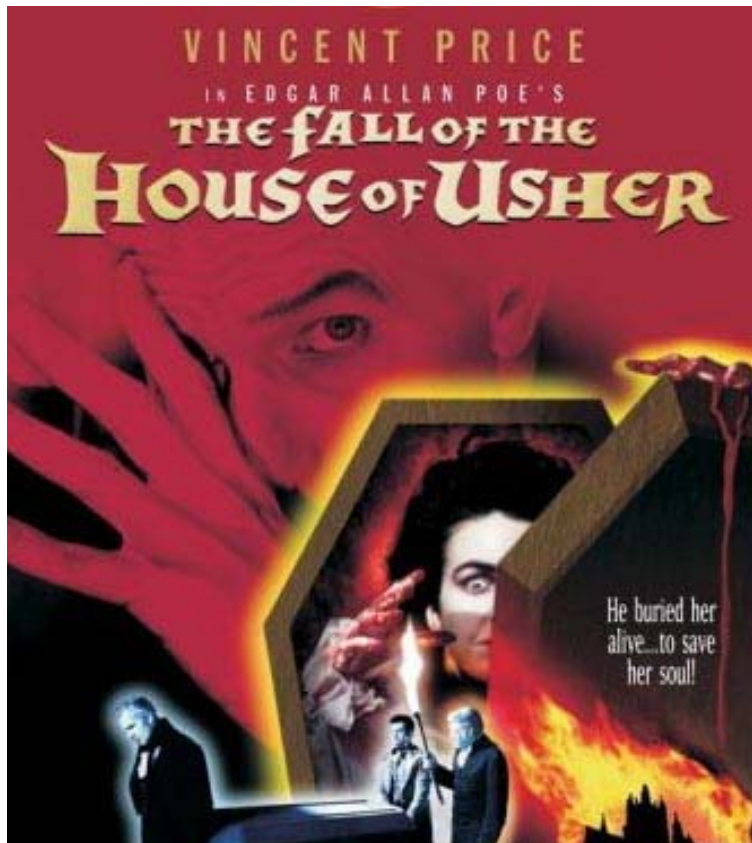


The Grotesque of the Gothic: From Poe to the Present



A Four-Week Instructional Unit Plan designed by
Amy Dyster Phillips

ELAN 7408
Dr. Smagorinsky
University of Georgia
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Amy Phillips
Dr. Smagorinsky
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Unit Rationale:

The Grotesque of the Gothic: From Poe to the Present

“Gothic” or “Goth” is a term still used today, but where did it come from? What does Gothic really mean? Why does dressing “Goth” imply wearing all or mostly black? And why are spooky images associated with both? Edgar Allen Poe had a lot to do with this. The Gothic genre, though having originated in England, was brought to America by Poe and the literary culture as we then knew it was transformed. This four-week unit is designed to outline for students the historical background of the Gothic, including biographical information on Poe’s life. Students will examine and analyze how the Gothic has changed from Poe’s time until now, and wrestle with questions such as “what is attractive about the emotional experience of fear”? In other words, “why do you enjoy scary movies?”

Gothic (or gothick), a term originally used to describe that which was barbaric or barbarian, comes from the word Goth, the name of the Germanic tribes who destroyed Rome and wreaked havoc on the rest of Europe in the third through fifth centuries. Later, because of the architecture that flourished in Europe during the Middle Ages known for its non-classical style, the term Gothic came to take on other meanings, synonymous with Middle Ages and medieval. Originally, this style of architecture was frowned upon as it was once thought ugly, stemming from the barbarous Germanic tribes who attacked much of Europe in the earlier centuries, but by the nineteenth century, there was a resurgence of the Gothic style, an appreciation of that which invoked the imagination and the sublime. In fact, as a precursor to Romanticism, its flying

buttresses, pointed arches, stained glass windows, upward movement and varied intricacies were believed to “suggest heavenward aspiration” (academic.brooklyn.edu).

As a result of this Gothic resurgence in architecture, Horace Walpole rebuilt his Strawberry Hill estate in London in pure Gothic style as a medieval castle. His first novel, *The Castle of Otranto*, was published in 1764 and became an immediate success. The work was quickly popularized by other writers who tried to imitate his style; it wasn't long before the Gothic was a distinguishable genre, with *The Castle of Otranto* being the first of its kind.

The Gothic genre has evolved from the late 1700s to the twenty-first century, to include sub-genres such as Southern Gothic and New American Gothic, but similarities remain. In general, what makes a work distinctly Gothic is some combination of the following elements:

- Castles or old, decrepit houses, could be haunted
- Dungeons, subterranean passageways, basements, attics
- Dark corridors, winding stairways
- Flickering lights, candles, moonlight
- Extreme landscapes
- omens or curses
- maidens in distress
- villain or madmen
- magic or supernatural manifestations

These writings create feelings of gloom, mystery, terror, suspense and fear as they seek to explore humanity's dark side and arouse questions in mankind about good vs. evil, the role of the supernatural, the experience of fear or terror, and others.

Though parodies of the Gothic were written and Romantic poets gained popularity, their writings actually contributed to the growth of the Gothic fiction or, what could now be called, Gothic romance. In America, a young man by the name of Edgar Allen Poe was reading the works of Ann Radcliffe, Lord Byron, and Charles Dickens, all the while being influenced to bring the Gothic genre to America. And in fact he did.

Edgar Allen Poe is credited with transforming America's literary scene by introducing his own countrymen to tales of the macabre. The tragic affairs of his personal life seem to haunt each of his writings. From poverty to an absent father, to gambling, to drunken binges late at night, Edgar Allen Poe suffered a genius too great for even him to bear. After losing three beloved women to tuberculosis, he knew personally what it meant to suffer the loss of a loved one, these losses affecting him psychologically as well as emotionally. This "terror of the soul," as he called it, surfaced in his writings which his contemporaries could not master nor understand. After having compiled his works in a single book, the publisher of Doubleday had this to say:

Among the great masters of the short story, Edgar Allen Poe retains his preeminence even after a century. *Ligeia, The Tell-Tale Heart, The Fall of the House of Usher, The Masque of the Red Death, and The Cask of Amontillado*, brought the suspense story to a point of artistic perfection not since surpassed. Every sentence carries the reader irresistibly toward a climax that continues to build to the last line, even the final word....Taken together, Poe's short stories comprise one of the half dozen great works of literature by an American writer, and his verse—slender volume though it is—forms a unique and rich contribution to the poetry of the English language (*Complete*, inside cover).

It is this “point of artistic perfection” to which I would like to expose students through this unit on Poe.

In American Literature, students generally cover the literature chronologically. With Poe’s significant contributions to America’s literary culture, contributions that are still witnessed today, the eleventh grade student ought to learn more about his life, his work and his lasting impact on today’s writings than what is currently practiced.

After students have gained a firm understanding of what the term Gothic means, and its origin, they will be expected to learn all elements that define typical Gothic literature. We will briefly discuss Poe’s life and the biographical aspects that most influenced his writings. Students will examine a variety of texts ranging from Poe to the present day. Students will respond in a variety of ways to include journal entries, small and large group discussions, visual art creation such as a collage that depicts a Poe piece, and a found poem that captures the essence of what Poe was trying to say through one of his writings.

As mentioned previously, the Gothic literature of Poe’s time spawned new genres known as Southern Gothic and New American Gothic. Therefore, students will have the opportunity to examine texts from each of these genres and draw comparisons to Poe’s original. Texts for examination include: *The Fall of the House of Usher*, *The Raven*, *The Masque of the Red Death* (film-Vincent Price), *A Rose for Emily* by Faulkner, *The Haunting of Hill House* by Shirley Jackson, *Interview with a Vampire* by Anne Rice, and *The Museum of Dr. Moses: Tales of Mystery and Suspense* by Joyce Carol Oates. We will ‘read’ the first three as a class, but the last four texts will be listed as choices for literature circles. (*The Turn of the Screw* by Henry James and *Northanger Abbey* by Jane Austen will be optional texts in the event the Jackson’s book is not approved.) Students will be divided into groups of 4-5 and given a choice of the

aforementioned books. At the end of the unit, each group will be asked to present their book to the class in some form or fashion as one summative assessment of what they have learned.

I agree with Alsup and Bush that asking students to engage with various texts (short story, poem, film and novel) that stretch across an expanse of time will “provide students the opportunity to read contemporary as well as classic literature through theoretical lenses and to engage in intertextual comparisons” (Alsup and Bush, 9). Students will analyze each of the Poe pieces and participate in written responses to various questions posed by the teacher. One question in particular students will be asked to think through is: “How does terror differ from horror?” Students will record their thoughts as a journal entry prior to large and/or small group discussion. Vocabulary studies will also come from the texts, as this is a direct correlation to what Applebee calls knowledge in action.

Considering what objections may arise, some students may be more sensitive to fear and suspense than others. The classic Gothic fiction has evolved into a horror novel of sorts with authors like Stephen King at the forefront. I would never want a student to be uncomfortable. At the same time, most high school students I know are watching horror films. There is a mysterious appeal to this genre of film and literature because it has been a success for well over a century. In response to concerns such as this, I’ve included a variety of texts for the literature circle portion of the unit that allows some choice in what the student reads. These texts range from mild to frightening in terms of their level of emotional response. I do not foresee any problematic concerns with the Poe portion of the unit. The fact that this genre has spanned two centuries speaks for its enduring value and literary significance. I look forward to a thrilling four-week unit that engages readers in the literature and life of the mysteries of Edgar Allen Poe and beyond.

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Amy Phillips
Dr. Smagorinsky
ELAN 7408

Overarching Unit Goals:

The Grotesque of the Gothic: From Poe to the Present

1. Students will keep a Reading Log for the duration of this unit. “The Fall of the House of Usher” will already be broken up into a “Quotes and Notes” format so students are able to annotate the text as they read. This should help in the transferring of notes or questions to the reading log. The reading log will serve to further support this idea of capturing one’s thoughts, questions, and feelings about the literature and classroom discussions through writing. “The purpose of these journals is to encourage students to attend carefully to the language of the literature and to read reflectively, pausing to think about particular passages” (Smagorinsky 125). Students will also be asked questions occasionally in class in which they are directed to ponder and record their thoughts in their log. Reading logs will be collected every other Friday and will be graded on a pass/fail basis. *See *Reading Log Rubric* for further details and expectations.
2. Students will participate in one of four possible literature circles. Ms Phillips will present the texts available and students will vote secretly on their top two choices. After all votes have been tallied, groups will be formed with four or five students in each group. Each student will serve in one of the following roles: Discussion Director, Investigator, Connector, Literary Luminator, and/or Illustrator. The purpose of this activity is for students to help other students understand, question, respond, connect, and consider other viewpoints concerning the literature. The groups will meet twice per week while they’re reading the assigned book and have additional time in class to plan their book

presentation once the book has been finished. Presentation should include a poster that somehow depicts the novel or short stories students have been reading. Texts for

Literature Circles include the following:

- a. “A Rose for Emily,” Faulkner and “A Good Man is Hard to Find,” O’Conner
- b. *The Haunting of Hill House*, Shirley Jackson
- c. *Interview with the Vampire*, Anne Rice
- d. *The Museum of Dr. Moses: Tales of Mystery and Suspense*, Joyce Carol Oates.

*Please see *Literature Circles Rubric* for more details on Lit Circles Group Project and expectations.

3. The final assessment for the unit will be a multi-genre project that has two parts:

- a. **Part A:** Students will be asked to create their own short story, using features of the Gothic genre, to emulate the style of Edgar Allan Poe. The story should incorporate at least 5-6 vocabulary words we have learned from the unit, as well as elements of Gothic fiction such as subterranean passages or crumbling castles. This project is designed to be a written representation of learning about Poe’s writing technique, his themes, and creative genius. This is a time to show off creative flair in the realm of writing. Characters should be fully developed and plot should have noticeable conflict with rising and falling action, climax, and resolution. Don’t forget about including the supernatural into the story, as well as a few of Poe’s themes. (Hint: Think about the ones we’ve studied in class). Students who choose this option should turn in a rough draft prior to the final draft, which is due at the end of the unit. I will set up individual conferences to

meet with students who select this option after rough draft has been turned in.

Short story should be no more than 4 pages typed, double spaced, 12 pt, Times New Roman.

- b.* **Part B:** Students will create a short audio soundtrack that corresponds with their short story (above). The soundtrack project is designed to be an artistic representation of their learning, although a visual may accompany the project. The idea is to think in terms of thematic connections. The CD need only contain 2-3 songs. A short written explanation in the form of a defense should also accompany the CD, explaining and defending why each song was chosen, how it represents the story and your overall learning throughout the unit. Written work should be no more than 1-1/2 pages typed, double spaced, 12 pt, Times New Roman, with MLA heading. This project will be due at the end of the unit. Time will be allotted in class to prepare for and work on projects.

**Do not hesitate to ask if you have questions regarding the CD soundtrack or the short story.*

**Please see Rubrics for further details and expectations.*

Rubric for Reading Logs

A 'check plus' will be awarded to the reading logs that:

- Are turned in on time
- Contain the minimum of 6 entries (3 entries per week x 2 weeks)
- Contain open-ended questions that reflect creative, quality thinking
- Address class discussion, readings, and/or desired future discussion
- Make connections between Poe and Lit circle book (when appropriate)
- If hand-written, is *legible* for me and others to read.
- At least $\frac{3}{4}$ page hand-written, or $\frac{1}{2}$ page typed

A 'check' will be awarded to the reading logs that:

- Are turned in on time
- Contain the minimum of 6 entries (3 entries per week x 2 weeks)
- Mostly contain open-ended questions that reflect creative, quality thinking
- Usually address class discussion, readings, and/or desired future discussion
- Make connections between Poe and Lit circle book (when appropriate)
- If hand-written, is *legible* for me and others to read.
- At least $\frac{3}{4}$ page hand-written, or $\frac{1}{2}$ page typed

A 'check minus' will be awarded to the reading logs that:

- Are turned in on time
- Contain less than the minimum of 6 entries (3 entries per week x 2 weeks)
- Sometimes contain questions that reflect creative, quality thinking
- Occasionally address class discussion, readings, and/or desired future discussion
- Attempt to make connections between Poe and Lit circle book (when appropriate)
- If hand-written, is *legible* for me and others to read.
- At least $\frac{3}{4}$ page hand-written, or $\frac{1}{2}$ page typed

A 'minus' will be awarded to the reading logs that:

- Are not turned in on time
- Contain less than the minimum of 6 entries (3 entries per week x 2 weeks)
- Do not contain questions that reflect creative, quality thinking or only provide summary
- Do not address class discussion, readings and/or desired future discussion
- Does not attempt to draw connections between Poe and Lit circle book (when appropriate)
- If hand-written, is not *legible* for me and others to read.
- Less than required page limit ($\frac{3}{4}$ page hand-written, or $\frac{1}{2}$ page typed)

A 'zero' will be awarded to the reading logs that:

- Are not turned in at all

Literature Circles Group Project Rubric

Category	4	3	2	1
Discussion Participation 50%	<ul style="list-style-type: none"> ◆ Always contributes to group discussion ◆ Always asks open-ended questions ◆ Is always willing to consider differing opinions ◆ Is always a respectful and attentive listener 	<ul style="list-style-type: none"> ◆ Usually contributes to group discussion ◆ Usually asks open-ended questions ◆ Is usually willing to consider differing opinions ◆ Is usually a respectful and attentive listener 	<ul style="list-style-type: none"> ◆ Sometimes contributes to group discussion ◆ Sometimes asks open-ended questions ◆ Is sometimes willing to consider differing opinions ◆ Is sometimes a respectful and attentive listener 	<ul style="list-style-type: none"> ◆ Rarely contributes to group discussion ◆ Rarely asks open-ended questions ◆ Is rarely willing to consider differing opinions ◆ Is rarely a respectful and attentive listener
Role Sheets 20%	<ul style="list-style-type: none"> ◆ Sheets are always completed ◆ It is always evident that significant thought was devoted to preparation for discussion ◆ Sheets are turned in on time 	<ul style="list-style-type: none"> ◆ Sheets are always completed ◆ It is usually evident that significant thought was devoted to preparation for discussion ◆ Sheets are turned in on time 	<ul style="list-style-type: none"> ◆ Sheets are sometimes completed ◆ It is sometimes evident that significant thought was devoted to preparation for discussion ◆ Sheets are usually turned in on time 	<ul style="list-style-type: none"> ◆ Sheets are rarely completed ◆ It is rarely evident that significant thought was devoted to preparation for discussion ◆ Sheets are rarely turned in on time
Presentation 30%	<ul style="list-style-type: none"> ◆ Includes a brief summary of plot ◆ <i>Creatively</i> demonstrates the central message of the book/short story ◆ Every group member participates <i>equally</i> ◆ Is in some way engaging to the class ◆ Is at least 8-10 minutes ◆ Includes a poster that in some way represents text studied ◆ Links elements of Poe's Gothic to Southern or Modern Gothic 	<ul style="list-style-type: none"> ◆ Includes a summary of plot ◆ Demonstrates the central message of the book/short story ◆ Every group member participates ◆ Is in some way engaging to the class ◆ Is at least 8-10 minutes ◆ Includes a poster that in some way represents text studied ◆ Links elements of Poe's Gothic to Southern or Modern Gothic 	<ul style="list-style-type: none"> ◆ Includes a summary of plot ◆ Demonstrates a message of the book/short story ◆ Not every group member participates ◆ Struggles to engage the class ◆ Does not meet the time requirement ◆ Includes a poster ◆ References Poe and/or Gothic fiction, but draws no connection 	<ul style="list-style-type: none"> ◆ Does not include a summary of plot ◆ Does not demonstrate a central message ◆ Not every group member participates ◆ Is not engaging to the class ◆ Does not meet the time requirement ◆ No poster was included ◆ No reference was made about Poe or elements of Gothic fiction

With any group project, the meeker students are likely to lean on those who tend to be stronger, more dominating. Therefore, literature circles is a great way for each student to grow in his/her role, learn leadership within that role, learn how to function as a team, and contribute to a unified vision—the presentation project. On the day students present, each group member will be asked to fill out the following rubric for each of the other group members within his/her group. After I have graded presentations, I will weight my grade 75% and weight the student grade the other 25%.

Student Rubric for Literature Circles

Name: _____

Date: _____

Group Member: _____

Book/Short Stories: _____

Category	5	4	3	2	1
Effort	Student always puts forth their best effort.	Student usually puts forth their best effort.	Student sometimes puts forth their best effort.	Student rarely puts forth their best effort.	Student never puts forth their best effort.
Participation	Student always participates in the group work.	Student usually participates in the group work.	Student sometimes participates in the group work.	Student rarely participates in the group work.	Student never participates in the group work.
Innovation	Student often shows originality in ideas.	Student usually shows originality in ideas.	Student sometimes shows originality in ideas.	Student rarely shows originality in ideas.	Student never shows originality in ideas.
Cooperation	Student always helps and gets along with other group members.	Student usually helps and gets along with other group members.	Student sometimes helps and gets along with other group members.	Student rarely helps and gets along with other group members.	Student never helps and gets along with other group members.

Audio Soundtrack Rubric

Category	4	3	2	1
Soundtrack 45%	<ul style="list-style-type: none"> ◆ The songs were relevant and expressed themes, events or ideas contained in the unit ◆ Careful planning is evident ◆ At least 6-8 songs were included on soundtrack 	<ul style="list-style-type: none"> ◆ The songs were relevant to the characters, setting, conflict or plot of one of the texts in the unit ◆ Planning is evident ◆ At least 6-8 songs were included on soundtrack 	<ul style="list-style-type: none"> ◆ The songs had minimal relevance to the characters, setting, conflict or plot of one of the texts in the unit ◆ There is little planning evident ◆ 4-5 songs were included 	<ul style="list-style-type: none"> ◆ The songs did not have any relevance to the characters, setting, conflict or plot ◆ There is no planning evident ◆ 3 songs or fewer were included on project CD
Statement of Explanation/Defense 35%	<ul style="list-style-type: none"> ◆ Relevance to song is clear and all facts, details, and reasons clearly support the main idea. ◆ Cites at least three examples of learning ◆ Always uses textual examples to support claims ◆ Paper is at least 3 typed pages 	<ul style="list-style-type: none"> ◆ Relevance to song is evident or mostly accurate and most of facts, details, and reasons support the main idea. ◆ Cites at least three examples of learning ◆ Usually uses textual examples to support claims ◆ Paper is at least 3 typed pages 	<ul style="list-style-type: none"> ◆ Relevance to song is minimal or partly accurate and most of the facts, details, and reasons do not relate to the main idea. ◆ Cites two examples of learning ◆ Sometimes uses textual examples to support claims ◆ Paper does not meet the 3 page requirement 	<ul style="list-style-type: none"> ◆ Relevance to song is not evident or accurate, and supporting facts details, and reasons do not relate to the main idea ◆ Cites one or two examples of learning ◆ Uses minimal textual examples to support claims ◆ Paper does not meet the 3 page requirement
Conventions 10%	<ul style="list-style-type: none"> ◆ Demonstrates a good grasp of standard writing conventions with minimal errors 	<ul style="list-style-type: none"> ◆ Uses conventions effectively; spelling is generally correct; few errors 	<ul style="list-style-type: none"> ◆ Several spelling or capitalization errors; problems with grammar are not serious enough to distort meaning 	<ul style="list-style-type: none"> ◆ Punctuation is missing and grammatical errors are many and distort meaning
Mechanics 10%	<ul style="list-style-type: none"> ◆ Project and paper are turned in on time 	<ul style="list-style-type: none"> ◆ Project and paper are turned in on time 	<ul style="list-style-type: none"> ◆ Project and paper are not turned in on time 	<ul style="list-style-type: none"> ◆ Project and paper are not turned in on time

“Write Like Poe” Short Story Rubric

- ♦ **Poe’s Style** _____ out of 20 points
 - Mirrors Poe’s style of writing through setting, mood, tone, characterization, plot, and themes; one or more of the characters may be descending into insanity.
- ♦ **Elements of Narrative Writing** _____ out of 20 points
 - Includes hook, conflict, rising action, climax, falling action, and resolution; all plot events are written in Poe’s style
 - Characters are well developed
- ♦ **Themes** _____ out of 20 points
 - At least two of Poe’s trademark themes are incorporated into the story. These themes can include, but are not limited to:
 - Guilt
 - Descent into madness
 - Combination of morbidity and beauty
 - Creation of macabre situation
- ♦ **Elements of the Supernatural** _____ out of 15 points
- ♦ **Grammar, Diction & Vocab** _____ out of 15 points
 - Word choice reflects that of Poe (use his stories as examples and guides)
 - Few spelling errors are included and do not distract the reader from the content of the story
 - The minimum amount of vocabulary words are included in the story
- ♦ **Length & Timeline** _____ out of 10 points
 - Short story meets required page limit.
 - Student turns in rough draft ahead of time and meets with Ms. Phillips for conferencing before final draft is due.

Amy Phillips
Dr. Smagorinsky
ELAN 7408

Introductory Activity:

The Grotesque of the Gothic: From Poe to the Present

Activity #1: Chalk Talk

1. A chalk talk is a strategy that helps students explore what they know, or think they know, about a given subject or topic. As students enter the room, the words “Gothic” and Goth” will already be written on the board. Once the bell rings, I will briefly introduce the unit and instruct students to approach the board, 2-3 at a time, to comment on the words by either directly commenting on one of the words above, or commenting on what another student has written. This allows for a kind of silent conversation to be started where students may share their ideas, opinions and questions about the topic at hand.

(10-15 min.)

2. After everyone has had a chance to write something on the board, I will choose a few quotes from the board as examples and we will discuss as a class what has been written and how students came to gain that knowledge. I will probably ask the class something along the lines of “Based on your knowledge reflected here (the board), if I said we were going to study Gothic Literature, what would that mean to you?” Here I will begin transitioning to the historical background of how the Gothic came to be. (7-10 min.)

Activity #2: Image analysis

1. I will show a series of images related to Gothic architecture, elements typical of Gothic fiction, poster images for film adaptations of Poe’s short stories, and lastly images that in some way depict horror or some type of fright. (10-12 min.)

2. Students will be asked to study and describe the images. Are they scary or are they calm and mellow? What sort of feelings do they evoke? What elements of the image support your description? They will write their answers before discussing as a class. (5-8 min.)
3. After a brief discussion on what makes a film scary, students will be asked to think about what movies they have watched that they found frightening. Was it listed in the “horror” section? What about “horror” films is appealing? What made the movie scary? What feelings, other than fear, did the movie provoke? “Jot down a couple titles and discuss this with a partner for five minutes. After you’ve collected your thoughts, use the last ten minutes to journal in your reading log about these questions. Journal entries should be at least ½ a page. If time permits, we will discuss thoughts and opinions as a class.”
(15 min.)

Texts:

❖ For use as a whole class:

- ◆ “The Fall of the House of Usher,” Edgar Allan Poe
- ◆ “The Raven,” Edgar Allan Poe
- ◆ *The Masque of the Red Death*—Vincent Price film version (1960)
- ◆ A&E Biography film—*The Mysteries of Edgar Allan Poe*
- ◆ Excerpt from *Danse Macabre*, Stephen King
- ◆ Film clip from *The Shining*, Stephen King
- ◆ Various images and photographs depicting Gothic architecture and elements of the Gothic genre

❖ Literature Circle Options:

- ◆ “A Rose for Emily,” Faulkner
- ◆ “A Good Man Is Hard to Find,” Flannery O’Conner
- ◆ *The Haunting of Hill House*, Shirley Jackson
- ◆ *Interview with a Vampire*, Anne Rice
- ◆ *The Museum of Dr. Moses: Tales of Mystery and Suspense*, Joyce Carol Oates

Daily Lesson Plans

Week One:

Day 1: Intro to Unit: Monday

- 5 minutes attendance, housekeeping, brief intro
- 20 minutes—Chalk Talk
 - As students enter the room, the word “Goth” will already be written on the board. Once the bell rings, I will briefly introduce the unit and instruct students to approach the board, 2-3 at a time, to comment on the word by either directly commenting on the word above, or commenting on what another student has written. This allows for a kind of silent conversation to be started where students may share their ideas, opinions and questions about the topic at hand.
 - After everyone has had a chance to express their thoughts through writing, I will choose a few quotes from the board as examples and we will discuss as a class what has been written and how students came to gain that knowledge. I will probably ask the class something along the lines of “Based on your knowledge reflected here (the board), if I said we were going to study Gothic Literature, what would that mean to you?” Here I will begin transitioning to the historical background of how the Gothic genre came to be.
- 10 minutes—Brief history of Gothic genre
 - Using transparencies, I will show a series of images related to Gothic architecture, elements typical of Gothic fiction
- 20 minutes—Image Analysis & Discussion
 - Images include promo posters for film adaptations of Poe’s short stories and images that in some way depict horror or some type of fright.
 - Students will be asked to study and describe the images. Are they scary or are they calm and mellow? What sort of feelings do they evoke? What elements of the image support your description? How do you think still images compare to films/movies? Which has the potential to be more frightening? They will write their answers before discussing as a class.
 - After a brief discussion on what makes a film scary, students will be asked to think about what movies they have watched that they found frightening. Was it listed in the “horror” section? What about “horror” films is appealing? What made the movie scary? What feelings, other than fear, did the movie provoke? “Jot down a couple titles and discuss this with a partner for five minutes. After you’ve collected your thoughts, use the last ten minutes to journal in your reading log about these questions. Journal entries should be at least ½ a page. If time permits, we will discuss thoughts and opinions as a class.”
- 3 minutes—Film Clip from “The Fall of the House of Usher” with Vincent Price

Day 2: Tuesday

- 3 minutes attendance, housekeeping
- 3 minutes—Connect previous day’s discussion to Edgar Allan Poe. Talk about journal entries if time did not permit on Monday—“What makes a film scary? Why are scary films appealing? What emotions do they evoke?”

- 50 minutes—Show A & E Bio on Edgar Allan Poe
- 2 minutes—Before showing film, instruct students to take notes, paying particular attention to details about his life, as there will be a writing assignment about Poe's life and death the following day in class.

Day 3: Wednesday

- 3 minutes attendance, housekeeping
- 5 min—Discuss Poe's life from video and how it may have affected his writings
- 5 min—Discuss importance of and expectations for Reading Logs/Journals; pass out accompanying handouts
- 3 min—Go over instructions for writing Poe's Obituary—an in class writing assignment
- 40 min—Begin assignment in class; finish for homework.

Day 4: Thursday

- 3 min—attendance, housekeeping (collect obituaries)
- 5 min—Pass out "Quotes & Notes" handout for reading and explain its purpose.
- 32 min—Brief overview of the text and begin reading (aloud) "The Fall of the House of Usher," stopping students at predetermined places in the text to ask questions, check for comprehension, ask them to predict what will happen next, etc...
 - Also begin by asking S to predict what the story is about---considering title, illustration and Poe's background.
 - S will be asked to jot these thoughts down in the "Notes" section of their handout.
- 15 min—Group students into pairs and assign first half of discussion questions
- HW: Copy vocab words from board; write 2 sentences using each word that conveys the *meaning* of the word; answer journal prompt #1.

Day 5: Friday

- 3 min—attendance, housekeeping
- 6 min—Go over vocab HW; ask a couple students to read sentences aloud, modeling how word was used in the sentence; pass HW forward
- 8 min—Go over questions from previous day; instruct students to keep for future use
- 30 min—Instruct students to pull out "Quotes & Notes;" after a short review of what happened in the text the day before, we'll continue reading "The Fall of The House of Usher" following same pattern as before (stopping to check for comprehension, etc).
- 8 min—Pass out and go over handout for Audio Soundtrack project for "Fall of the House of the Usher"; answer all questions

Week Two: Continue unit and Introduce Lit Circles

Day 6: Monday

- 3 min—attendance, housekeeping
- 20 min—Intro Lit Circles and book selection
- 20 min—Finish reading "Fall of the House of Usher"

- 10 min—Discussion questions—students will answer questions individually and then share their answers with a partner.
- HW: finish questions if necessary and begin reading Lit Circle book

Day 7: Tuesday

- 3 min—attendance, housekeeping
- 8 min—go over Usher discussion questions from previous day
- 15 min—discuss and analyze meaning and interpretation of story
- 20 min—Introduce the idea that in many ways, horror movies have become the new gothic, with Edgar Allan Poe’s mystery tales having influenced writers such as Stephen King and Anne Rice. After mentioning this briefly, students will read an excerpt from Stephen King’s *Danse Macabre* and discuss.
 - According to Stephen King, there is a door in every horror story. What was the unknown door of terror in “The Fall of the House of Usher?”
 - Next, I will ask students to watch a clip from *The Shining*. When the clip is over, I will ask them to return to their definitions (Day 1) of what makes a film or image “scary” and whether or not they found *The Shining* scary. Why or why not?
 - In *Danse Macabre*, Stephen King says Do you think this is true? Why or why not? Support your answer.
- 5 min—answer questions regarding Audio Soundtrack project
- HW: continue reading Lit Circle book and working on Usher project

Day 8: Wednesday

- 3 min—attendance, housekeeping
- 8 min—Read “The Raven”—aloud as dramatic interpretation with lights out and only lamplight held to face
 - Before reading, have the following words already on board: *tone, mood, sound*
- 8 min—Turn lights on and begin asking questions based on above words—what is the tone of the poem? What is the mood? Can anyone distinguish between the two? (Provide definitions with transparencies and ask students to copy down). How does Poe use sound to contribute to the overall tone of the poem? Ask students to cite examples.
- 10 min—Students will then be asked read the poem silently and to define terms on their own such as *alliteration, internal rhyme, and assonance* and find examples of each. An accompanying handout will follow with questions about the poem. Students will answer independently.
- 25 min—Lit Circles meet for first time; DUE: pgs. 1-50 be ready to discuss!
- HW: finish questions on “The Raven”; be ready to turn in the following day; continue reading in Lit Circle book; answer journal prompt #2

Day 9: Thursday

- 3 min—attendance, housekeeping
- 12 min—We will begin the class by listening to an audio recording of “The Raven” by Basil Rathbone and discuss the difference between reading it silently and hearing it read aloud. Listen at <http://www.npr.org/programs/morning/features/patc/raven/index.html>.

- 15 min—discuss poetic elements of the text using questions from HW as a guide; interpret and analyze meaning, and pass in HW
- 5 min—Show Simpson’s clip from “Treehouse of Horror” to demonstrate importance of Poe’s work on today’s culture
- 25 min—divide into groups of 3-4; re-write “The Raven” in modern language and share with the class
- HW: Continue reading Lit Circle book; have sheets filled out and ready to turn in on Friday

Day 10: Friday

- 3 min—attendance, housekeeping
- DUE: Reading Logs
- 25 min—**All Usher projects are due!! Those who wish to present audio soundtracks to the class may do so.**
- 30 min—Lit Circles meet; DUE: pages 51-100

Week Three:

Day 11: Monday

- 5 min—attendance, housekeeping, return Reading Logs
- 10 min—Journaling (see prompt #3)
- 12 min—Background on “Masque of the Red Death” & bubonic plague
- 30 min—read text aloud in class

Day 12: Tuesday

- 3 min—attendance, housekeeping
- 10 min—Large group discussion: Introduce allegory; review symbolism & irony
- 40 min—Small group work; divide S into groups and assign each group a symbol
 - Dreams
 - The masked visitor
 - The black chamber
 - The music
 - The tripods with flames
 - The ebony clock
 - Ask S to identify examples of irony in the story and what makes each ex. ironic?
 - Students will also answer additional questions that deal with figurative language and work on an accompanying handout
 - What does the disease, the Red Death, symbolize?
 - Why are each of the rooms a different color? What do the colors represent?
- HW: continue reading Lit Circle book

Day 13: Wednesday

- 3 min—attendance, housekeeping
- 20 min—Large group discussion: Theme & Mood

- Using vocabulary and figurative language work from previous day, how does Poe use these two elements to contribute to mood?
- What is the overall message or theme of this story? Why do you think Poe wrote this? What was he trying to communicate through this tale?
- 8 min—Journal Prompt (see prompt #4)
- 25 min—Lit Circles meet; DUE: pages 101-225

Day 14: Thursday

- 3 min—attendance, housekeeping
- 55 min—watch *Masque of the Red Death* film adaptation (1960)
 - Have students list the differences they see between the text and the film. Write a paragraph explaining which version is more effective in producing horror.

Day 15: Friday

- 3 min—attendance, housekeeping
- 25 min—finish watching *Masque of the Red Death* and discuss differences between film and text; hand in explanation of differences and which is more version is more effective
- 30 min—Lit Circles meet; DUE: 225-275
- HW: Journal prompt (see prompt #5)

Week Four: Wrap-Up Unit & Project Presentations

Day 16: Monday

- 3 min—attendance, housekeeping
- DUE: Reading Logs
- 55 min—Students will use today as a work period to address whatever they need to work on.
 - Day 2 and Day 3 of this week will be used for literature circle presentations, with each group having 10 minutes to present.
 - Students may continue planning and practicing their presentations OR they may begin or continue working on their multi-genre final projects.

Day 17: Tuesday

- 3 min—attendance, housekeeping
- DUE: Students should be prepared to present their literature circle book presentation
 - 10 min—I will begin class by going over the rubric for the multi-genre project and answering any questions about it.
- 40 min—The first four literature circle groups will give their presentations. Each group will be allotted 10 minutes to present.

Day 18: Wednesday

- 3 min—attendance, housekeeping

- 20 min—The last two literature circle groups will give their presentations. Each group will be allotted 10 minutes to present.
- 30 min—The rest of class will be used to continue working on the multi-genre projects. I will be available to conference with those students who would like input on their written work or their selections for the audio soundtrack.

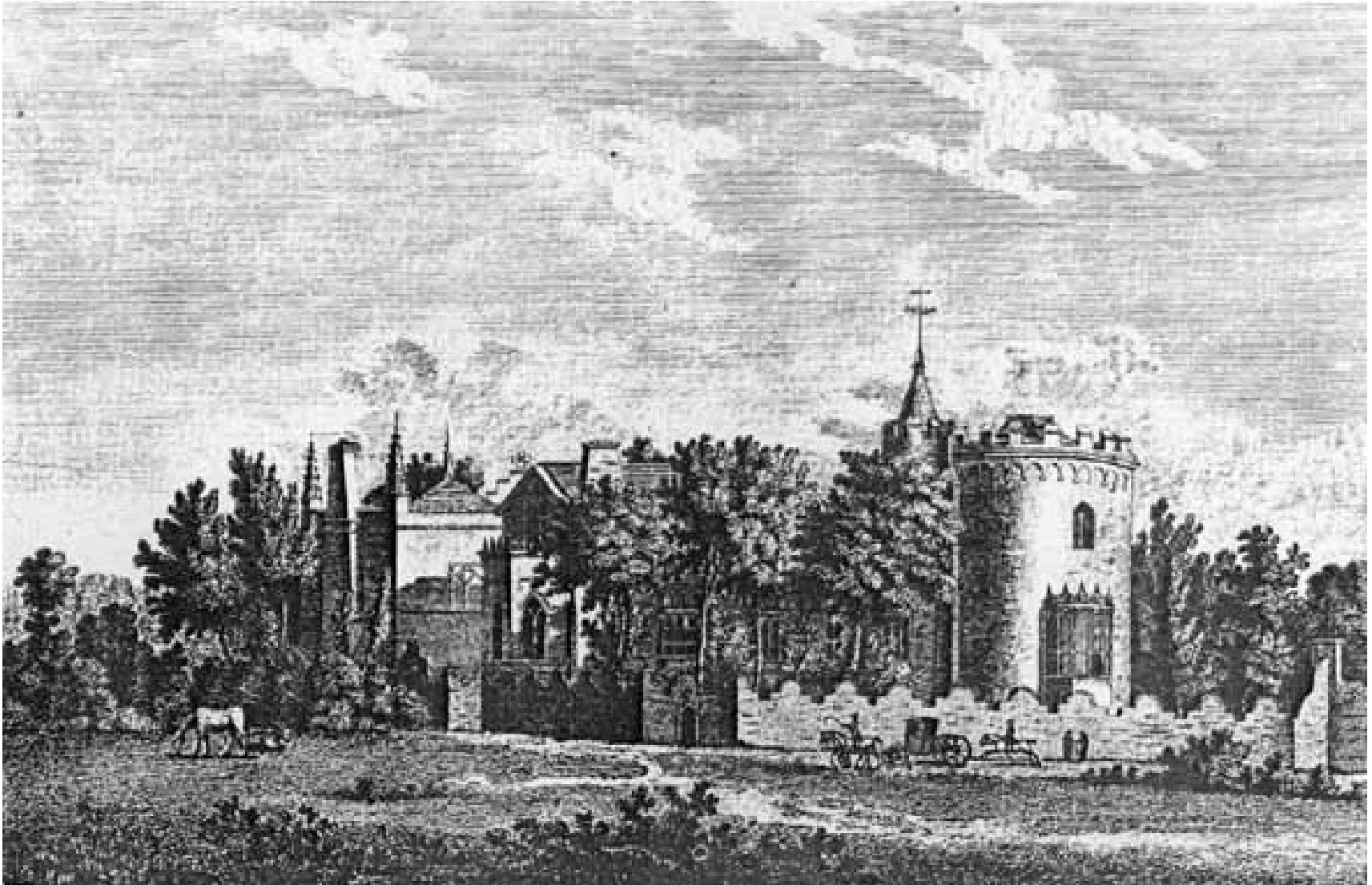
Day 19: Thursday

- 3 min—attendance, housekeeping
- We will go over last minute plans for tomorrow's multi-genre project presentations.
- 10 min—Administer the exit survey; students will take a short amount of time to fill it out, evaluating the unit.
- 35 min—Today is the last day for preparation for the multi-genre project. Students may work on their written papers or they may conference with their peers or me if they need some last minute guidance.

Day 20: Friday

- 3 min—attendance, housekeeping
- DUE: Multi-genre projects
- 50 min—Students will present their projects to the class

Strawberry Hill—Horace Walpole's Gothic Mansion, built circa 1753



Notre Dame—Paris; high, pointed spires and flying buttresses



The Grotesque of the Gothic

Arches and Light—Cornell University





The Grotesque of the Gothic



The Grotto of the Gothic

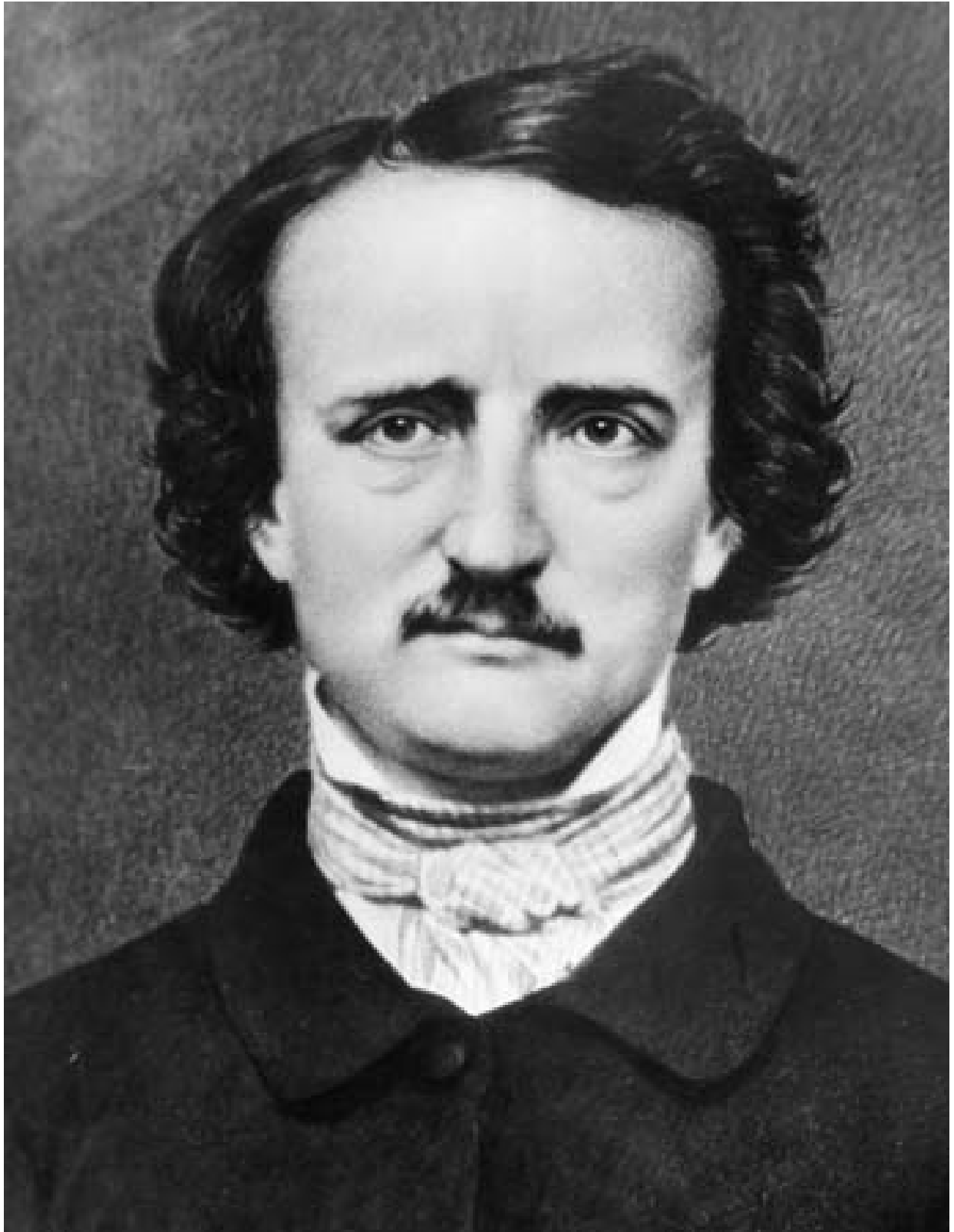


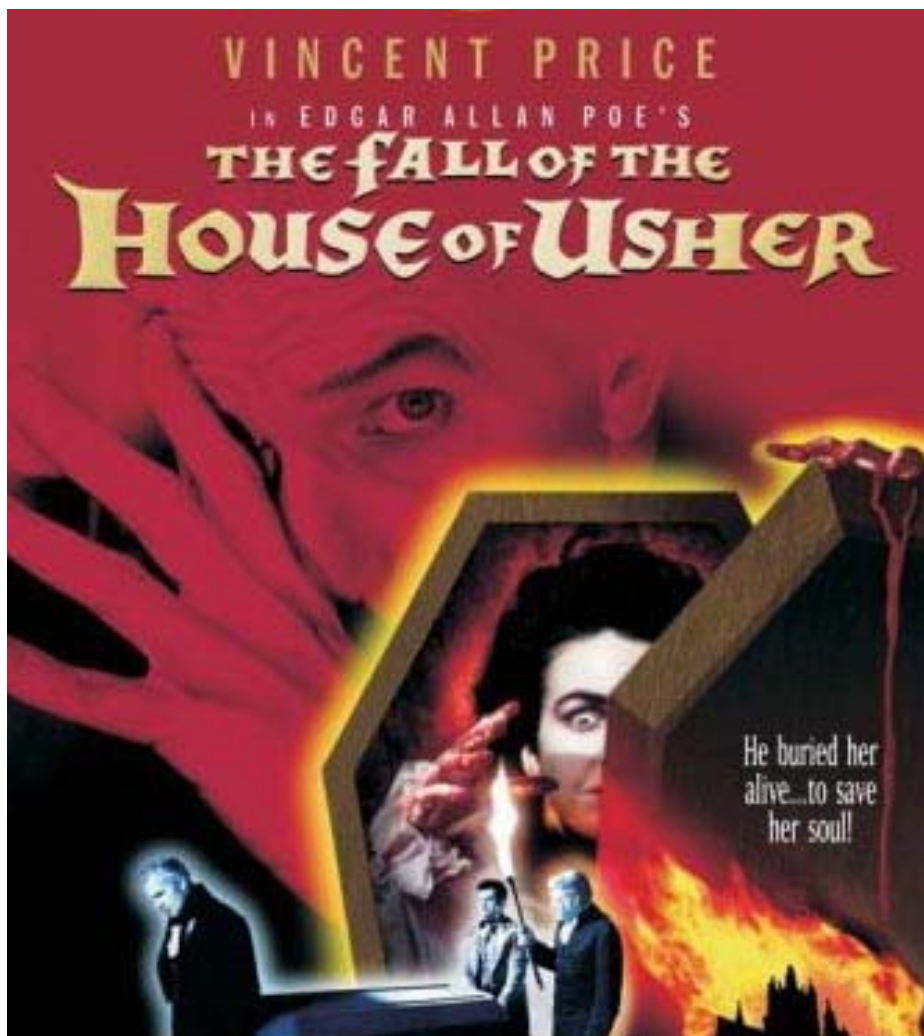
The Grotesque of the Gothic

Dungeons and Secret Passageways

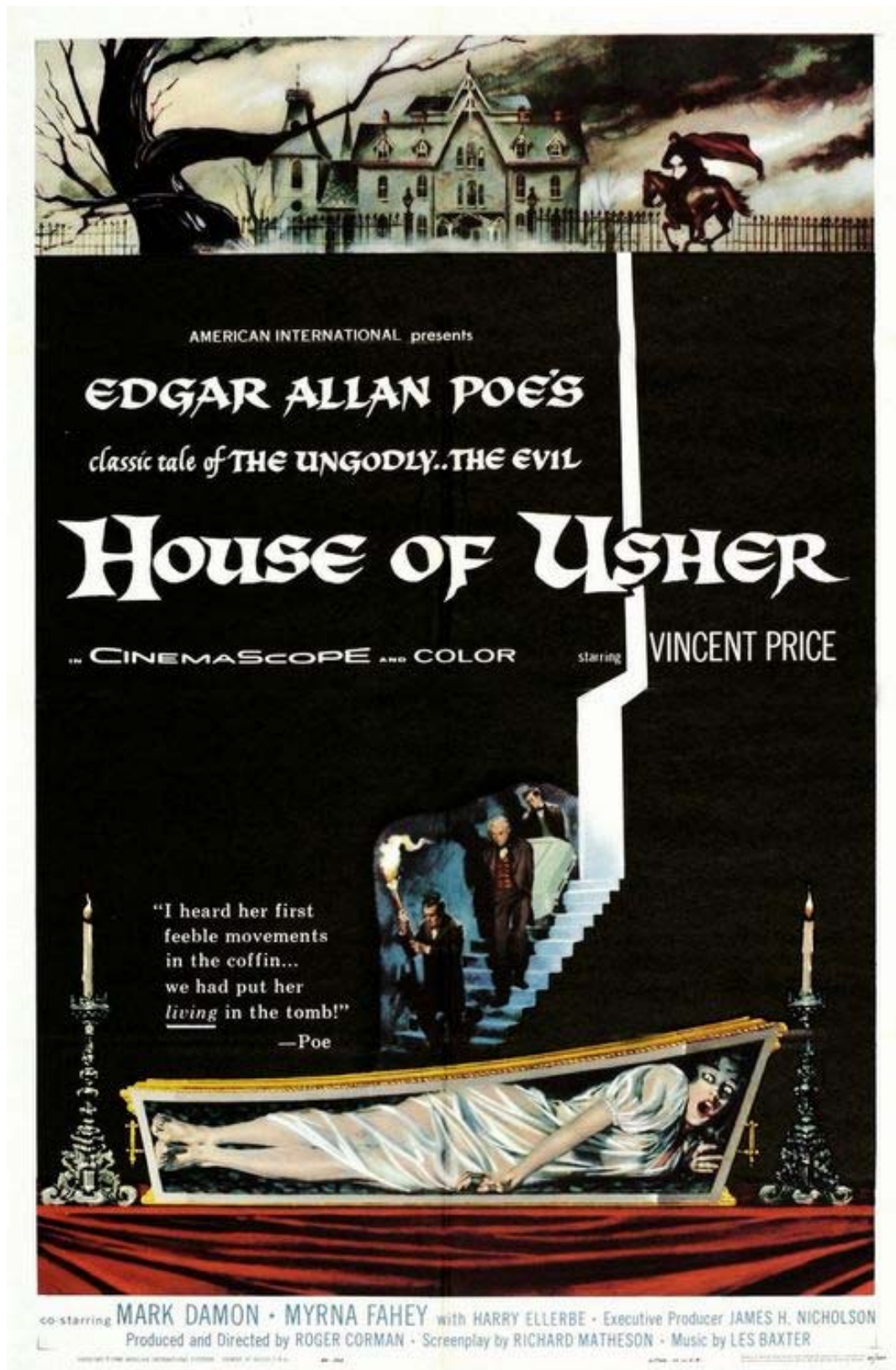


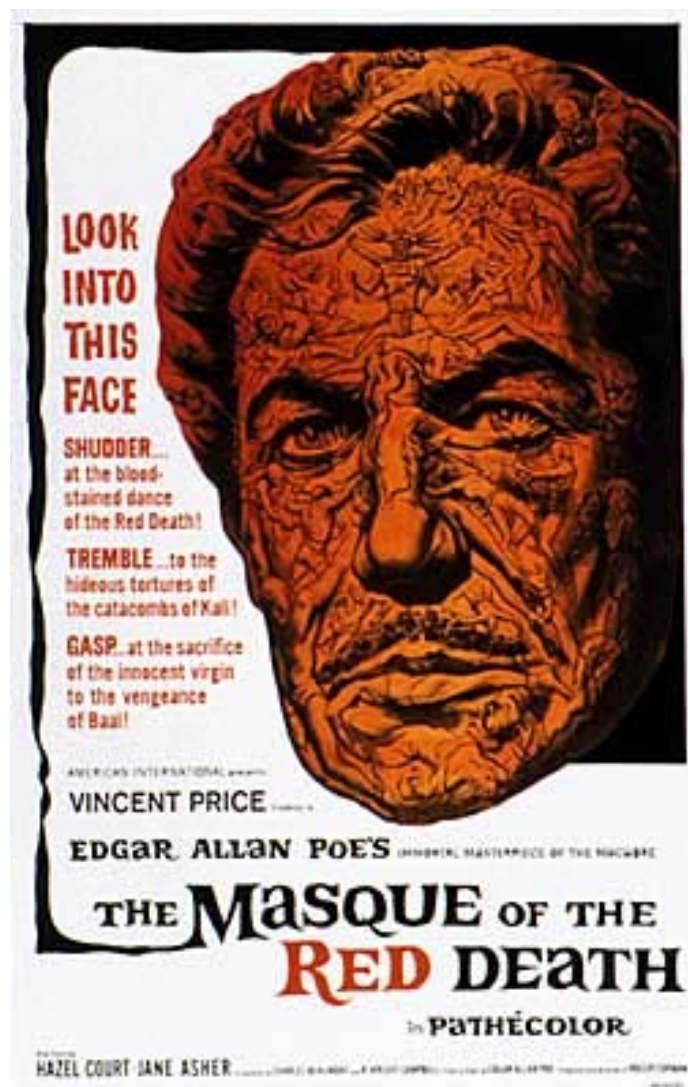
Edgar Allen Poe:1809-1849





The Grotesque of the Gothic







Reading Logs and Journals

For this unit, you will be asked to keep a reading log where you record your thoughts and questions you have about the reading. Occasionally, I may ask you to write about a specific topic and give you time in class to do so. The purpose of this is two-fold: writing is a way for you to think about what you are learning AND it helps me learn more about who you are and how you are learning.

Reading logs are due **every other Friday**. In order to get credit for your entries, you must support what you are writing by referencing in-class discussions, the reading, homework, etc. You must show that you are paying attention and doing some quality thinking when it comes to what we are reading in the classroom. Also, how does what we read have bearing on our daily lives? Show me some effort in making connections to your life today. How does what we read in class connect to your lit circle book? Use this sheet as a guide for your reading log so you are able to make a good grade and include quality responses in your entries.

In order to receive full credit, the following must be accomplished:

- Entries must be at least $\frac{3}{4}$ to 1 full page hand-written or $\frac{1}{2}$ page typed
- **Must be legible!**
- Turned in on time
- Contain a minimum of 3 entries per week
- Make connections between Poe and Lit circle book
- Address class discussions, readings and/or future desired discussions
- Contain quality, open-ended questions that reflect creative thinking on the part of the reader



Below is a list of journal prompts that I have asked you to respond to throughout this unit. You are responsible to respond to *4 out of 5* in order to receive full credit.

1. Haunted houses....Do you believe/not believe? Why? Have you ever been in one? Write whatever you'd like, pertaining to haunted houses.
2. Think about a time when you or someone you know lost a loved one through death or desertion. The loved one does not necessarily have to be a person; it could be a pet. In your notebook, write about the experience of coping with grief. Do you think it's possible for someone to lose his/her sanity due to intense grief and emotional pain?
3. Imagine that your city or town has been struck by an epidemic of an incurable, fatal disease. The disease spreads so rapidly but has not reached your particular block. How do you think you and your neighbors would react? What do you think would be the right thing to do? Jot down a few ideas in your notebook and then share them with the class.
4. George Bernard Shaw once said, "Tennyson, who was nothing if not a virtuoso, never produced a success that will bear reading after Poe's failures. Poe constantly and inevitably produced magic where his greatest contemporaries produced only beauty." What do you suppose Shaw meant by Poe's "magic?" How might this "magic" be different from "only beauty?"

5. Consider the 1994 Film *Philadelphia*, starring Tom Hanks. Compare the way the characters in Poe's story react to the Red Death with the way people today react to the epidemic of AIDS. How would you react if you knew the person sitting next to you in class each day had AIDS? What if you were assigned to share a locker with someone had contracted HIV? Would you try to switch lockers? Would you ask to have your seat assignment changed? What if you learned that your favorite teacher had the disease? Would this change your opinion of him/her even if it wasn't his/her fault?

The Mysteries of Edgar Allan Poe: A&E Biography Assignment

You are a journalist and have been asked by the *Baltimore Sun* to cover the mysterious death of Edgar Allan Poe. After watching the movie, you are to write an obituary about his life and death. Briefly scan the instructions below so you know what details to be paying attention to as you take notes.

All aspects of his life **must** be covered or you will *not* receive full credit for this assignment.

An obituary is usually written in paragraph form and charts the life of the deceased in chronological order. (See examples if necessary)

Your obituary should be approx. 250-500 words.

Instructions:

1. Give the deceased's full name and date and place of death.
2. Recount the main events in the person's life, beginning with his or her birth and birthplace.
3. Include a list of schools attended, degrees received, vocation and hobbies.
4. Include any other information that may be of interest to the readers and/or in honor of the deceased.
5. Acknowledge any survivors, including parents, spouse and children.
6. Announce when and where the funeral, burial, wake and/or memorial service will take place.
7. Conclude with a statement regarding where memorial contributions can be sent, if applicable.
8. Time the publication of the obituary so that it runs a few days before the memorial service.

Rubric for Poe Obituary

A. Content—50 points

- Inclusion of the following
 - Full name
 - Biological parents' names and adopted parents' names
 - Birthplace
 - Date of birth / death
 - Schools attended
 - Details on marriage
 - Relationship with adopted father
 - Financial issues
 - What deceased became known/remembered for
 - Employment
 - How he died
 - Age at death
 - Other interesting facts about Poe's life from the film

Content Total _____ out of 50 points

B. Writing Mechanics and Conventions

- Written in appropriate style _____ out of 10 points
- Tone is formal and reflects respect for the deceased _____ out of 10 points
- Typed with MLA heading _____ out of 10 points
- Spelling & punctuation _____ out of 10 points
- Appropriate length (250-500 words) _____ out of 10 points

Writing Total _____ out of 50 points

Total (Content and Writing combined) _____ out of 100



Discussion Questions, Part 1 for "The Fall of the House of Usher"

You may work with ONE other person to answer these questions.

Time limit: 15 minutes.

All answers must be written on a separate sheet of paper. Due at the end of class.

- 1) How is the House of Usher described, inside and outside? Which words or phrases are repeated or which seem important? List them here.
- 2) How is Roderick Usher described? Which words or phrases describe both Roderick *and* his house or his room? List them here.
- 3) Note where the word "lofty" appears. What does that word mean? To what or whom does it refer in the story?
- 4) What are some of Roderick Usher's hobbies? What are some of his beliefs? What are some of his problems?
- 5) Describe the narrator of the story. What are his characteristics?
- 6) How is Madeline described? What do we know about her physical characteristics? Based on the events that occur in the story, what can we infer about her?

Discussion Questions, Part 2 "The Fall of the House of Usher"

Answer these on your own on a separate sheet of paper and then share your answers with a partner. Time limit: 10 minutes



- 1) How is the poem "The Haunted Palace" related to the rest of the story? Which words, phrases, descriptions, or actions in the poem seem to reflect on characters or events in "The Fall of the House of Usher"?
- 2) How is the tale ("Trist") that the narrator is reading near the end of the story related to the action of "The Fall of the House of Usher"?
- 3) What happens at the end of the story? Why? What are we supposed to believe? Could these events take place only in a fantasy world? Are they at all plausible?
- 4) Poe is interested in the concept of duality: that is, the split between the body and mind/spirit. How is that idea brought out in the story?



"The Fall of the House of Usher" Project

Audio Soundtrack

- For this project you will create an audio CD soundtrack in which you choose **1-2 songs to represent each of the characters** (3) in "House of Usher." **A minimum of 5 songs is required.** The soundtrack project is designed to be an artistic representation of your learning.
- Although a visual graphic may accompany the project in the form of a CD album cover, it is not required.
- A written explanation in the form of a persuasive defense must accompany the project, explaining and defending why each song was chosen and how it represents the character (Roderick, Madeline, or Unnamed Narrator).
- Written work should be between 1 ½ - 2 pages typed, double spaced, 12 pt, Times New Roman with MLA heading.
- Date Due: TBA

*See Rubric Attached for expectations

The Grotesque of the Gothic: From Poe to the Present

Literature Circles Info

One of the projects you will be participating in this semester is Literature Circles. For those of you who have never participated in Literature Circles before, they are small groups usually made up of 4-5 people who read the same book. Each person in the group also is assigned a different role, as listed below:

- Discussion Director—comes up with ideas and questions from the reading
- Investigator—digs up background information about the book and/or its author
- Connector—finds connections between the book and the world and/or its readers
- Literary Luminary—selects significant passages for discussion
- Illustrator—represents the reading in a drawing or other art form

Each week on Tuesdays and Thursdays, class time will be devoted to this project. Group members must be prepared and must allocate time for all group members to speak, so plan time wisely. Additionally, each week you will need to fill out the appropriate sheet for whatever you are fulfilling. Keep in mind that though the sheets may not be graded, I will be checking to ensure they are completed each week.

You will select one of four texts for Literature Circles. Groups will be assigned randomly based on your top 2 book choices. Below are the descriptions for your four choices. Read the descriptions over. I will also present the books in class to give you a better idea of what the text is about and then you will sign up for your top 2 picks.

1. A Rose for Emily (Faulkner) & A Good Man is Hard to Find (Flannery O'Connor)

"A Rose for Emily" recounts the story of an eccentric spinster, Emily Grierson. An unnamed narrator details the strange circumstances of Emily's life and her odd relationships with her father, who controlled and manipulated her, and her lover, the Yankee road worker Homer Barron. When Homer Barron threatens to leave her, she is seen buying arsenic, which the townspeople believe she will use to commit suicide. After this, Homer Barron is not heard from again, and is assumed to have returned north. Though she does not commit suicide, the townspeople of Jefferson continue to gossip about her and her eccentricities, citing her family's history of mental illness. She is heard from less and less, and rarely ever leaves her home. Unbeknownst to the townspeople until her death, hidden in her upstairs room is the corpse of Homer Barron, which explains the horrid stench that emitted from Miss Emily's house 40 years ago. (wikipedia.com)

Flannery O'Connor's short story "A Good Man Is Hard to Find" first appeared in the author's short story collection by the same name, which was published in 1955. Since then, it has become one of O'Connor's most highly regarded works of short fiction because it exhibits all the characteristics for which she is best known: a contrast of violent action with humorously and carefully drawn characters and a philosophy that underscores her devout Roman Catholic faith. Critics have admired the prose and the way O'Connor infuses the story with her Catholic belief about the role God's grace plays in the lives of ordinary people. The story is disturbing and humorous at the same time—a quality shared by many of O'Connor's other works, including her novels *Wise Blood* and *The Violent Bear It Away*.

Though the story begins innocently enough, O'Connor introduces the character of the Misfit, an escaped murderer who kills the entire family at the end of the story. Through this character, O'Connor explores the

Christian concept of "grace"—that a divine pardon from God is available simply for the asking. In the story, it is the Grandmother—a petty, cantankerous, and overbearing individual—who attains grace at the moment of her death, when she reaches out to the Misfit and recognizes him as one of her own children. For O'Connor, God's grace is a force outside the character, something undeserved, an insight or moment of epiphany. Often, however, O'Connor's characters miss moments of opportunity to make some connection; their spiritual blindness keeps them from seeing truth. (enotes.com)

2. The Haunting of Hill House

Shirley Jackson's *The Haunting of Hill House* has unnerved readers since its original publication in 1959. A tale of subtle, psychological terror, it has earned its place as one of the significant haunted house stories of the ages.

Eleanor Vance has always been a loner--shy, vulnerable, and bitterly resentful of the 11 years she lost while nursing her dying mother. "She had spent so long alone, with no one to love, that it was difficult for her to talk, even casually, to another person without self-consciousness and an awkward inability to find words." Eleanor has always sensed that one day something *big* would happen, and one day it does. She receives an unusual invitation from Dr. John Montague, a man fascinated by "supernatural manifestations." He organizes a ghost watch, inviting people who have been touched by otherworldly events. A paranormal incident from Eleanor's childhood qualifies her to be a part of Montague's bizarre study--along with headstrong Theodora, his assistant, and Luke, a well-to-do aristocrat. They meet at Hill House--a notorious estate in New England.

Hill House is a foreboding structure of towers, buttresses, Gothic spires, gargoyles, strange angles, and rooms within rooms--a place "without kindness, never meant to be lived in...."

Although Eleanor's initial reaction is to flee, the house has a mesmerizing effect, and she begins to feel a strange kind of bliss that entices her to stay. Eleanor is a magnet for the supernatural--she hears deathly wails, feels terrible chills, and sees ghostly apparitions. Once again she feels isolated and alone--neither Theo nor Luke attract so much eerie company. But the physical horror of Hill House is always subtle; more disturbing is the emotional torment Eleanor endures. Intense, literary, and harrowing, *The Haunting of Hill House* belongs in the same dark league as Henry James's classic ghost story, *The Turn of the Screw*. (amazon.com)

3. Interview with the Vampire

In the now-classic novel *Interview with the Vampire*, Anne Rice refreshed the archetypal vampire myth for a late-20th-century audience. The story is ostensibly a simple one: having suffered a tremendous personal loss, an 18th-century Louisiana plantation owner named Louis Pointe du Lac descends into an alcoholic stupor. At his emotional nadir, he is confronted by Lestat, a charismatic and powerful vampire who chooses Louis to be his fledgling. The two prey on innocents, give their "dark gift" to a young girl, and seek out others of their kind (notably the ancient vampire Armand) in Paris. But a summary of this story bypasses the central attractions of the novel. First and foremost, the method Rice chose to tell her tale--with Louis' first-person confession to a skeptical boy--transformed the vampire from a hideous predator into a highly sympathetic, seductive, and all-too-human figure. Second, by entering the experience of an immortal character, one raised with a deep Catholic faith, Rice was able to explore profound philosophical concerns--the nature of evil, the reality of death, and the limits of human perception--in ways not possible from the perspective of a more finite narrator. (amazon.com)

4. The Museum of Dr. Moses: Tales of Mystery and Suspense

Starred Review. The words gothic and macabre rather than mystery and suspense might better describe the 10 beautifully told stories in this superb collection from the prolific Oates (*The Female of the Species*). In the startling opening tale, Hi! Howya Doin!, an overly friendly jogger encounters someone with a less rosy outlook on life. In the horrifying Valentine, July Heat Wave, an estranged wife finds a very unpleasant surprise in the home she once shared with her academic husband. In the haunting Feral, a near-death experience transforms a much-loved only child into something wild and unknowable. The title story concerns a horrific exhibit in the home of an

aging coroner in upstate New York (whose behavior is even more troubling). The book's best story, *The Man Who Fought Roland LaStarza*, about an aging boxer in a bout that will make or end his career, happens to be the least gruesome. Powerful narratives, a singular imagination and exquisite prose make this a collection to relish. (*Aug.*) (amazon.com)

Literature Circles Role Sheet:**Discussion Director**

Name: _____

Book: _____

Date: _____ Assignment: Chapters _____ to _____

Discussion Director: Your job is to develop a list of questions that your group might want to discuss about this part of the book/story. Don't worry about the small details; your task is to help people talk over the big ideas in the reading and share their reactions. Usually the best discussion questions come from your own thoughts, feelings and concerns as you read. You can list them below during or after your reading. You may also use some of the general questions below to develop topics for your group.

Possible discussion questions or topics for today:

- 1.
- 2.
- 3.
- 4.
- 5.

Sample questions:

What was going through your mind while you read this?
 How did you feel while reading this part of the book?
 What was discussed in this section of the book?
 Can someone summarize briefly?
 Did today's reading remind you of any real-life experiences?
 What questions did you have when you finished the section?
 Did anything in this section of the book surprise you?
 What are the one or two most important ideas?
 What are some of the things you think will be talked about next?

Topics to be carried over for next meeting: _____

Literature Circles Role Sheet:**Investigator**

Name: _____

Book: _____

Date: _____ Assignment: Chapters _____ to _____

Investigator: Your job is to dig up some background information on any topic related to your book. This might include, but certainly is not limited to:

- The geography, weather, history or culture of the book's setting
- Information about the author—his/her life and other works
- Information about the time period portrayed in the book
- Pictures, objects or other materials that illustrate elements of the book
- The history and derivation of words and/or names used in the book
- Music that reflects the book or its time
- Suggestions for other books that address a similar topic in some way

This is *not* a formal research report. The idea is to find bits of information or material that helps your group better understand the book. Investigate something that really interests you—something that struck you as puzzling or curious while you were reading, and report back to your group.

Suggestions for where to find additional information: The introduction, preface, or “about the author” section of the book, library books and magazines, online computer searches, interviews with people who know the topic WELL, and any other novels, non-fiction or textbooks you’ve read.

Topics discussed today: _____

Topics to be carried over for next meeting: _____

Literature Circles Role Sheet:**Connector**

Name: _____

Book: _____

Date: _____ Assignment: Chapters _____ to _____

Connector: Your job is to find connections between the book your group is reading and the outside world. This means connecting the reading to your own life, happenings at school or in the community, similar events at other times and places, or other people or problems that this book brings to mind. You might also see connections between this book and other writings on the same topic or other writings by the same author. There are NO right answers—whatever the reading connects you with is worth sharing!!

Some connections I found between the reading and other people, places, events, authors:

1.

2.

3.

4.

5.

Topics to be carried over for next meeting: _____

Literature Circles Role Sheet:**Literary Luminary**

Name: _____

Book: _____

Date: _____ Assignment: Chapters _____ to _____

Literary Luminary: Your job is to choose a paragraph or sentences from the book to discuss with your group. Your purpose is to help other students by spotlighting something interesting, powerful, funny, puzzling, or important to discuss from the text. You can read parts aloud yourself or ask a group member to read them. Be sure to include your reasons for selecting the paragraphs or sentences or phrases that you did, and record the page number and paragraph.

1.

2.

3.

4.

5.

Topics to be carried over for next meeting: _____

Literature Circles Role Sheet:**Illustrator**

Name: _____

Book: _____

Date: _____ Assignment: Chapters _____ to _____

Illustrator: Your job is to draw some kind of picture related to the reading. It can be a sketch, cartoon, diagram, flow chart, collage, or other expression. You can draw a picture of something that is discussed specifically in your book, something that the reading reminded you of, or a picture that conveys any idea or feeling that you got from the reading. And kind of drawing or graphic is okay. You can even label things with words if that helps. Make your drawing on the back of this paper or feel free to create your artwork in another form and attach this paper to it.

Topics to be carried over for next meeting: _____



Edgar Allan Poe's *The Raven*

Answer the following questions on your own. We will discuss tomorrow in class.

1. Define the following words using context clues to help you:

- countenance
- entreating
- mien
- lore
- yore
- quaff
- decorum
- plume
- pallid

2. Poe uses several poetic elements to achieve a **single desired effect**. Define the following poetic terms and find three examples of each, citing stanza and line number of each example.

- Alliteration
- Internal Rhyme
- Assonance

3. What are your impressions of the narrator?
4. How does the narrator respond to the noise he hears?
5. What does the narrator ask of the raven? Be specific.
6. What is the raven's response?
7. What does the speaker order the raven to do?
8. With what emotion does the speaker first greet the Raven? During the course of the poem, how does the speaker's attitude toward the Raven change? In what way is the word *nevermore* related to these emotional changes?
9. What is the relationship between the Raven's shadow and the speaker's soul at the end of the poem? What does the Raven finally come to represent?
10. Do you think grief can truly cause a person to permanently lose the ability to reason? Explain.
11. Is there any indication that the narrator may have dreamt the entire episode? Support your answer.

“The Masque of the Red Death” by Edgar Allan Poe

Literary Analysis: Figurative Language

Understanding figurative language can help you identify a writer’s use of symbols. Types of figurative speech include similes, metaphors, and personification. Similes and metaphors set up comparisons between unlike objects and concepts; a simile uses the word like or as to make the comparison, while a metaphor makes the comparison directly. Personification occurs when a writer gives human traits to nonhuman things.

Directions: For each passage in the following chart, identify the type of figurative language used. Then describe the idea, feeling or state of mind that its use conveys to you. What associations and impressions are formed in your mind by the language? Then answer the question that follows.

<i>Passage</i>	<i>Simile, Metaphor or Personification</i>	<i>Idea, Feeling or State of Mind Conveyed</i>
1. The courtiers...bid defiance to contagion. The external world could take care of itself.		
2. The pestilence raged most furiously abroad.		
3. brazen lungs of the clock		
4. But these other apartments were densely crowded, and in them beat feverishly the heart of life.		
5. [The Red Death] had come like a thief in the night.		
6. And the life of the ebony clock went out with that of the last of the gay.		

7. How does the author’s use of figurative language help create mood? How would you describe the mood?

*This form has been adapted from Prentice-Hall, Inc.

Gothic Unit Assessment: A Multi-Genre Project

1. **Short Story:** You will create your own short story, using features of the Gothic genre, to emulate the style of Edgar Allan Poe.
 - a. Your story should incorporate at least 5-6 vocabulary words we have learned from the unit, as well as elements of Gothic fiction such as subterranean passages or crumbling castles. This project is designed to be a written representation of learning about Poe's writing technique, his themes, and creative genius. This is a time to show off creative flair in the realm of writing.
 - b. Characters should be fully developed and plot should have noticeable conflict with rising and falling action, climax, and resolution. Don't forget about including the supernatural into the story, as well as a few of Poe's themes. (Hint: Think about the ones we've studied in class).
 - c. You must turn in a rough draft prior to the final draft, which is due at the end of the unit. I will set up individual conferences to meet with you after your rough draft has been turned in to discuss questions or problem areas.
 - d. Your short story should be no more than 4 pages typed, double spaced, 12 pt, Times New Roman.
2. **Mini-Soundtrack:** You will create a short audio soundtrack that corresponds with your short story (above). The soundtrack project is designed to be an artistic representation of your learning, although a visual may accompany the project. The idea is to think in terms of thematic connections.
 - a. The CD need only contain 2-3 songs. Use your soundtrack from "House of Usher" as a model.

- b. A short written explanation in the form of a defense should also accompany the CD, explaining and defending why each song was chosen, how it represents the story and your overall learning throughout the unit.
- c. Written work should be no more than 1-1/2 pages typed, double spaced, 12 pt, Times New Roman, with MLA heading.
- d. This project will be due at the end of the unit. Time will be allotted in class to prepare for and work on projects.

**Do not hesitate to ask if you have questions regarding the CD soundtrack or the short story.*

**Please see Rubrics for further details and expectations.*