights* and *Frankenstein* would not exist. Frankenstein's monster feels that he cannot be a part of humanity because he has no history, he is an outcast "not just because of his hideous appearance but also because he lacks a history that connects him to all other humans" (Simmons, 31). The idea of a lack of a common history as a cause for creating outcasts can be used by teachers to have students look into modern history and find examples of this phenomenon and discuss why they believe outcasts are created.

The emotional turmoil and the violent nature of some Gothic literature cause some parents to fear that if their child studies these works he or she will fall into the world of the occult. I do not believe that studying Gothic literature will lead children into practices of the occult. If anything, Gothic literature serves as a warning to those who spend too much time and energy focusing on the supernatural. Many characters in these novels find their lives passing them by because they are obsessed with the supernatural, and often times their lives are ultimately ruined by their obsession. For example in *Frankenstein*, Victor Frankenstein searched for years to discover the secret of life and in the end his success –the monster –destroyed any chance of happiness Victor possessed.

There are many ways that Gothic literature can take issues in today's society and make them relevant to high school students. Veidemanis says that *Frankenstein* "opens avenues to learning in any number of directions, as time and teacher inclination permit. For here is a story that stirs the imaginative mind to emulation, the curious to research, and the thoughtful to analysis and philosophic speculation" (64). The characteristics of Gothic literature and the

complex issues found in Gothic literature can be used to get students thinking not only about how the Gothic works, but also about how the issues and questions found in these stories can still be seen in society today.

Sources

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## Daily Lesson Plans

### Week One Day One (Monday):

#### **Unit Introductory Activity**

This lesson is designed to introduce the unit on Gothic Literature. This lesson should get students thinking about Gothic Literature and the elements that make a story Gothic.

**First five minutes:** Take attendance; house keeping

**Fifteen minutes:** Chalk talk. I will put the words “Frankenstein” “Poe” and “Gothic” on the board and invite the students to come up two or three at a time and write the images and/or thoughts that come to mind when they see those words. We will then discuss the words and images the students have put on the board. (Adapted from Phillips 2007 <http://smago.coe.uga.edu/VirtualLibrary/Phillips.pdf>).

**Twenty minutes:** Transition from the chalk talk to a discussion based on the question “what scares you?” The students will spend ten minutes prewriting on this topic. After the prewrite we will discuss fear and the powerful affects it has on people. We will discuss the fascination with fear and reasons why the students think that writers use fear as a tool in their writing. (Thanks to Ryan Brasuel for this idea!)

**Ten minutes:** Play a trivia game about all things Gothic. Questions will be based on the characteristics of the Gothic, Gothic Literature both modern day and classic, and clips from classic Gothic films. This activity is designed to get students excited about studying Gothic Literature.

### Week One Day Two (Tuesday):

**Five Minutes:** Take attendance, explain the journal/reading log procedure (explained in the Goals and Rubrics Section), and pass out copies of the short story “The Cask of Amontillado”

**Fifteen minutes:** Short review from yesterday’s introductory activity about what to expect in Gothic Literature.

**Thirty Minutes:** I will read “The Cask of Amontillado” out loud to the students and will then start a class discussion. I will use student generated questions about the story to begin with. If the students do not have any questions or points to make about the story or run out of things to say I will use the following discussion questions:

- What elements of this story make it Gothic?
- Do you think that this story could have taken place somewhere else or does the setting make the story possible?
- What do you think of Montressor? Is he a villain? Are his actions justified?
- What is ironic about the story? How does Poe use irony in the story and does his use of irony add any elements of terror to the story?

- Is there any significance to Montresor's family crest?
- What do you think Fortunato did to cause Montresor to plan such revenge?
- What do you know about the Italian carnival season? How does carnival season make this the perfect opportunity to commit a crime?
- Does Montresor's character make you afraid of him? Does he sound like someone you would want to make enemies with?

### **Week One Day Three (Wednesday):**

**Five Minutes:** Take attendance while students complete daily reading log entries.

**Fifteen Minutes:** Finish class discussion on "The Cask of Amontillado."

**Thirty Minutes:** Lesson on writing a Gothic short story. Topics covered during this lesson will include:

- Students generating a list of elements that make a successful story;
- Students generating a list of elements that create a successful Gothic story based on Poe's "The Cask of Amontillado";
- The use of punctuation with dialog;
- The use of descriptive detail: use of language in a short story; and
- Any questions the students have about writing a short story.

### **Week One Day Four (Thursday):**

**Five Minutes:** Take attendance.

**Ten Minutes:** Go over the main points from yesterday's lesson on writing Gothic fiction in preparation for the assignment which will serve as the weekly journal entry.

**Five Minutes:** Pass out assignment sheets (See Appendix B), project writing prompt picture (See Appendix C) onto the board, and explain the assignment to students.

**Thirty Minutes:** Students will use the remaining time to write the first draft of a Gothic short story based on the assignments sheet. The purpose of this activity is to prepare the students to write Gothic fiction before they are required to write and turn in their creative writing piece. All exercises used to teach students how to write fiction were adapted from *The Dynamics of Writing Instruction* by Smagorinsky, Johannessen, Kahn, and McCann. The students will be required to hand in the first draft as their ticket out of the classroom.

### **Week One Day Five (Friday):**

**Five Minutes:** Take attendance while the students complete their reading log based on the following prompt:

Please take the first five minutes of class and write about your experience writing Gothic fiction. What elements were easy for you? What elements did you struggle with?

**Fifteen Minutes:** Class discussion about the first attempts at writing Gothic fiction. Ask the students to share areas where they feel they succeeded and areas they feel need more work.

**Twenty Minutes:** Hand out copies of *Frankenstein*. Once the students receive their copies, they will start reading the preface. After reading the preface the students should write down anything found in the preface that hints that the story is going to be Gothic. Have the students break into small groups (4-5 students per group), share their answers and discuss the elements of the Gothic found in the preface. Have the students discuss what the preface tells about the origins of the novel and discuss possible reasons why Mary Shelley allowed Percy Blyth Shelley to write the preface instead of writing it herself. Discuss the affects letting someone else write the preface could have on the novel. Have the students imagine how the preface would be different if Mary Shelley had written the preface herself.

**Five Minutes:** Assign homework (Letters 1-4 and chapters 1-5); hand out permission slips for viewing a movie adaptation of *Frankenstein* (See Appendix D) Permission slips will be due back no later than the following Thursday (Week Two Day Four).

### **Week Two Day One (Monday):**

**Five Minutes:** Take attendance while students complete their daily reading log by writing a short summary of the letters and their thoughts, questions, ideas, questions, predictions, or any other comment they have about the text. Collect any permission slips.

**Twenty Five Minutes:** Class discussion of the first five chapters of *Frankenstein*. I will intentionally steer students towards talking about nature and elements of the Gothic or the monster. Tomorrow after the weekly journal entry, we will discuss Victor Frankenstein. I will use student generated prompts first. If the students run out of things to say I will use the following prompts:

- What elements of the Gothic have you seen so far?
- What role does weather play in this novel so far? What is the significance of weather?
- What do you think about the scene where the monster comes to life? Is it believable? Is it terrifying?

**Twenty Minutes:** Hand back first drafts of Gothic fiction, have the students form small groups (3-4 students per group) and begin the peer review process. The groups will sit in a circle and exchange papers. Each student will read two to three different short stories and will write down a BEAP (Bless, Express, Address, Press) for each paper (Adapted from LLED 7420 taught by Dr. Bob Fecho). The instructions for BEAP are as follows:

Bless: The reader praises some aspect of the story that was done well

Express: The reader responds to the content of the work

Address: The writer chooses an area or element of his work to be commented on by the reader

Press: The reader becomes a constructive critic of the other students work.

Students will be told to be respectful of each other's work even when critiquing. Any student who is not respectful will be asked to leave the classroom and will receive an "F" in daily participation.

### **Week Two Day Two (Tuesday):**

**Five Minutes:** Take attendance, collect any permission slips, and assign homework (Chapters 6-10).

**Twenty Five Minutes:** Students will respond to the following journal prompt which will be written on the board before the students enter the classroom:

In the first five chapter of the novel, you are introduced to and given the early history of Victor Frankenstein. What are your first impressions of Victor? Do you like his character? Why or why not? Was there any part of his history you wanted to know more about?

**Twenty Minutes:** Discuss the journal entries and the opinions the class has of Victor Frankenstein so far. I will use student generated questions and prompts first. If students run out of things to talk about I will use the following prompts:

- What things do you like about Victor's personality?
- What things do you dislike about Victor's personality?
- What do you think about Victor as a narrator? Can you trust him?

### **Week Two Day Three (Wednesday):**

**Five Minutes:** Take attendance while students complete reading log entry on the following prompt: What was your experience with peer review on Monday? Was it helpful? Why or why not? Is this something that you would like to use more in the classroom? Collect any permission slips.

**Ten Minutes:** Class discussion on the reading log prompt.

**Thirty Minutes:** Hand back short stories with peer and teacher review comments. Allow students ten minutes to look over their stories and write down any questions. The next twenty minutes will be devoted to lessons on how to fix common errors found in most of the stories and student questions. Exit slips will be a 3X5 index card with things learned from the lesson that will benefit that student's short story when it is rewritten the first draft of the story will also be handed in.

**Five Minutes:** Assign homework (Chapters 11-15 of *Frankenstein*) and collect exit slips.

**Week Two Day Four (Thursday):**

**Five Minutes:** Take attendance, hand out yesterday's exit slips and first drafts, and put picture of the Red Room back on the board. Collect remaining permission slips.

**Thirty Minutes:** Students will use this time to write the final draft of a Gothic short story based on the assignments sheet (See Appendix E). The final typed copy will be due on Week Three Day One. All exercises used to teach students how to write fiction were adapted from *The Dynamics of Writing Instruction* by Smagorinsky, Johannessen, Kahn, and McCann.

**Ten Minutes:** If the students finish their final drafts before class is over, they may sit quietly at their desks and use this time to catch up in their reading or to read further ahead in *Frankenstein*. If a student is on schedule with the reading, he or she may choose a book from the class library to read during this time.

**Week Two Day Five (Friday):**

**Five Minutes:** Take attendance, assign homework (Chapters 16-20), daily reading log entry about any part of *Frankenstein* the students choose to write about, remind students that their typed creative writing pieces are due Monday.

**Thirty Minutes:** Class discussion of Chapters 6-10. I will use student generated topics for discussion first. If students have no questions or run out of things to talk about use the following prompts:

- What do you think of the monster?
- Has your opinion of Victor changed because of the events in these chapters?
- Is Victor responsible for Justine's death?
- What elements of the Gothic are found in these chapters? Do they add terror to the story?
- What role does weather play in the novel?
- What does the monster claim the responsibility of Victor as his creator should be? Does Victor agree with the monster? If not, what are Victor's opinions?

**Fifteen Minutes:** During this time students will be making a movie poster for either Shelley's *Frankenstein* or Poe's "The Cask of Amontillado" (See Appendix F for instructions) I will provide all of the art supplies needed to make these posters. Supplies will include: poster board, magazine clipping, newspapers, colored pencils, markers, and glue. After the students finish their movie poster, they will be allowed to hang them on the classroom walls for the duration of the unit.

**Week Three Day One (Monday):**

**Five Minutes:** Take attendance while students respond to either the class discussion from yesterday or the movie poster activity in their daily reading log, and assign homework (Chapters 21-End) and collect typed creative writing piece.



**Thirty Minutes:** Class Discussion of Chapters 11-15. I will use student generated questions and prompts first. If the students run out of things to say I will use the following prompts:

- What do you think of the family the monster spies on? What role do they play in his life?
- Is it hard to believe that the monster learned so much by watching this family?
- Does the monster's loneliness make him a sympathetic character? Even when you know he is a murderer? Does this loneliness justify his actions?
- What happens to the creator as he watches Safie and Felix fall in love?
- What do you think of the monster's plea to blind Mr. De Lacy? Do you think he would have succeeded if Felix and the girls had not returned?

**Fifteen Minutes:** Handout essay assignment (See Appendix G for assignment sheet). Discuss assignment and have students come up with a list of things they feel they need to work on before they have to turn in their essays.

### **Week Three Day Two (Tuesday)**

**Five Minutes:** Take attendance.

**Twenty Five Minutes:** Students will spend this time responding to the following prompt:

Last Friday we had a class discussion about the creator's relationship and responsibility to his creation. What do you think about this issue? Should Victor be responsible for the monster's happiness or should the monster's happiness be decided by his actions? Should Victor be held accountable for his creations actions or should the monster be held accountable for his own actions?

**Twenty Minutes:** Mini lesson on writing essays. This lesson will focus on organizing ideas and finding quotes that support the main points of an essay. Hand out graphic organizer. The exit slip for today will be a completed graphic organizer (See Appendix H) with the students ideas for the essay assignment.

### **Week Three Day Three (Wednesday):**

**Five Minutes:** Take attendance while students write their daily reading log about an aspect of *Frankenstein* they choose.

**Thirty Minutes:** Class Discussion on Chapters 16 through the end of the novel. I will use student Generated questions and prompts at first. If the students run out of things to say I will use the following prompts:

- What do you think about the monster's demand that Victor creates him a mate? Do you think that Victor should agree? Why or why not?
- Do you think the monster's demand is reasonable? Do you think that Victor owes him a companion?
- Why does Victor change his mind at the last minute? What does this cost him?
- What do you think of the monster's last appearance at Victor's bedside?

- What do you think happened to the monster? Do you think that he really killed himself or do you think that he continued to live long after Victor's death? What do you know about the monster's character that helped you come to a decision?

**Ten Minutes:** During this time, I will hand out a Literature Circle assignment sheet (See Appendix I) and will explain to the students what is expected of them for this assignment. Students will then divide into Literature Circle and will chose the story their group wishes to present on.

### **Week Three Day Four (Thursday):**

**Five Minutes:** Take attendance and return creative writing piece and graphic organizers while student complete their daily reading log.

**Twenty Minutes:** During this time we will have another mini lesson on how to write an essay. This lesson will consist of instruction on how to write an introduction to an essay. The student's exit slip will be an introduction paragraph to their essay.

**Twenty Minutes:** Students will meet in their Literature Circle groups and will begin to read their short story. They may either takes turns reading aloud or each group member may read silently. While reading the short stories each group member should begin to think about how they want to present their story.

### **Week Three Day Five (Friday):**

**Five Minutes:** Take attendance, assign homework (students must bring in all handouts they have completed having to do with essay writing on Monday, we will be writing a rough draft in class), and hand back introduction paragraphs while students complete their daily reading log.

**Ten Minutes:** During this time students will meet in their Literature Circle groups and begin to brainstorm ideas for presenting their story.

**Thirty Five Minutes:** Mini lesson on writing essays. During this less I will discuss integrating quotes into a paper. The exit slip for students will be three examples of integrating quotes into a sentence. This should not take the whole thirty five minutes. If we have time remaining I will take student questions and answer as many as I can in the time remaining.

### **Week Four Day One (Monday):**

**Five Minutes:** Take attendance and hand back Friday's exit slips.

**Forty Five Minutes:** Students will use this time to write a rough draft of their essay. (See Appendix J for instructions).

### **Week Four Day Two (Tuesday):**

**Five Minutes:** Take attendance.

**Forty Five Minutes:** During this time students will meet in their Literature Circle groups. The first ten minutes will be time devoted to each group deciding how they want to present their stories and what they need to do to prepare. Each group will have a five minute conference with Ms. DeLong in order to receive feedback on their ideas and to make sure their idea is feasible in the time given. Each group should begin to work on their project.

### **Week Four Day Three (Wednesday):**

**Five Minutes:** Take attendance while students complete their daily reading log by discussing their Literature Circle presentations. Students should talk about any struggles they foresee, any outside help they will need, and what day next week they can be ready to present. The exit slip for students will be handing back in their rough draft.

**Forty Five Minutes:** Students will use this time to work on their Literature Circle presentations. Students will be allowed to go to the library if they need to do research. I will provide any craft items that the groups need. Groups should use this time to write scripts, make props, or whatever else they need to do to complete the project.

### **Week Four Day Four (Thursday):**

**Five Minutes:** Take attendance and hand back essay rough drafts while students complete their daily reading log. Students should be giving me an update on the progress of their group. Remind Students that their final draft of the essay is due on Monday.

**Twenty Minutes:** Students will get into group of 3-4 for peer reviewing each other's essays using the BEAP method they used for the creative writing piece. Students who cannot be respectful of one another's work will be asked to leave the classroom and will receive an "F" as a daily grade.

**Twenty Five Minutes:** This time will be used to address any last minute issues with the essay assignment. Students may use this time to ask me questions about their rough draft. If there is time left over, students may begin working on their final draft.

### **Week Four Day Five (Friday):**

**Five Minutes:** Take attendance and handout final portfolio assignment (See Appendix K) while students complete their daily reading logs. Remind students at the beginning and end of class that their essays are due Monday and to bring in their creative writing pieces on Monday as well.

**Twenty Five Minutes:** Students will use this time to meet in their Literature Circle groups in order to finish their presentations. Each group will draw a number and as I call out their number, each group will send a representative to sign up for presentation slots for next week.

**Twenty Minutes:** I will read Robert Browning's Poem "My Last Duchess" out loud to students and then we will begin a class discussion. I will use student generated questions to begin with. If students run out of things to say I will use the following prompts:

- What kind of man is the Duke?
- Why is he admitting this to an emissary?
- What happened to the last Duchess? What evidence is there to support your opinion?

### **Week Five Day One (Monday):**

**Five Minutes:** Take attendance and collect essays while students complete their daily reading log.

**Fifteen Minutes:** Students will meet in their Literature Circle groups and rehearse their presentations.

**Thirty Minutes:** Students will use this time to work on their creative writing piece or their quote sheets for the final portfolio. I will be available to answer questions and give suggestions if the students need my help. Since I am allowing the students to use valuable class time to work on this assignment, I expect them to diligently work on their final portfolio. Any student who disrupts the class and does not work on his or her assignments will receive an "F" as a daily grade.

### **Week Five Day Two (Tuesday):**

**Fifty Minutes:** Literature Circle Presentations. I will take attendance as the students exit the room.

### **Week Five Day Three (Wednesday):**

**Fifty Minutes:** Literature Circle Presentations. I will take attendance as the students exit the room.

### **Week Five Day Four (Thursday):**

**Five Minutes:** Take attendance.

**Twenty Five Minutes:** Students will complete a weekly journal entry based on the following prompt:

Please write a reflection on the Literature Circle presentations that we had this week. Which ideas did you like the most? Why did you like them? Is this something that you would like to do in a different unit?

**Twenty Minutes:** Hand back essays. We will then have a class discussion of the things that need to be worked on for the essay portion of the final portfolio. The exit slip for students will be to hand in their essay.

**Week Five Day Five (Friday):**

**Five Minutes:** Take attendance while students complete their daily reading log.

**Twenty Minutes:** Review of the things that need to be worked on before the final portfolio is turned in. I will use this time to answer as many student questions as I can.

**Twenty Five Minutes:** Students will use this time to work on their pieces for the final portfolio. Students will be allowed to take their essays home over the weekend so that they can work on improving the essay for their final portfolio but they will be required to bring the essay and any work they have done on it back to class Monday.

**Week Six Day One (Monday):**

**Twenty Five Minutes:** During this time, students will be working on their essays for the final portfolio.

**Twenty Five Minutes:** Begin the film adaptation of *Frankenstein*. I will take attendance while the students are watching the film. Because the final portfolio is due at the end of the week, students will not be required to write in their daily reading logs during this week. They will, however, be required to write a weekly journal entry comparing the novel *Frankenstein* to the film. Students who do not have permission to watch the film will create a body biography for the character of their choosing. A body biography is a visual and textual representation of a character. These biographies should include key quotes from the character along with images that represent some important aspect of that person's character. Students may complete 2-3 of these body biographies during the course of the film and will be allowed to use the body biographies instead of quote sheets in the final portfolio.

**Week Six Day Two (Tuesday):**

**Fifty Minutes:** Continue the film adaptation of *Frankenstein*. I will take attendance while the students are watching the film.

**Week Six Day Three (Wednesday):**

**Fifty Minutes:** Finish the film adaptation of *Frankenstein*. I will take attendance while the students are watching the film.

**Week Six Day Four (Thursday):**

**Five Minutes:** Take attendance.

**Twenty Five Minutes:** Students will write their weekly journal entry on the following prompt:

Yesterday we finished watching the film adaptation of *Frankenstein*. Use this journal time to compare the novel with the film. Which did you like better? Were there parts of the novel you would have liked to see included in the film? Were there parts of the film that you would have like to read about in the novel?

**Twenty Minutes:** Students may use this time to finish any work on their final portfolio.

**Week Six Day Five (Friday):**

**Fifteen Minutes:** Take attendance and collect final portfolios while students are completing their unit reflections in their daily reading logs.

**Twenty Five Minutes:** End of unit part. I will provide Gothic inspired refreshments. Students will share what elements of the unit they liked best. We will then play the same Gothic trivia game that we did one the first day of the unit. We will see if the scores improve after our six weeks of studying the Gothic!

## Appendix A – Quote Sheet Example

*The Woman in White* by Wilkie Collins

Quote Sheet

Jennifer DeLong

- This is the story of what a Woman's patience can endure, and what a Man's resolution can achieve.
- There, as if it had that moment sprung out of the earth or dropped from the heaven –stood the figure of a solitary Woman, dressed from head to foot in white.
- Lulled by the syren-song that my own heart sung to me, with eyes shut to all sight, and ears closed to all sound of danger, I drifted nearer and nearer to the fatal rocks.
- Under the wan wild evening light, that woman and I were met together again; a grave between us, the dead about us, the lonesome hills closing us round on every side. The time, the place, the circumstances under which we now stood face to face in the evening stillness of that dreary valley; the life-long interests which might hang suspended on the next chance words that passed between us.
- I am almost afraid to confess it, even to these secret pages. The man has interested me, has attracted me, has forced me to like him. In two short days, he has made his way strait into my favorable estimation –and how he has worked the miracle, is more than I can tell.
- 'Ever since that morning when you made your audacious confession to me at Limmeridge;' he said, 'I have wanted to find out the man; and I found him in your face to-night. You drawing master was the man; and his name is Hartright. You shall repent it, and he shall repent it, to the last hour of your lives.'
- 'With that woman for my friend, I would snap these fingers of mine at the world. With that woman for my enemy, I, with all of my brains and experience –I, Fosco, cunning as the devil himself, as you have told me a hundred times –I walk, in your English phrase, upon egg-shells!'
- But the veiled woman had possession of me, body and soul.
- In that moment, when she called me by my name, when she said, 'They have tried to make me forget everything, Walter; but I remember Marian, and I remember you' –in that moment, I, who had long since given her my love, gave her my life, and thanked God that it was mine to bestow on her.
- So the ghostly figure which has haunted these pages as it haunted my life, goes down into the impenetrable Gloom. Like a Shadow she first came to me, in the loneliness of the night. Like a Shadow she passes away, in the loneliness of the dead.
- With my vast resources in chemistry, I might have taken Lady Glyde's life. At immense personal sacrifice, I followed the dictates of my own ingenuity, my own humanity, my own caution –and took her identity instead. Judge me by what I might have done. How comparatively innocent! How indirectly virtuous I appear, in what I really did!

## Appendix B – Intro to Writing Gothic Fiction Activity

### Student Handout

This activity will not be given a letter grade. Its purpose is to allow you to write a first draft of your Gothic short story. Completing this activity will help your grade on your final draft of the assignment. Instead of a letter grade for your participation you will be given an “A” in daily participation. This activity will count as your weekly journal entry.

Instructions: On the board is a still picture from a movie adaptation of the Red Room from Bronte’s *Jane Eyre*. After reading the following passages from *Jane Eyre* write a short story depicting how you would feel if you were locked in a room that was said to be haunted using the criteria we developed yesterday in our lesson on writing Gothic fiction.

“Say your prayers, Miss Eyre, when you are by yourself; for if you don’t repent, something bad might be permitted to come down the chimney, and fetch you away.”  
They went, shutting the door, and locking it behind them.

...

The red-room was a spare chamber, very seldom slept in; ...A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour, with a blush of pink in it; the wardrobe, the toilet-table, the chairs were of darkly-polished old mahogany. Out of these deep surrounding shapes rose high, and glared white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent was an ample, cushioned easy-chair near the head of the bed, also white, with a footstool before it; looking, as I thought, like a pale throne.

...

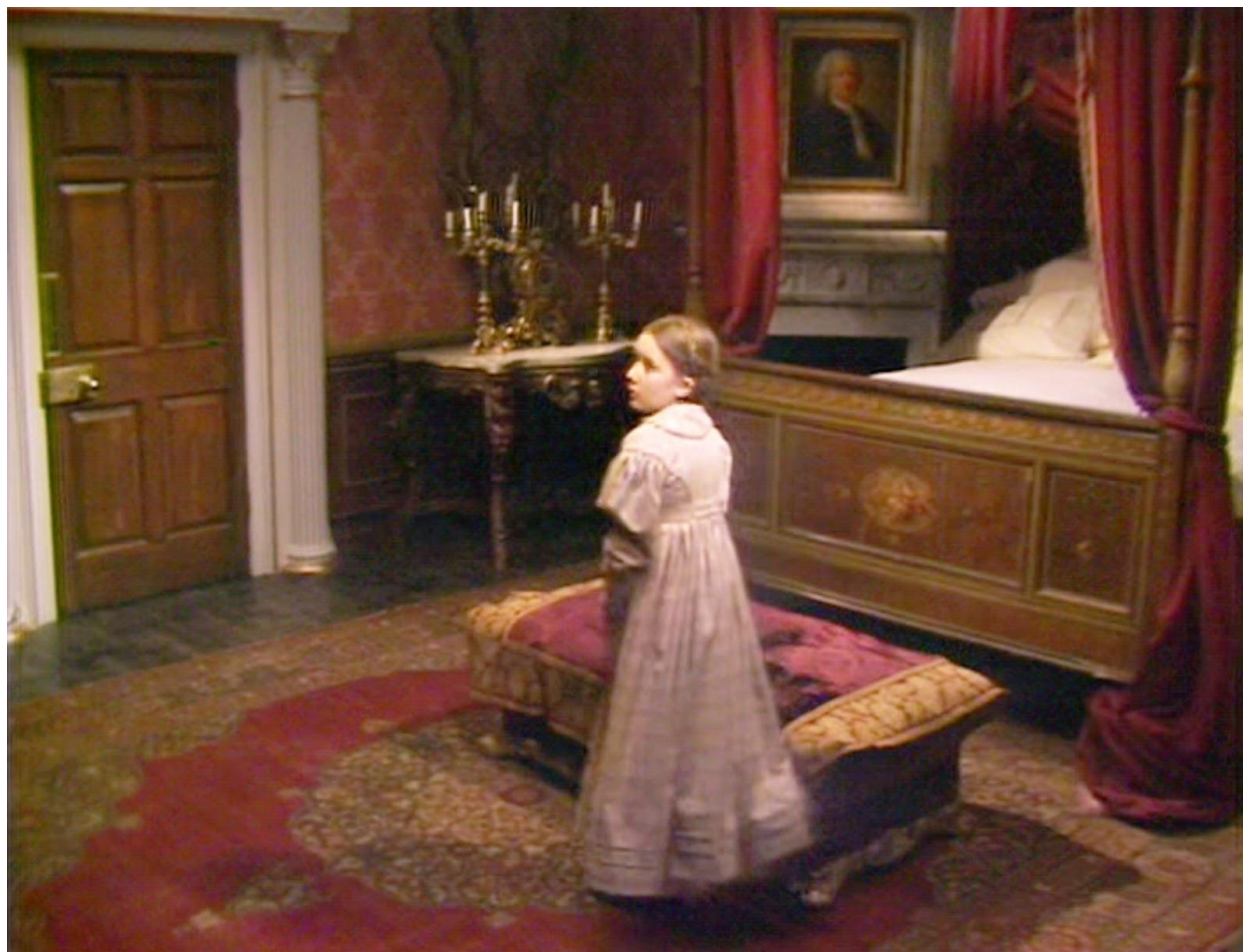
Mr. Reed had been dead nine years; it was in this chamber he breathed his last; here he lay in state; hence his coffin was borne by the undertaker’s men; and, since that day, a sense of dreary consecration had guarded it from frequent intrusion.

...

Shaking my hair from my eyes, I lifted my head and tried to look boldly round the dark room. At this moment a light gleamed on the wall. Was it, I asked myself, a ray from the moon penetrating some aperture in the blind? No; moonlight was still, and this stirred; while I gazed, it gilded up to the ceiling and quivered over my head. I can now conjecture readily that this streak of light was, in all likelihood, a gleam from a lantern, carried by some one across the lawn; but then, prepared as my mind was for horror, shaken as my nerves were by agitation, I thought the swift-darting beam was a herald of some coming vision from another world. My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings; something seemed near me; I was oppressed, suffocated: endurance broke down; I rushed to the door and shook the lock in desperate effort.



## Appendix C – The Red Room



<http://pyxurz.blogspot.com/2012/08/jane-eyre-1983-page-2-of-18.html>

## Appendix D –*Frankenstein* Movie Permission Slip

During the course of the next six weeks, I will be showing the 1994 film version of Mary Shelley’s *Frankenstein*. This film is rated R for violence and gore. The movie also contains one sex scene which I will be skipping over. Since the movie is rated R parents and guardians will be required to sign this permission slip in order for their child to view the movie. If you choose not to give your child permission to watch the movie, an alternative activity has been created. I encourage you to visit websites like <http://www.kids-in-mind.com/> and research the film for yourself before you sign the permission slip.

I \_\_\_\_\_, the parent or legal guardian of \_\_\_\_\_ give my permission for my child to view the 1994 film adaptation of *Frankenstein*.

I \_\_\_\_\_, the parent or legal guardian of \_\_\_\_\_ do not give my child permission to view the 1994 film adaptation of *Frankenstein*. I ask that my child be given an alternate activity to complete during this time.

\_\_\_\_\_  
Signed

\_\_\_\_\_  
Date

## Appendix E – Gothic Short Story Final Draft Assignment

**Instructions:** You have been given back your first draft and have received feedback from both Ms. DeLong and your peers. You have also written down on a 3X5 index cards the problems you want to fix for your final draft. Use this time in class to fix the areas you had issues with and to write your final draft. If you do not finish in class you may take your story home to finish. A typed double spaced 12 pt. Times New Roman Font copy of your final draft is due on Monday (Week Three Day One).

“Say your prayers, Miss Eyre, when you are by yourself; for if you don’t repent, something bad might be permitted to come down the chimney, and fetch you away.”

They went, shutting the door, and locking it behind them.

...

The red-room was a spare chamber, very seldom slept in; ...A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour, with a blush of pink in it; the wardrobe, the toilet-table, the chairs were of darkly-polished old mahogany. Out of these deep surrounding shapes rose high, and glared white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent was an ample, cushioned easy-chair near the head of the bed, also white, with a footstool before it; looking, as I thought, like a pale throne.

...

Mr. Reed had been dead nine years; it was in this chamber he breathed his last; here he lay in state; hence his coffin was borne by the undertaker’s men; and, since that day, a sense of dreary consecration had guarded it from frequent intrusion.

...

Shaking my hair from my eyes, I lifted my head and tried to look boldly round the dark room. At this moment a light gleamed on the wall. Was it, I asked myself, a ray from the moon penetrating some aperture in the blind? No; moonlight was still, and this stirred; while I gazed, it gilded up to the ceiling and quivered over my head. I can now conjecture readily that this streak of light was, in all likelihood, a gleam from a lantern, carried by some one across the lawn; but then, prepared as my mind was for horror, shaken as my nerves were by agitation, I thought the swift-darting beam was a herald of some coming vision from another world. My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings; something seemed near me; I was oppressed, suffocated: endurance broke down; I rushed to the door and shook the lock in desperate effort.

## **Appendix F – Movie Poster Activity**

**Instructions:** You have been given the material needed to make a movie poster for either Mary Shelley’s *Frankenstein* or Edgar Allan Poe’s “*The Cask of Amontillado*.” Using elements of the Gothic and specific images from the story you choose, create a movie poster promoting that story. You may choose to work by yourself or you may pair up with one other student. Be creative and have fun!

## Appendix G – Essay Assignment Handout

**Instructions:** Over the last several weeks we have read and discussed Mary Shelly's novel Frankenstein. Choose one of the following prompts and write a 3-4 page paper in MLA format, Times New Roman 12 point font.

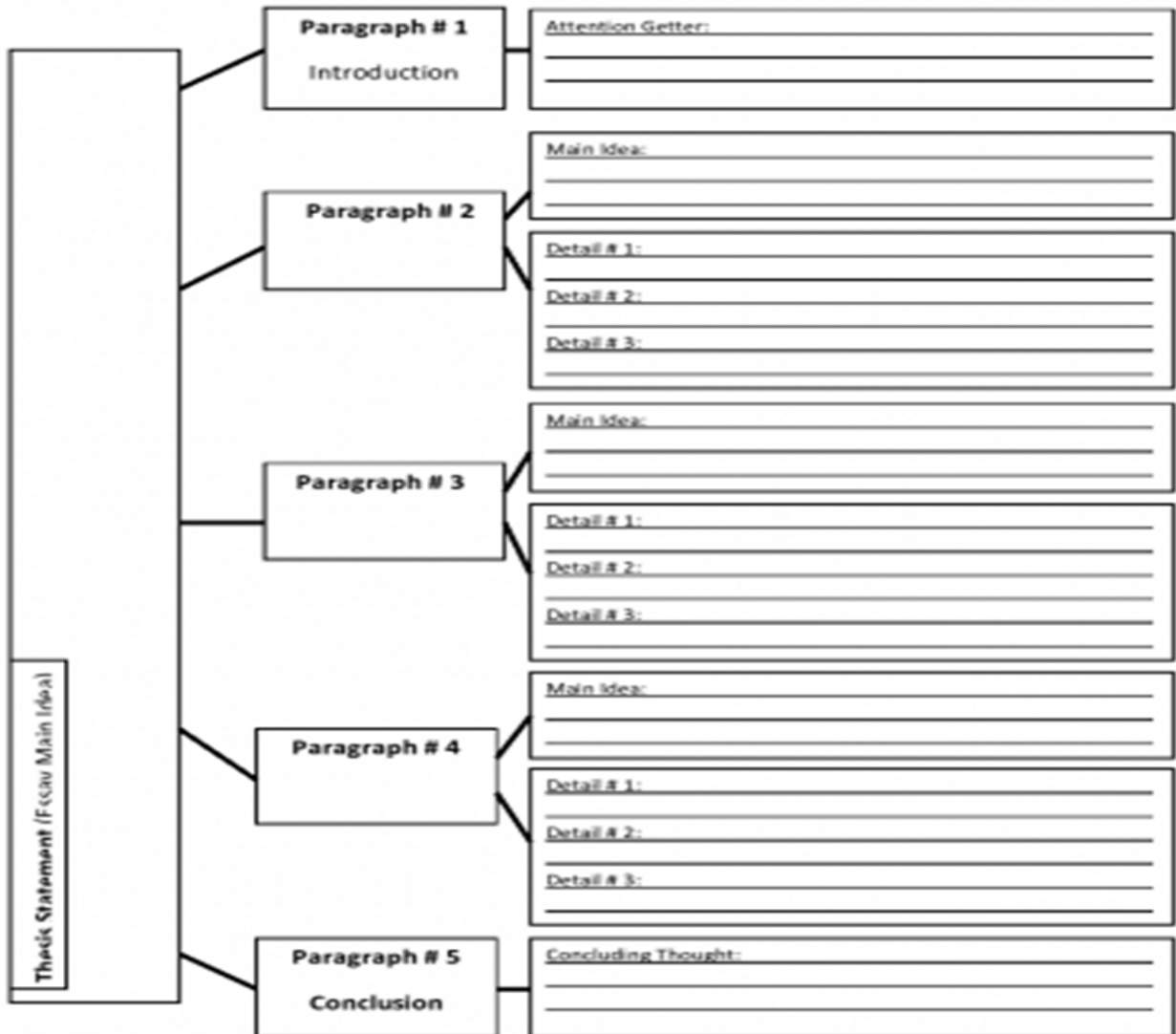
- Choice #1: Over the last few weeks while reading Frankenstein we have discussed the elements in the story that make it Gothic. Write a paper in which you discuss the elements Shelly uses that cause the story to be full of terror. Discuss how the setting, nature, and the plot make this story Gothic or argue how the story does not meet the qualifications of Gothic Literature. Be sure to use evidence from the text to support your opinion.
- Choice #2: Mary Shelley has Victor Frankenstein create a living being, who then becomes a murderer. Who or what is responsible for the wretch's behavior? What is the creator's role in the life of his creation? What should be the relationship of the creator to the creation? Does Dr. Frankenstein fulfill his role as creator or does he fail in that role? Does Shelley hold Victor responsible for his negligence as a "parent" (both father and mother), or is the wretch himself responsible for the chaos he creates? Support your views with incidents and quotations from the novel. (Adapted from <http://www.nvcc.edu/home/nvbrunr/English244/MaryShelley%27sFrankenstein.htm>)

You will be given a limited amount of time to work on this paper in class. The majority of this paper will have to be written outside of the classroom. If you do not have access to a computer and printer so that you can type and print out your paper, please come talk to me and we can arrange an alternate way for you to turn in your paper.

**THIS PAPER IS DUE IN TWO WEEKS (WEEK FIVE DAY ONE)**

# Appendix H – Graphic Organizer Handout

Name: \_\_\_\_\_



## Appendix I – Literature Circle Projects

### Instructions:

Students will be required to meet in Literature Circles for the short story section in this unit. Students will form groups of 4-5 and select a short story from the list provided. Each group must be assigned to a different story. Groups will read and discuss their assigned short story and then prepare to present their story to the class. Presentations can be as creative as you choose make them. Each group member is required to participate in the presentation. Your class mates should come away from your presentation with an understanding of your story. Presentations should be 10-15 minutes long. You will have the opportunity to work on this project in class. Each group member will fill out a group evaluation form after completing their project. Individual grades will be determined not only by the group's grade as a whole but will also factor in the individual group evaluation forms.

The short stories you will be able to choose from are:

- “Tell-Tale Heart”-Poe
- “Pit and the Pendulum” –Poe
- “The Minister’s Black Veil”-Hawthorne
- “The Wedding Knell”- Hawthorne
- “Young Goodman Brown” – Hawthorne
- “The Queen of Spades”-Pushkin
- “The Spectre Bridegroom”-Irving

If your group has a Gothic short story in mind that is not found on the list, you must get permission to use the story from Ms. DeLong AND the decision to use that story must be a unanimous decision made by ALL group members.

## **Appendix J – Essay Rough Draft Handout**

**Instructions:** During this time you will write a rough draft of your essay. You are allowed to use your book and all of the handouts you have completed during our mini writing lessons. If you took notes during that time you may use those as well. This assignment will count as your weekly journal entry. You should use this time wisely, the more you are able to write the more feedback I will be able to give you.



## Appendix K – Final Portfolio Assignment

### Instructions:

Your final grade in this unit will consist of a writing portfolio. This portfolio will be made up of a literary analysis paper, a Gothic short story, and a quote sheet from two of the longer works we have read or a Gothic novel that you have read in your own time.

#### A. Literary Analysis Paper

You have one option for this component of the writing portfolio:

- Option #1 You have already written a paper on Mary Shelley's *Frankenstein* and I have returned that paper to you with comments and suggestions on how you can take your paper to a deeper level. For your final portfolio, rewrite this paper bettering and expanding your ideas into a 6-8 page paper. The grading rubric for this assignment will be the same as that of the Literary Analysis Paper.

#### B. Creative Writing Piece

You have two options for this component of the writing portfolio:

- Option #1 You have already written a short story for this unit and I have returned it to you with comments and suggestions on how you can improve your writing and insert more of the Gothic into your story. For your final portfolio, revise your short story taking into account ways in which you can make your writing stronger. The revised short story should be a minimum of 3 pages. The grading rubric for this short story will be the same as that of the original short story assignment.
- Option #2 Create your own topic for the short story. If you chose this option, you must clear your topic with Ms. DeLong. Your short story should be a minimum of 3 pages. The grading rubric for this short story will be the same as that of the original short story assignment.

#### C. Quote Sheets

The final component of your writing portfolio is two quote sheets. For this assignment you must choose one piece of writing that was read in class for the first quote sheet. For the second you may choose to write a quote sheet on a Gothic novel or short story that you have read in your spare time. If you choose to write a quote sheet on a novel or short story that was not read in class you must clear the piece with Ms. DeLong first to make sure the writing is considered Gothic. To compose a quote sheet you take quotes from various places in a piece of writing and arrange them to tell the story of the text. Quote sheets should not exceed 2 pages and should include a minimum of 5 quotes. Please see the included handout for an example of a quote sheet (Appendix A).

Students who did not have permission to view the film will be able to substitute the body biographies they created during the time the rest of the class was watching the film for the quote

sheets. The body biographies will be judge on how well they represent the character they were designed for.