**Subject area/course**: ELA/Film Seminar

**Grade level/band**: 12

**Task source**: New Hampshire Task Bank; Authors: Adam Theriault and Frank Gallo

**Metacognitive Monsters**

**TEACHER'S GUIDE**

1. **Task overview**:

Students will write a comparative essay critiquing the literary styles of two authors and their use of fear as a thematic focus. They will support their central claim with evidence from at least one film from class, one story from class and one film of their own choosing. Through the study of film and literature students will explore varying aspects of fear in order to better understand how artists create a sense of fear in their audience. By the end of the unit, students will recognize differences between irrational and rational fear, identify insidious and didactic uses of fear in society, film, and literature, evaluate creativity and the “horror” genre, understand the cultural and social limits of acceptability in modern film (in terms of viscera and theme), question gratuitous gore and its desensitizing function in society, identify common metaphors, appreciate complex metaphors, and employ metaphorical language in expository writing.  Students will also participate in a graded oral discussion and produce an original film (optional extension).

1. **Aligned standards:**
2. **Primary Common Core State Standards**

[**CCSS.ELA-LITERACY.RL.11-12.1**](http://www.corestandards.org/ELA-Literacy/RL/11-12/1/)Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.**[CCSS.ELA-LITERACY.RL.11-12.3](http://www.corestandards.org/ELA-Literacy/RL/11-12/3/)** Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).**[CCSS.ELA-LITERACY.RL.11-12.9](http://www.corestandards.org/ELA-Literacy/RL/11-12/9/)** Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

**[CCSS.ELA-LITERACY.WHST.11-12.1.A](http://www.corestandards.org/ELA-Literacy/WHST/11-12/1/a/)** Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence.**[CCSS.ELA-LITERACY.WHST.11-12.5](http://www.corestandards.org/ELA-Literacy/WHST/11-12/5/)** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

1. **Secondary Common Core State Standards (optional)**

**[CCSS.ELA-LITERACY.RL.11-12.10](http://www.corestandards.org/ELA-Literacy/RL/11-12/10/)** By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

**[CCSS.ELA-LITERACY.WHST.11-12.1.B](http://www.corestandards.org/ELA-Literacy/WHST/11-12/1/b/)** Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form that anticipates the audience's knowledge level, concerns, values, and possible biases.

**[CCSS.ELA-LITERACY.WHST.11-12.1.E](http://www.corestandards.org/ELA-Literacy/WHST/11-12/1/e/)** Provide a concluding statement or section that follows from or supports the argument presented.

1. **Critical abilities**

**Analysis of Information:** Integrate and synthesize multiple sources of information (e.g., texts, experiments, simulations) presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to address a question, make informed decisions, understand a process, phenomenon, or concept, and solve problems while evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

**Communication in Many Forms**: Use oral and written communication skills to learn, evaluate, and express ideas for a range of tasks, purposes, and audiences. Develop and strengthen writing as needed by planning, revising, editing, and rewriting while considering the audience.

**Research**: Conduct sustained research projects to answer a question (including a self-generated question) or solve a problem, narrow or broaden the inquiry when appropriate, and demonstrate understanding of the subject under investigation. Gather relevant information from multiple authoritative print and digital sources, use advanced searches effectively, and assess the strengths and limitations of each source in terms of the specific task, purpose, and audience.

1. **Other standards**

*New Hampshire Competencies*

**NH E/LA Reading Competency**: Students will demonstrate the ability to comprehend, analyze, and critique a variety of increasingly complex print and non-print media.

**NH E/LA Listening Competency**: Students will demonstrate the ability to listen and view critically for variety of purposes.

**NH E/LA Writing Arguments** **Competency**: Students will demonstrate the ability to analyze and critique texts or topics and support claims and reasoning with sufficient evidence for intended purpose and audience.

**NH E/LA Speaking Competency:** Students will demonstrate the ability to speak purposefully and effectively - strategically making decisions about content, language use, and discourse style.

1. **Time/schedule requirements:**

This task was designed to take approximately two weeks within a longer four-week-long unit.

1. **Materials/resources:**

**Anchor Text:**

Washington Irving, [“The Legend of Sleepy Hollow”](http://www.gutenberg.org/files/41/41-h/41-h.htm) (1380L)

**Supporting Texts:**

Mattheson: [“Button, button.”](http://jhampton.pbworks.com/w/file/fetch/47378440/button)

Oates:  [“Where are you going, Where have you been”](https://www.d.umn.edu/~csigler/PDF%20files/oates_going.pdf)

Marryat: [“The White Wolf of the Hartz Mountains”](http://www.donaldcorrell.com/road/marryat/whitwolf.html#s1)

Hawthorn: [“Feathertop”](http://pinkmonkey.com/dl/library1/gac010.pdf)

Kipling:  [“Phantom Rickshaw”](http://www2.hn.psu.edu/faculty/jmanis/kipling/phantom-rickshaw.pdf)

Poe: [“Imp of the Perverse”](http://classiclit.about.com/library/bl-etexts/eapoe/bl-eapoe-imp.htm)

**Filmography:**

[**Columbus:**](http://www.imdb.com/name/nm0001060/?ref_=fn_al_nm_1)   “Home Alone”

[**F.W. Murnau**](http://www.imdb.com/name/nm0003638/?ref_=tt_ov_dr):  [“Nosferatu”](http://www.youtube.com/watch?v=KO5mMVeFZEQ)

[**Romero**](http://www.imdb.com/name/nm0001681/?ref_=tt_ov_dr): [“Night of the Living Dead”](http://www.youtube.com/watch?v=-_f2Enn8x5s)

[**Hitchcock:**](http://www.imdb.com/name/nm0000033/?ref_=nv_sr_1)  [“Psycho”](http://www.youtube.com/watch?v=_GF_A6K9TwI)

[**Kubrick:**](http://www.imdb.com/name/nm0000040/?ref_=nv_sr_1) “The Shining”

[**Raimi:**](http://www.imdb.com/name/nm0000600/)  [“The Evil Dead”](https://www.youtube.com/watch?v=XmsDdORtfJ8)

**Filmatic Analysis and Critiques :**

Wood:  [“The American Nightmare:  Horror in the 70’s”](http://www.blue-sunshine.com/tl_files/images/Week1-Wood-AmericanNightmare.pdf)

Waller:  [“American Horrors: Essays on the Modern American Horror Film”](http://bc3012wf11.wikispaces.com/file/view/Waller,+Introduction+to+American+Horrors,+1-13.pdf)

Zinoman:  [“The Critique of Pure Horror”](http://www.nytimes.com/2011/07/17/opinion/sunday/17gray.html?pagewanted=all)

[Vidergar:](http://purl.stanford.edu/ct352yp0031) [Fictions of destruction : post-1945 narrative and disaster in the collective imaginary](https://stacks.stanford.edu/file/druid:ct352yp0031/Fictions-of-Destruction_becerravidergar_FINAL-augmented.pdf)

1. **Prior knowledge:**

Prerequisites might include archetypes or study of “The Hero” in a prior unit.

1. **Connection to curriculum:**

This task was designed to take place mid-fall, depending on scheduling. See above for suggested curricular prerequisites.

1. **Teacher instructions:**

**Schedule:**

Day 1: intro project sheet

Day 2: review of parts of a literary analysis/thesis development

Day 3: alignment of sources – id sources

Day 4/5: rough draft writing

Day 6: coaching/conferencing

Day 7: revising/peer editing

Day 8/9: discussion prep and final draft revisions

Day 10: graded discussion on Horror

**Checkpoints:**

Checkpoints are places in the completion of the task where teachers check in and review work to ensure students are heading in the right direction before starting the next step.

1. Topic selection
2. Journal Entry Analysis for each story
3. Rough draft
4. Final Essay

Teachers should give dates for the checkpoints below and discuss the WSP of self-direction as part of the process**.** As part of this senior level class it is important to create autonomy and promote student self-direction.  Students can be given task completion grades for hitting checkpoints of drafts and come up with their own timelines specifying when they will have changes completed by the overall established due date.

* Select Topic Date: \_\_\_\_\_\_\_
* Introduce Essay Project Date: \_\_\_\_\_\_\_
* Journal Entry Analysis Completed for all stories Date: \_\_\_\_\_\_\_
* Rough draft due Date: \_\_\_\_\_\_\_
* Final Essay due (beginning of class) Date: \_\_\_\_\_\_\_

**Journaling:**

*Students will be responsible for maintaining a journal as they read.   We will be focusing on the primary characteristics of storytelling.*   You are required to have one journal entry per story.

**Guiding Question: How do authors develop/manipulate irrational and rational fear?**

* **Setting:**  How do the authors use and convey setting in their writing?
* **Character:**  What are the character’s strengths and weaknesses?  How does the author use these to develop character?
* **Plot:** How is the author using plot?  What twists and introductions are revealed through the development of the story?
* **Theme:**  What are the themes that the author chooses to focus on?   What is the overall message that he/she is developing and how do you know?
* **Figurative Language:**Identify poetic devices used within the story.  Do you see examples of metaphor, alliteration, meter, metonymy, slang, etc.?   Critique the author’s use.  Does it enhance or detract from the value of the writing?
* **Vocab:**What new words are you introduced to?   What is the definition of that word in a paraphrased form?

**Expectations**:   Your entries should show significant thought and design.   Each part of the journal entry should be completed and reveal an in depth understanding of the topic at hand.

**Oral Discussion:**

**Discuss in Rounds Different Types of Horror genres?** (have each student share out)

* What are different movie genres?
* What are different subgenres of horror?
* Have you read anything in the genre of horror?
* What’s your favorite horror movie?
* Have you ever read a book more than once?
* Have you ever eaten food that you didn’t like and then you had it another time and liked it?

1. **Student support:**

*Possible accommodations*

* Instruction will take place in multiple modalities (e.g., visual, auditory, hands-on).
* Provide additional time to complete the essay.
* Pair students with other students for Community Read
* Provide supplementary materials to ensure student understanding of requirements for success (graphic organizers).
* Teacher and SPED/ELL specialist co-teach area of challenges in order to ensure student understanding.

1. **Extensions or variations:**

See student instructions for essay to see Honors Challenge. In addition, upon completion of the essay, students will be permitted to create their film (optional extension – suggested follow-up activity).

**Vocabulary for *The Legend of Sleepy Hollow:***

* **supernumerary:** is an adjective which means "exceeding the usual number".
* **inveterate:**always or often doing something specified
* **propensity:**an inclination or natural tendency to behave in a particular way.: "a propensity for violence"
* **repose:**a state of rest, sleep, or tranquility.: "in repose her face looked relaxed".
* **stripling:**a young man.
* **gambols:**run or jump about playfully.:"the mare gamboled toward Connie"
* **laud:**praise (a person or their achievements) highly, especially in a public context.:
* **sojourned:**stay somewhere temporarily.: "she had sojourned once in Egypt".
* **tarried:** stay longer than intended; delay leaving a place.: "she could tarry a bit and not get home until four".
* **cognomen:** an extra personal name given to an ancient Roman citizen, functioning rather like a nickname and typically passed down from father to son
* **potentates:** a monarch or ruler, especially an autocratic one.
* **onerous:** (of a task, duty, or responsibility) involving an amount of effort and difficulty that is oppressively burdensome.: "he found his duties increasingly onerous".
* **ingratiating:** intended to gain approval or favor; sycophantic.: "an ingratiating manner".
* **parson:** a beneficed member of the clergy; a rector or a vicar.
* **swains:** a country youth.
* **sauntering:**walk in a slow, relaxed manner, without hurry or effort.: "Adam sauntered into the room".
* **bevy:** a large group of people or things of a particular kind.: "he was surrounded by a bevy of beautiful girls".
* **Hessian:** a strong, coarse fabric made from hemp or jute, used for sacks.
* **portentous:** of or like a portent.: "the envelope and its portentous contents".
* **coquette:**a woman who flirts.
* **countenance:**a person's face or facial expression.: "his impenetrable eyes and inscrutable countenance give little away".
* **Rantipole**
* **“Metaphoroff”:**Seek out two or three metaphors.  Go around in a circle and have students explain the metaphors.

1. **Scoring:**

Student work can be scored using the Metacognitive Monsters Communication and Analytic Essay rubrics.