

FRANKLIN-SIMPSON HIGH SCHOOL

Course Name: English 12 **Unit Name:** *Frankenstein*

Quality Core Objectives:

Unit 6 <i>Frankenstein</i>	
A.1. Reading Across the Curriculum	c. Read increasingly challenging whole texts in a variety of literary (e.g., poetry, drama, fiction, nonfiction) and nonliterary (e.g., textbooks, news articles, memoranda) forms
A.2. Reading Strategies	a. Apply strategies before, during, and after reading to increase fluency and comprehension (e.g., adjusting purpose, previewing, scanning, making predictions, comparing, inferring, summarizing, using graphic organizers) with increasingly challenging texts
	b. Use metacognitive skills (i.e., monitor, regulate, and orchestrate one’s understanding) when reading increasingly challenging texts, using the most appropriate “fix-up” strategies (e.g., rereading, reading on, changing rate of reading, subvocalizing)
	d. Use close-reading strategies (e.g., visualizing, annotating, questioning) in order to interpret increasingly challenging texts
A.3. Knowledge of Literary and Nonliterary Forms	b. Read contrasting literary works (e.g., classic and contemporary) and determine how the forms influence structure and movement within the texts (e.g., comparing the poem <i>Beowulf</i> to John Gardner’s contemporary novel <i>Grendel</i>)
	d. Identify and interpret works in various poetic forms (e.g., ballad, ode, sonnet) and explain how meaning is conveyed through features of poetry, including sound (e.g., rhythm, repetition, alliteration), structure (e.g., meter, rhyme scheme), graphic elements (e.g., punctuation, line length, word position), and poetic devices (e.g., metaphor, imagery, personification, tone, symbolism)
A.4. Influences on Texts	a. Explain the relationship between the time in which a literary work is set, the time during which the author wrote, and the time in which the reader reads (e.g., Charles Dickens’s novel <i>A Tale of Two Cities</i> as a comment on the French Revolution and life in Victorian England)
	b. Analyze and evaluate the influence of traditional and mythic literature on later literature and film (e.g., the Aristotelian concept of the tragic hero as depicted in William Shakespeare’s play <i>King Lear</i>)
	c. Explain the effects of the author’s life upon his or her work (e.g., Charlotte Brontë’s experience as a governess as reflected in her novel <i>Jane Eyre</i>)
A.5. Author’s Voice and Method	a. Critique the effectiveness of the organizational pattern (e.g., comparison/contrast, cause/effect, problem/solution) and how clarity of meaning is affected by the writer’s techniques (e.g., repetition of ideas, syntax, word choice) in increasingly challenging texts

	<p>b. Recognize an author's choice of narration and evaluate the overall impact of that choice in increasingly challenging texts</p> <p>c. Identify, analyze, and evaluate plot, character development, setting, theme, mood, and point of view as they are used together to create meaning in increasingly challenging texts</p> <p>f. Critique the treatment and scope of ideas from multiple sources on the same topic, noting the authors' implicit and explicit philosophical assumptions and beliefs (e.g., analyze Chris Hedges's book <i>War Is a Force That Gives Us Meaning</i> and James Hillman's book <i>A Terrible Love of War</i>)</p>
A.6. Persuasive Language and Logic	<p>b. Summarize and paraphrase information in increasingly challenging texts, identifying key ideas, supporting details, inconsistencies, and ambiguities</p>
A.7. Literary Criticism	<p>a. Select and apply to increasingly challenging texts the relevant terms (e.g., <i>archetype</i>, <i>oedipal</i>, <i>hegemony</i>) from a number of critical theories</p> <p>b. Evaluate a work of literature from a variety of perspectives (e.g., applying a postcolonialist perspective to E. M. Forster's novel <i>Passage to India</i>)</p> <p>c. Read literary criticism to learn different ways of interpreting increasingly challenging literary texts</p>
A.8. Words and Their History	<p>d. Use context clues (e.g., author's restatement, example) to understand unfamiliar words in increasingly challenging texts</p> <p>f. Identify and interpret common idioms and literary, classical, and biblical allusions (e.g., the folk tale of the slave who could fly as used in Toni Morrison's novel <i>Song of Solomon</i>) in increasingly challenging texts</p>
B.2. Modes of Writing for Different Purposes and Audiences	<p>c. Craft first and final drafts of persuasive papers that articulate a clear position; support assertions using rhetorical devices, including personal anecdotes and appeals to emotion or logic; and develop arguments using a variety of methods</p> <p>e. Craft first and final drafts of workplace and other real-life writing (e.g., resumes, editorials, college entrance and/or scholarship essays) that are appropriate to the audience, provide clear and purposeful information, and use a format appropriate to the task</p>
B.3. Organization, Unity, and Coherence	<p>a. Establish and develop a clear thesis statement for informational writing or a clear plan or outline for narrative writing</p> <p>b. Organize writing to create a coherent whole with effective, fully developed paragraphs, similar ideas grouped together for unity, and paragraphs arranged in a logical sequence</p> <p>c. Add important information and delete irrelevant information and details to more clearly establish a central idea</p> <p>d. Rearrange words, sentences, and/or paragraphs and add transitional words and phrases to clarify meaning and to achieve specific aesthetic and rhetorical purposes</p> <p>e. Write an introduction that engages the reader and a conclusion that summarizes, extends, or elaborates points or ideas in the writing</p>
B.4. Sentence-Level Constructions	<p>a. Recognize and correct errors that weaken writing, including nonparallel structure, shifts from active to passive voice, misused modifiers, and awkward sentence construction</p>

	<ul style="list-style-type: none"> b. Combine phrases and clauses to create sentences of varying lengths and sophistication (e.g., simple, compound-complex, balanced, periodic, cumulative) and to coordinate or subordinate meaning for effect d. Evaluate own sentence style by identifying common sentence patterns and constructions g. Use strong action verbs, sensory details, vivid imagery, and precise words
B.5. Conventions of Usage	<ul style="list-style-type: none"> a. Correctly spell commonly misspelled/confused words b. Correctly choose verb forms in terms of tense, voice (i.e., active and passive), and mood for continuity c. Make subject and verb agree in number, even when a phrase or clause between the two suggests a different number for the verb d. Use pronouns correctly (e.g., appropriate case, pronoun-antecedent agreement, clear pronoun reference) e. Correctly choose adjectives, adjective phrases, adjective clauses, adverbs, adverb phrases, and adverb clauses and their forms for logical connection to word(s) modified
B.6. Conventions of Punctuation	<ul style="list-style-type: none"> a. Recognize that several correct punctuation choices create different effects (e.g., joining two independent clauses in a variety of ways) b. Use punctuation correctly within sentences and words c. Demonstrate correct use of capitalization
C. Research	<ul style="list-style-type: none"> d. Identify discrepancies in information, recognize the complexities of issues conveyed about the topic, and systematically organize the information to support central ideas, concepts, or themes
D.1. Comprehension and Analysis	<ul style="list-style-type: none"> d. Compare how different media forms (e.g., television news, news magazines, documentaries, online news sources) cover the same event
E. Study Skills and Test Taking	<ul style="list-style-type: none"> a. Apply active reading, listening, and viewing techniques by taking notes on classroom discussions, lectures, oral and/or video presentations, or assigned at-home reading, and by underlining key passages and writing comments in journals or in margins of texts, where permitted b. Demonstrate organizational skills such as keeping a daily calendar of assignments and activities and maintaining a notebook of classwork

Purpose of the Unit: To view the 1994 version of Frankenstein and read excerpts of the Mary Shelley novel and selected texts for the purpose of understanding the text and its influence throughout the ages and connected complex current issues.

Prerequisites: (for the teacher) This unit relies heavily on materials from Glencoe/ McGraw-Hill Co. and the strategies/principles of Thoughtful Ed

(for the student) Completion of English III, some familiarity with Jonathan Swift’s use of pathos, logos, ethos from previous unit, basic understanding of allusions, a lifetime of watching movies and reading books, and a love of learning! A journal to call one’s own in the classroom daily.

Daily Lesson Guide

Day	Lesson Content and Objectives	Focus Questions	Critical Thinking (High Yield / Literacy /LTF/etc.)	Engagement	Assessment and/or Accommodations
1	A.4.A, A.4.c 1. Mary Shelley 2. Prometheus	If someone asked you to describe Frankenstein, what would your response be? What were the influences on Mary Shelley’s life that shaped her novel?	Anticipation Guide	Novelty	Exit slip—Answer the following: What really stood out to you as something you learned different from what you, at the beginning of this class, thought was the truth? Modifications: Reader when needed, paraphrasing, extended time. Prompting and cueing
2	A.2.d (modified to be	What are the	“Viewing for Meaning”		List of Connections/Questions

	<p>a close reading of film) A.2.D, D.1.d(ongoing) 1. 1994 Version of Frankenstein (Note to future teacher—we do not have enough books to read as a whole class—I do introduce excerpts of the novel, but this was my only recourse at the time)</p>	<p>components of films that make them work in a classic way for mixed audiences?</p>			
3	<p>A.2.D 1. 1994 Version of Frankenstein</p>		<p>“Viewing for Meaning”</p>		<p>Ongoing list of connections/questions Modifications: Reader when needed, paraphrasing, extended time. Prompting and cueing</p>
4	<p>A.2.D, 4.3.D, A.5.A, c 1. 1994 Version of Frankenstein 2. Whole Group Discussion for Understanding Check</p>	<p>What do you know and what do you wonder?</p>	<p>“Viewing for Meaning”</p>		<p>Whole Group discussion participation—sharing of individually created list Modifications: Reader when needed, paraphrasing, extended time. Prompting and cueing</p>

5	<p>A.5.a,b,c, A.3.b</p> <ol style="list-style-type: none"> Partners to Create Storyline of Movie with details as to the how and why and who Synchronization of storylines 	<p>What are the plotted points that the screen writer chose to make to recreate Shelley’s novel in film?</p>	<p>Memory Framework</p>	<p>Collaborative Learning</p> <p>Choice</p>	<p>Finished Partner Project checked against teacher created Benchmark</p> <p>Modifications: Paraphrasing, prompting and cueing</p>
6	<p>A.7.a, c and D.1.d</p> <ol style="list-style-type: none"> Maitland McDonagh’s introduction comparing Shelley text to movie— first level of critical analysis Locate identified differences 	<p>Has there ever been a movie that you liked but liked the book better? What factors lead the screen writer to make sacrifices or embellishments to the original story?</p>	<p>Active Reading Strategy</p>		<p>Formative Reading Assessment— Benchmark 7-9 differences</p> <p>Modifications: Reader when needed, paraphrasing, extended time. Prompting and cueing</p>
7	<p>A.3.a,b and A.6.b</p> <ol style="list-style-type: none"> One of the major differences of the novel and movie is the 	<p>What are the differences, according to our critical reviewer, between the novel and the movie?</p>	<p>Graphic Organizer— Provided</p>		<p>Group Teaching or sharing out of info</p> <p>Modifications: Reader when needed, paraphrasing, extended time. Prompting and cueing</p>

	<p>structure of the plot—the telling vs. the showing— Whole Group Discussion</p> <p>2. Characterization (Walton vs. Frankenstein) Examine the 4 letters in groups— reciprocal teaching of assigned letter in completion of the Active Reading Page (page 13 of unit)</p> <p>3. “Share and Teach Out”</p>		<p>Reciprocal Teaching</p>		
8	<p>A.2.a, d and A.5.a,b,c, A.8.d,f</p> <p>1. Characterization Part II—Victor vs. his monster</p> <p>2. Allusions—specifically to</p>	<p>How do we come to know the characters in a book? What types of ways are at the disposal of an author to make his</p>	<p>Creation of own allusions</p>		<p>Exit slip—What did you learn today that you did not know before? Modifications: Reader when needed, paraphrasing, extended time. Prompting and cueing</p>

	<p>Paradise Lost and the creatures comparison of himself to both Adam and Satan</p> <p>3. Walton's allusion to "Rime of the Ancient Mariner"</p>	<p>character real to the reader?</p>			
9	<p>A.4.a, A.7.b, A.3.d</p> <p>1. Ancient Mariner text and Shelley's novel as it fits into the gothic novel of the 18th-19th centuries</p> <p>2. Use clips of the Mariner video in school library to demonstrate identified gothic novel characteristics</p>	<p>What is your favorite "horror" movie/author? And what characteristics could we say are true to all of the greats?</p>	<p>Active "Viewing"</p>		<p>Recognition and identification of gothic elements of Frankenstein</p> <p>Modifications: Reader when needed, paraphrasing, extended time. Prompting and cueing</p>

10	<p>A.2.d, A.3.d, A.5.f, A.6.b and A.7.a</p> <ol style="list-style-type: none"> Using the qualifiers for classic literature, examine novel for classic traits Building the idea that characterization, plot and theme of novel are duplicated over and over in books, movies, “real world events” “The Golem” 	<p>What makes a car a classic? What are the characteristics, then, of the classic piece of literature?</p> <p>What is a Golem? Have you encountered them in other literature, print or nonprint?</p>	<p>Analogy /metaphor</p>		<p>Connections</p> <p>Modifications: Reader when needed, paraphrasing, extended time. Prompting and cueing</p>
11	<p>A.2.a, d and A.5. b, c, f and A.6.b</p> <ol style="list-style-type: none"> Sci-Fi—Issac Asimov story (or sub if cannot be found with “Dial ‘F’ for Frankenstein 	<p>As we made the connection of the Jewish legend which may or may not have influenced Shelley’s writing, what in the</p>	<p>Literacy Skills</p>		<p>Before, During and Post Reading Responses</p> <p>Modifications: Reader when needed, paraphrasing, extended time. Prompting and cueing Scribe for homebound student</p>

	<p>—old story, so weakness is that it is perhaps harder to relate) See page 37 for lesson structure</p>	<p>modern world could be an analogy for Frankenstein—for instance, in the world of technology?</p>			
12	<p>A.5.c, A.2.a,d</p> <ol style="list-style-type: none"> 1. Frankenstein theme (REVIEW AND IDENTIFY POSSIBILITIES) in current event—book review entitled “A Frankenstein Monster Ended Up Being a Lamb” 2. Examine book review for mood, language, point of view for impact on reader as well 	<p>What do you think it would be like to be a scientist involved in cutting-edge research on cloning?</p>	<p>Deep-Processing of issues of cloning</p>		<p>Building Writing Response Sheet Modifications: Reader when needed, paraphrasing, extended time. Prompting and cueing</p>

	as connections (see page 34) for structure of reading instructions)				
13	<p>B.2.c, e and B.3.a, e</p> <ol style="list-style-type: none"> 1. Persuasive Piece of Writing—"Do you think scientists should have complete freedom in their research, or should society and government control research?" 2. Preliminary work==[pre-writing, organization and opening paragraph with thesis 	<p>What elements in the article yesterday stood out to you as persuading the reader to accept and maybe even embrace the author perceived take on the subject of cloning?</p>	<p>Four Thought Organizer</p>		<p>Thesis</p> <p>Modifications: Reader when needed, paraphrasing, extended time. Prompting and cueing</p> <p>Scribe for homebound student</p>
	Review A. 6, B.3.____	Thinking back to	Writer's Club	Collaborative	Moving writing from one level to

14	<ol style="list-style-type: none"> 1. Peer response thesis and opening paragraph 2. Mini-lecture on closing paragraphs 3. Review of pathos, ethos and logos 4. Student writing <p>Due date—Day 16 Test Day 15</p>	<p>our study of “A Modest Proposal,” how did Swift effectively use pathos, logos, and ethos to persuade his audience?</p>		Learning	the next
15	<p>C.d.d, B.4.a,b,d,g and B.5.a,b,c,d,e</p> <ol style="list-style-type: none"> 1. Test 2. Editing and Revision of Persuasive Piece 	<p>Are your sentences, punctuation, usage at a level to effectively persuade your audience?</p>	Continue with Writer’s Club		<p>Refining Process Modifications: Reader when needed, paraphrasing, extended time. Prompting and cueing</p>
16 , 17 and 18	<p>C.d.d, B.4.a,b,d,g and B.5.a,b,c,d,e</p> <ol style="list-style-type: none"> 1. Virtual Field Trip—Hunting for Vampires (Guided Research) 2. Lab time for research and for 	<p>If the 18th-19th Century gave us the classic monster, who gave us the vampire that seems to keep cropping up—i.e. Stephenie Myer?</p>	Inquiry-Based Learning		<p>Field trip Feedback Modifications: Reader when needed, paraphrasing, extended time. Prompting and cueing</p>

	finalization of portfolio pieces				
19	<p>B.5.c (or whichever sub point better fits the current students' most common weaknesses)</p> <ol style="list-style-type: none"> 1. Research assessment to be taken with Virtual Field Trip notes on desk (those not having them completed will be at a disadvantage) 2. Grammar Mini Lecture (common problem viewed in writing—i.e. agreement) 3. Practice Sheet-10 min. and checked as whole group to clear 	<p>How do I identify the subject of a sentence?</p> <p>Does the verb agree with the subject or the noun in the prepositional phrase that many times comes between the two?</p> <p>How is the plural form of a noun different from that of verbs?</p> <p>Which indefinite pronouns are singular? Plural? Bi?</p>			<p>Formative Assesement—Practice drill</p> <p>Modifications: Reader when needed, paraphrasing, extended time. Prompting and cueing</p> <p>Notes provided for homebound student</p>

	up misunderstan ding				
20.	<p>E.1. Test Taking 1. Agreement Summative Assessment (this assessment should be given only after it is determined that students have mastered rules and application) TO EXTEND THE GRAMMAR WORK, HAVE STUDENTS TO CREATE OWN VISUALS AND TEACH CONCEPTS TO PARTNERS WHILE TEACHING ROAMS AND OBSERVES</p>				<p>Modifications: Reader when needed, paraphrasing, extended time. Prompting and cueing</p>

