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Southern Gothic

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UbD-Southern Gothic

Stage 1—Desired Results		
Transfer		
<p>Established Goals</p> <p>What content standards and program- or mission-related goal(s) will this unit address?</p>	<p><i>Students will be able to independently use their learning to . . .</i> What kinds of long-term independent accomplishments are desired?</p> <ul style="list-style-type: none"> Recognize that pieces of literature exist as a part of a larger social and historical artistic movement Connect what they read to observations about pop culture Recognize humor in writing (even when it is difficult to discern) 	
Meaning		
<p>What habits of mind and cross-disciplinary goal(s) – for example, 21st century skills, core competences – will this unit address?</p> <p>(see attachment)</p>	<p>UNDERSTANDINGS <i>Students will understand that . . .</i> What specifically do you want students to understand? What inferences should they make?</p> <ul style="list-style-type: none"> That the Southern Gothic movement is one informed by the geographic area in which it emerged and the social and political interests contained therein. Literary movements are established and named retroactively. That prior life experience provides a foundation from which an author has the ability to pull and comment on. That the constant experience of things that we intellectually acknowledge to be morally repugnant, can lead to apathy or even acceptance given exposure over time. Humor can call attention to otherwise overlooked or rarely examined problems in society. 	<p>ESSENTIAL QUESTIONS <i>Students will keep considering . . .</i> What thought-provoking questions will foster inquiry, meaning-making, and transfer?</p> <ul style="list-style-type: none"> How is the Southern Gothic movement a response to literary movements that have preceded it as well as a manipulation of literary conventions? How can an author’s personal background inform their writing? Does constant exposure to violence/bigotry limit one’s emotional sensitivity? What is the purpose of humor in writing?
Acquisition		
	<p><i>Students will know . . .</i> What facts and basic concepts should students know and be able to recall?</p> <ul style="list-style-type: none"> Where Southern Gothic fits in on the literary movement timeline The social and historical situation that influenced the development of the Southern Gothic style Thematic hallmarks of the Southern Gothic style of writing: freakishness/flaws (internal and external), imprisonment, isolation/alienation/marginalization, violence/crime (physical and mental), sense of place, poverty, and racism. Biographic details about America’s most famous Southern Gothic writer: Flannery O’Connor The definitions of gothic, black humor, irony, allusion, vernacular, magical realism Poetic elements: meter, rhyme Descriptive techniques to help build a sense of place excerpt from William Wordsworth’s poem “Tintern Abbey” Edgar Allen Poe’s short story “The Fall of the House of Usher” Edgar Allen Poe’s poems “Annabel Lee” and “The Raven” Ambrose Bierce’s short story “An Occurrence at Owl Creek Bridge” William Faulkner’s short story “A Rose for Emily” 	<p><i>Students will be skilled at . . .</i> What discrete skills and processes should students be able to use?</p> <ul style="list-style-type: none"> Identifying instances of irony and black humor in the things that they read Identifying overlapping characteristics between visual art and the written word. Analyzing literature for major themes. Articulating connections between written works Work together, identify group and individual strengths, and compromise to create a quality product

	<ul style="list-style-type: none"> An excerpt from Truman Capote’s novel <i>In Cold Blood</i> Flannery O’Connor’s short stories “A Good Man is Hard to Find” and “Good Country People” 	
Stage 2—Evidence		
Code Are all desired results being appropriately assessed?	PERFORMANCE TASK(S): <i>Students will show that they really understand by evidence of . . .</i> How will students demonstrate their understanding (meaning-making and transfer) through complex performance? <ul style="list-style-type: none"> Newspaper Final Project 	
	OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by . . .</i> What other evidence will you collect to determine whether Stage 1 goals were achieved? <ul style="list-style-type: none"> Sensory poem entries (3) in writing journal Poe-em Question sets for assigned readings Literary term writing journal entries and quizzes: gothic, irony, allusion, vernacular, magical realism Pop-culture vampire posters (on Southern Gothic themes) 	
Stage 3—Learning Plan		
Code What’s the goal for (or type of) each learning event?	What pre-assessment will you use to check student’s prior knowledge, skill levels, and potential misconceptions? <ul style="list-style-type: none"> Fill in the blank: “When I hear the word Gothic, I think...” 	
	<p style="text-align: center;"><i>Learning Events</i></p> <p><i>Student success at transfer, meaning, and acquisition depends upon . . .</i></p> <ul style="list-style-type: none"> Are all three types of goals (acquisition, meaning, and transfer) addressed in the learning plan? Does the learning plan reflect principles of learning and best practices with Stages 1 and 2? Is the plan likely to be engaging and effective for all students? <ul style="list-style-type: none"> Lesson—Elements of the Gothic/A brief history of the Gothic Lesson—A Southern Gothic Timeline Lesson—Edgar Allen Poe (borrowing from the Romantics, meter and rhyme in poetry) Lesson—Ambrose Bierce: “An Occurrence at Owl Creek Bridge” Lesson—Southern Gothic elements in film and music Lesson—William Faulkner: “A Rose for Emily” Lesson—Truman Capote and the invention of the true crime novel: <i>In Cold Blood</i> Lesson—The Culture of Apathy (danger, desensitization, celebrity death pools, implications for the future) Lesson—Flannery O’Connor: irony and black humor Lesson—What’s up with all the vampires? (True Blood, Anne Rice, and the Vampire Diaries) Lesson—Creating a newspaper (Inductive) 	<p style="text-align: right;"><i>Progress Monitoring</i></p> <ul style="list-style-type: none"> How will you monitor students’ progress toward acquisition, meaning, and transfer, during lesson events? What are potential rough spots and student misunderstandings? How will students get the feedback they need? <ul style="list-style-type: none"> Informal: fist to five, thumbometer Formal: Exit ticket Final project progress check and group conference Writing journal entries