**Week 2 of 1/12**

*\*Lessons must be posted to blackboard every Friday by 3 pm for the following week.*

**Storytelling Anderson**

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|  | **Standards/Essential Question(s)**  (What students can answer by the end class: It is a skill, not just an objective.) | **Learning & Teaching Strategies**  (How are students engaged in the learning process? Differentiation is here. What are the Object-based learning strategies?) | **Assessment and Homework**  (How will students understand today’s lesson? Homework reinforces the class lesson.) |
| **Monday, 1/12** | **I CAN correlate world events with science fiction of its time.** | *Warm Up: Review—which story has which elements: Frankenstein, Dr. Moreau, Time Machine, Journey to Center, 20,000, War of Worlds?*  Review Quiz answers from Friday. Introduce relation between Sci Fi and its times: John Wood Campbell, Lovecraft, Burroughs, C.S. Lewis, and De Camp. *Amazing* and *Astounding Stories*, Lost Generation, movies as escape. World Trade Fair (’39-’40) Pitch the farfetched as mundane to make it believable. (Transporter is as boring as an elevator). Journal form conveys authenticity. Unfortunate: teaching of Science through this medium was inaccurate and heavy-handed. Use Orson Scott Card’s parodied example. Annotate *Princess of Mars* excerpt. | **Assessment:**  Wed.  **HW: Finish annotating *Princess of Mars* excerpt by Edgar Rice Burroughs.** |
| **Tuesday, 1/13** | **I CAN explain why the 1930s were so stylistically important to SF.** | *Warm Up: Notice the cover of this Amazing Stories issue—what do you see with which readers might be fascinated?* Meet Flash Gordon, Buck Rogers, Cthulhu, John Carter of Mars, Perelandra. Discuss Mars book series. Discuss Lovecraft after Lovecraft video. Frontiers: jungles, Antarctica, oceans. 1st to create a Mythos. Unpopular until ‘80s. Begin on Lovecraft’s excerpt. Create Lovecraftian horror (start with animal, and turn it into a monstrosity—use color) [List of Cthuhlu names](https://en.wikipedia.org/wiki/List_of_Great_Old_Ones) [Flash Gordon](https://www.youtube.com/watch?v=ngQG7lWWmBI) [John W Campbell](https://www.youtube.com/watch?v=RspHygFGdgg) [Pulp Fiction](https://www.youtube.com/watch?v=HzlbRjmWEQ8) [Out of the Silent Planet review](http://classiclit.about.com/od/outofthesilentplanet/fr/aa_outofsilent.htm) [John Carter jumping](https://www.youtube.com/watch?v=C5LFH5Ze84A) | **Assessment:**  Wed.  **HW: Complete drawing your Lovecraftian horror—color it in.** |
| **Wednesday, 1/14** | **I CAN explain why the 1930s were so stylistically important to SF.** | *Warm Up: There is a Quiz today! As a review, guess who wrote this excerpt? (Wells, Lovecraft, or Burroughs) Here are two more.* Turn in Lovecraft Horror. Discuss story.  **Quiz-Sci Fi Gets Weird:** Answer 10 questions about Wells, Burroughs, Lovecraft, and *Amazing Stories*. Begin reading *Divide and Rule* summary/excerpt. [Book Review Princess of Mars](https://www.youtube.com/watch?v=k2gxj-beGz4) [Cute kangaroo baby](https://ak-hdl.buzzfed.com/static/2015-11/12/10/enhanced/webdr11/anigif_enhanced-11623-1447343798-2.gif) | **Assessment:** Today  **HW: Read summary of *Divide and Rule* by De Camp.** |
| **Thursday, 1/15** | **I CAN contrast Huxley’s dystopia from Orwell’s.** | *Warm Up: Pop Quiz—Summarize the plot of De Camp’s* Divide and Rule*. You may not use your hand-out.* Discuss Dark Futures part of SF. George Orwell, Aldous Huxley, and Orson Welles’ radio broadcast. Students take Notes on Orwell vs. Huxley. (*1984* vs. *Brave*) [1984vs.BNW](http://ritholtz.com/wp-content/uploads/2011/11/rrxW1.png) | **Assessment:** Quiz Tuesday  **HW: Study Huxley vs. Orwell Notes.** |
| **Friday,**  **1/16** | **I CAN explain the reason for fear in Science Fiction.** | *Warm Up: What do you think is the most frightening thing about Science Fiction?* Play Orson Welles’ War of the Worlds 1938 production: students answer questions throughout. [War of the Worlds excerpt](https://www.youtube.com/watch?v=Wf6omuz1MrM) | **Assessment:** Tuesday  **HW: Turn in answers to Welles’ *War of the Worlds*’ production.** |