

MYP unit planner

Teacher(s)		Subject group and discipline	Language and literature		
Unit title	Darkness Calls: Rebellion and Emotion in the Gothic Sensibility	MYP year	5	Unit duration (hrs)	40

INQUIRY: Establishing the purpose of the unit

Key concept	Related concept(s)	Global context
Connections	Character Context Self-expression Style	Identities and relationships: Who we are This unit focuses on societal and personal values, mental and emotional health, and alternative perspectives as aspects of identity and relationship to the world. It also delves into consciousness, moral judgments and perceptions of life.
Statement of inquiry		
People of all ages may look for expression of their own angst in and through literature and art. Teenagers can tend to gravitate to modes of expression that articulate emotional states and present a different worldview or rebellion. Contemporary culture seems to reflect this, but the need to give vent to our dark side may be an inherent quality in who we are as emotional beings. We need catharsis and horror to provide it. Darkness calls.		
Inquiry questions		
<p>Factual: How big is our emotional vocabulary? What are the textual and visual qualities of the Gothic? How do writers convey emotional states? What is catharsis? What kind of rebellion does Gothic literature represent?</p> <p>Conceptual: How do writers respond to their time? How do they rebel against established ideas or forms? What is the function of telling scary stories?</p> <p>Debatable: Are we drawn to the dark? Should teenagers be encouraged to explore their own angst? Should teenagers be discouraged from taking an interest in dark ideas? Can literature encourage you to rebel? Can it be a dangerous influence on your mental health? Can it help us establish what is moral, balanced or right for us?</p>		

Objectives	Summative assessment	
<p>A. Analysing: i, ii, iii, iv</p> <p>B. Organizing: i, ii, iii</p> <p>C. Producing text: i, ii, iii</p> <p>D. Using language: i, ii, iii, iv</p>	<p>Outline of summative assessment task(s) including assessment criteria:</p> <p>1. A formal essay exploring the depiction of emotional states in Gothic literature. The essay will be judged against the following criteria.</p> <p>A: For analysis of language and technique in <i>Frankenstein</i> and understanding of the author's choices and of the Gothic genre; students may choose to support their points with comparison to other texts.</p> <p>B: For organization of ideas in essay form.</p> <p>D: For use of expressive language and appropriate vocabulary in a formal register.</p> <p>(An alternative could be an argumentative essay exploring the question of influence of literature on mental health or on attitudes of a time. This could also be done in debate form.)</p> <p>2. A "Black Book": A compilation of collected and annotated texts, original writing, imagery, graphics, artifacts, etc in an imaginatively presented format. The project will be judged against the following criteria.</p> <p>A: Annotations will be assessed for understanding of genre and author's choices.</p> <p>B: Organization will be assessed based on the establishment of a coherent structure for the context of the "book" and on cohesive devices used to establish a flow of ideas between visual and textual elements. Proper referencing for collected materials will also be assessed.</p> <p>C: Text produced will be assessed for thought and imagination demonstrated, and perspectives and ideas presented.</p> <p>D: Language use will be assessed based on use of visuals as text and on written components for style, register and range.</p>	<p>Relationship between summative assessment task(s) and statement of inquiry:</p> <p><i>Teenagers tend to gravitate to modes of expression that articulate emotional states and present a different worldview or rebellion.</i></p> <p>The flexibility of approach in the "Black Book" task will allow students to draw upon their own reading and viewing experience and cultural reference points, while testing their ability to connect this material to a deeper psychological, literary and cultural context for expression.</p> <p><i>People of all ages may look for expression of their own angst in and through literature and art. Contemporary culture seems to reflect this, but the need to give vent to our dark side may be an inherent quality in who we are as emotional beings.</i></p> <p>The formal essay and the "Black Book" will support connection between personal perspectives and a wider appreciation of human experience, the history of literature, systems of thought and artistic movements and styles.</p> <p><i>We need catharsis and horror can provide it. Darkness calls.</i></p> <p>The "Black Book" will support the student in considering their own expressive capabilities and needs and will tap the students' conceptual understanding of the purpose of art as catharsis and reflection of human experience.</p>

Approaches to learning (ATL)			
IB ATL category	MYP skill cluster	Specific ATL skill	Learning experiences or teaching strategies you plan to introduce, practise or consolidate the subject-specific skill
Self-management	Affective skills	Emotional management	<p>Practise strategies to reduce stress and anxiety</p> <p>In the design of the unit, debate about emotional health is a logical offshoot of the unit content. While discussing how reading and identifying with literature can be formative and cathartic, the opportunity to discuss additional strategies external to the context of the unit will also be explored and practised. Sleep deprivation, eating and exercise habits, connecting to others, coping with stress and depression, etc—all topics for examination. Students will be engaged in a running debate on how not to be like Victor Frankenstein.</p>
		Resilience	<p>Managing mistakes and rebounding from setbacks will also be covered in discussion of how not to be like Victor Frankenstein. Additional discussion pertinent to the content of the story can explore the idea of feeding one's own emotional state, forecasting disaster, seeing portents, etc, versus the capacity to turn one's own mood or perspective around.</p>

ACTION: Teaching and learning through inquiry

Content	Learning process
<p>Romanticism as a reaction to the Enlightenment: Fascination with science, emotion, embracing of the natural world, rejection of the industrial, mechanized world; the Gothic as an offshoot of the Romantic</p> <p>Mary Shelley in context: At 21, miscarriages and Prometheus reference, her circle of friends and the horror story competition</p> <p>The concept of catharsis and possibly a brief</p>	<p>Learning experiences and teaching strategies</p> <p>Students will:</p> <ul style="list-style-type: none"> • read Frankenstein independently and with in-class support and discussion • visit a local example of Gothic architecture, testing the connection between environment and emotions, perhaps telling scary stories, playing music in the space, etc; photograph and sketch elements in the space, qualities of light, etc • collect, explore, analyse and document Gothic vocabulary, imagery, text fragments, film and audio clips on process boards, compilations and/or journals

<p>exploration of psychology via Freud and Bettelheim</p> <p>Survey of Romantic literature and conventions</p> <p>Survey of Gothic literature and conventions</p> <p>Survey of the Gothic in contemporary culture: Literature, graphic art, film, television, music, fashion</p> <p>Strategies for difficult reading</p> <p>Strategies for vocabulary growth</p>	<ul style="list-style-type: none"> experiment with writing in various forms (poetry, alliterative alphabet stories, lyrics, horror stories, character studies, etc) and respond to writing prompts, such as: <ul style="list-style-type: none"> Write something about the state of your nerves. As a Gothic character, what pet would you have? How would you dress? Use the word “lachrymose” in a description. debate the role of catharsis in art and the influence of art on our mental health. <p>Formative assessment</p> <p>Padlet or word walls to explore and compile vocabulary for a “Black Thesaurus”, a collection of synonyms for basic emotion words</p> <p>Process boards to compile a collection of visual and textual material in exploration of the Gothic sensibility generally and/or specific topics such as vampires, Goth/emo style, etc</p> <p>Compilation of film clips, eg the films of Tim Burton or James Whale, to explore directorial obsession and draw potential parallels to help understand Mary Shelley’s perspective</p> <p>Use of a journal for writing experiments</p> <p>Differentiation</p> <p>Learning styles/multiple intelligences: Students with linguistic or musical sensibility will likely do well with the literary material in this unit. Adaptation for other learning styles might include:</p> <p>Visual/spatial learners: Students who express themselves more effectively using artistic skills than language can be encouraged to express themselves fully using visuals, testing their visual interpretation skills against the challenge of the summative assessment task.</p> <p>Naturalistic/classifying/collecting: Students who respond to material by connecting to nature and/or classifying or categorizing material may connect to this material through the link to the environment in the genre and by the opportunity to collect and process a range of sample material. They may also be able to connect through the concept of “isms”, seeing a way into an understanding of genre through conventions that typify Romanticism and Gothic literature.</p> <p>Intrapersonal/interpersonal: Students who enjoy exploring psychology and emotion in themselves or others can be encouraged to focus on the debatable concepts and the relevance to teenage culture and emotional life.</p>
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	<p>Kinesthetic: Students who express themselves physically may be encouraged to find a performance-based interpretation of the summative assessment.</p> <p>Additional language learners and students needing reading support: In addition to a range of graphic novel editions of <i>Frankenstein</i>, there are editions available with reduced text and annotations.</p> <p><i>Frankenstein: Penguin Reader Level 3</i>, adapted by Deborah Tempest</p> <p><i>Puffin Graphics: Frankenstein</i>, adapted by Gary Reed</p> <p>In addition, excerpts from the original novel can be used (even for all learners) in lieu of the full novel. Chapters 2, 7 and 23 are particularly good examples of the connection between landscape and emotion.</p>
Resources	
<p><i>Frankenstein</i> by Mary Wollstonecraft Shelley</p> <p><i>The Gashlycrumb Tinies</i> by Edward Gorey</p> <p><i>Frankenstein</i>. Dir. Kenneth Branagh [film] Tristar Pictures, 1994.</p> <p><i>Frankenstein</i>. Dir. James Whale [film] Universal Pictures, 1931.</p> <p><i>Edward Scissorhands</i>. Dir. Tim Burton [film] Twentieth Century Fox, 1990.</p> <p><i>Frankenweenie</i>. Dir. Tim Burton [film] Walt Disney Pictures, 2012.</p> <p>Walken, Christopher. "The Raven". Edgar Allen Poe. <i>Closed on Account of Rabies</i>. [album] Prod. Hal Wilner, Mercury/Universal, 1997.</p> <p>Fassler, J. (2012) "Maurice Sendak Scared Children Because He Loved Them". <i>The Atlantic</i>. Available at: http://www.theatlantic.com/entertainment/archive/2012/05/maurice-sendak-scared-children-because-he-loved-them/256928/ (Accessed: 1 June 2013)</p> <p>Handler, D. (2001) "Frightening News". <i>The New York Times</i>, 30 October 2001. Available at: http://www.nytimes.com/2001/10/30/opinion/frightening-news.html (Accessed: 1 June 2013)</p> <p>Dowd, M. (2001) "When Bad Things Happen to Good Children". <i>The New York Times</i>, 30 December 2001. www.nytimes.com</p> <p>www.padlet.com</p> <p>Graphic novel editions of <i>Frankenstein</i> and graphic-intensive editions (see Differentiation section above)</p>	