

The Zombie Apocalypse!

An exploration of genre, metaphor and creative writing using Max Brooks' *World War Z*

Lesson Plan created by Tony Cerullo



Recommended for grades 11-12 due to high level literary themes and a fairly substantial work load.

Don't worry, you'll *survive*.

Estimated Timeline:

Assuming a daily, 50-minute English class, the unit will take a month's instruction, with various projects and supplemental readings as well as activities and in class work sessions for major projects. The reason for this long time period is that the book itself is close to 400 pages, and will be accompanied with additional reading. It's not a particularly difficult read in terms of language, but the unit will count for nothing if we have to speed through the core text.

Unit Overview:

Students will read Max Brooks' *World War Z* and in the process study genre, metaphor, the overall cultural significance of the classic "zombie." This will include not only reading the main text itself, but exploring similar themes from other cultures. Throughout the unit, students will examine and

write in several styles of creative writing including historical, guide, journal form and more. Ultimately, they will create their own, multi genre, multimodal fiction project called, "My Apocalypse Survival Guide." At the end of the unit, time permitting, the class will watch the movie that started the zombie off as a truly popular movie monster, the original *Night of the Living Dead*.

Theory to Practice:

The benefit of using a cultural icon, such as the zombie, as framework for discussing common literary themes and writing techniques is that everyone knows what a zombie is, what they do, and their characteristics. As far accessibility goes, a popular monster is a great common point of knowledge to go off of. Indeed, the wealth of information and literature in the genre is largely in the form of popular fiction, something much more enticing to young adults than some cannon "classics." This is not an unheard of practice, and indeed nontraditional literature is, with increasing frequency, working its way into the classroom.

Bibliography:

Abbot, Michael. "Brainy Gamer: Portal on the Booklist." <http://www.brainygamer.com>. Web. Accessed April 4, 2011.

Nail, Allen. "Pedagogy of the Living Dead." *English Journal*, Vol 98.6, 2009. Pp. 49-55. Print

Raby, Melissa. "Historical Fiction Mashups; Broadening Appeal by Mixing Genres." *Young Adult Library Services*, Fall 2010. Pp 38-41. Print.

Student Objectives:

Students Will...

Learn about several ways, other than solely through standard narrative form, to craft a creative writing piece.

Learn about Genre texts, both how to write and how to analyze them.

Learn about what a monster can tell us about a culture and its literature.

Create an original, multimodal, portfolio-contained narrative fiction piece for presentation to an audience of peers.

Learn about writing with and creating analysis of metaphorical and symbolic objects in a text.

Michigan Content Expectations: Of The Living Dead

Hopefully, elements of this course will develop elements of all four “Strands” of standards.

STANDARD 1.1 Understand and practice writing as a recursive process.

CE 1.1.2 Know and use a variety of prewriting strategies to generate, focus, and organize ideas (e.g., free writing, clustering/mapping, talking with others, brainstorming, outlining, developing graphic organizers, taking notes, summarizing, paraphrasing).

CE 1.1.3 Select and use language that is appropriate (e.g., formal, informal, literary, or technical) for the purpose, audience, and context of the text, speech, or visual representation (e.g., letter to editor, proposal, poem, or digital story).

CE 1.1.4 Compose drafts that convey an impression, express an opinion, raise a question, argue a position, explore a topic, tell a story, or serve another purpose, while simultaneously considering the constraints and possibilities (e.g., structure, language, use of conventions of grammar, usage, and mechanics) of the selected form or genre.

CE 1.1.5 Revise drafts to more fully and/or precisely convey meaning—drawing on response from others, self-reflection, and reading one’s own work with the eye of a reader; then refine the text— deleting and/or reorganizing ideas, and addressing potential readers’ questions.

CE 1.1.6 Reorganize sentence elements as needed and choose grammatical and stylistic options that provide sentence variety, fluency, and flow.

CE 1.1.7 Edit for style, tone, and word choice (specificity, variety, accuracy, appropriateness, conciseness) and for conventions of grammar, usage and mechanics that are appropriate for audience.

CE 1.1.8 Proofread to check spelling, layout, and font; and prepare selected pieces for a public audience.



A great deal of the unit will be in compliance with standard 1.1, since much of it will deal with language and its effective use within genre. Work shopping and revision will be a continuous process and the end result should be stronger, more genre conscious effective writing addressed to a real audience (their peers)

STANDARD 1.2 Use writing, speaking, and visual expression for personal understanding and growth.

CE 1.2.2 Write, speak, and visually represent to develop self-awareness and insight (e.g., diary, journal writing, portfolio self-assessment).

CE 1.2.3 Write, speak, and create artistic representations to express personal experience and perspective (e.g., personal narrative, poetry, imaginative writing, slam poetry, blogs, webpages).

In addition to a multimodal final portfolio final assessment, using nontraditional forms of expression will be highly encouraged at all stages possible.

STANDARD 1.3 Communicate in speech, writing, and multimedia using content, form, voice, and style appropriate to the audience and purpose (e.g., to reflect, persuade, inform, analyze, entertain, inspire).

CE 1.3.1 Compose written, spoken, and/or multimedia compositions in a range of genres (e.g., personal narrative, biography, poem, fiction, drama, creative nonfiction, summary, literary analysis essay, research report, or work-related text): pieces that serve a variety of purposes (e.g., expressive, informative, creative, and persuasive) and that use a variety of organizational patterns (e.g., autobiography, free verse, dialogue, comparison/contrast, definition, or cause and effect).

CE 1.3.2 Compose written and spoken essays or work-related text that demonstrate logical thinking and the development of ideas for academic, creative, and personal purposes: essays that convey the author's message by using an engaging introduction (with a clear thesis as appropriate), well-constructed paragraphs, transition sentences, and a powerful conclusion.

CE 1.3.5 From the outset, identify and assess audience expectations and needs; consider the rhetorical effects of style, form, and content based on that assessment; and adapt communication strategies appropriately and effectively.

CE 1.3.6 Use speaking, writing, and visual presentations to appeal to audiences of different social, economic, and cultural backgrounds and experiences (e.g., include explanations and definitions according to the audience's background, age, or knowledge of the topic; adjust formality of style; consider interests of potential readers).

CE 1.3.7 Participate collaboratively and productively in groups (e.g., response groups, work teams, discussion groups, and committees)—fulfilling roles and responsibilities, posing relevant questions, giving and following instructions, acknowledging and building on ideas and contributions of others to answer questions or to solve problems, and offering dissent courteously.

CE 1.3.8 Evaluate own and others' effectiveness in group discussions and formal presentations (e.g., considering accuracy, relevance, clarity, and delivery; types of arguments used; and relationships among purpose, audience, and content).

CE 1.3.9 Use the formal, stylistic, content, and mechanical conventions of a variety of genres in speaking, writing, and multimedia presentations.

Once again, the assignment is structured to examine, in depth, genre and the use of language.

Combined with extensive group and peer review work process, it fulfils these expectations at several different stages of the unit overall.

STANDARD 1.4 Develop and use the tools and practices of inquiry and research—generating, exploring, and refining important questions; creating a hypothesis or thesis; gathering and studying evidence; drawing conclusions; and composing a report.

CE 1.4.1 Identify, explore, and refine topics and questions appropriate for research.

CE 1.4.2 Develop a system for gathering, organizing, paraphrasing, and summarizing information; select, evaluate, synthesize, and use multiple primary and secondary (print and electronic) resources.

CE 1.4.3 Develop and refine a position, claim, thesis, or hypothesis that will be explored and supported by analyzing different perspectives, resolving inconsistencies, and writing about those differences in a structure appropriate for the audience (e.g., argumentative essay that avoids inconsistencies in logic and develops a single thesis; exploratory essay that explains differences and similarities and raises additional questions).

CE 1.4.4 Interpret, synthesize, and evaluate information/findings in various print sources and media (e.g., fact and opinion, comprehensiveness of the evidence, bias, varied perspectives, motives and credibility of the author, date of publication) to draw conclusions and implications.

CE 1.4.5 Develop organizational structures appropriate to the purpose and message, and use transitions that produce a sequential or logical flow of ideas.

CE 1.4.6 Use appropriate conventions of textual citation in different contexts (e.g., different academic disciplines and workplace writing situations).

CE 1.4.7 Recognize the role of research, including student research, as a contribution to collective knowledge, selecting an appropriate method or genre through which research findings will be shared and evaluated, keeping in mind the needs of the prospective audience. (e.g., presentations, online sharing, written products such as a research report, a research brief, a multi-genre report, I-Search, literary analysis, news article).

The unit, though not containing a formal five paragraph format essay, is fairly research intensive, as to accurately work within a genre, students must conduct thorough study of its conventions. Their research, even for creating fiction, will be held to similar standards as a formal research assignment.

STANDARD 1.5 Produce a variety of written, spoken, multigenre, and multimedia works, making conscious choices about language, form, style, and/or visual representation for each work (e.g., poetry, fiction and creative nonfiction stories, academic and literary essays, proposals, memos, manifestos, business letters, advertisements, prepared speeches, group and dramatic performances, poetry slams, and digital stories).

CE 1.5.1 Use writing, speaking, and visual expression to develop powerful, creative and critical messages.

CE 1.5.2 Prepare spoken and multimedia presentations that effectively address audiences by careful use of voice, pacing, gestures, eye contact, visual aids, audio and video technology.

CE 1.5.3 Select format and tone based on the desired effect and audience, using effective written and spoken language, sound, and/or visual representations (e.g., focus, transitions, facts, detail and evidence to support judgments, skillful use of rhetorical devices, and a coherent conclusion).

CE 1.5.4 Use technology tools (e.g., word processing, presentation and multimedia software) to produce polished written and multimedia work (e.g., literary and expository works, proposals, business presentations, advertisements).

CE 1.5.5 Respond to and use feedback to strengthen written and multimedia presentations (e.g., clarify and defend ideas, expand on a topic, use logical arguments,

These standards inform the vast majority of the unit's design. I daresay that category 1.5 will be in play almost constantly.

STANDARD 2.1 Develop critical reading, listening, and viewing strategies.

CE 2.1.1 Use a variety of pre-reading and previewing strategies (e.g., acknowledge own prior knowledge, make connections, generate questions, make predictions, scan a text for a particular purpose or audience, analyze text structure and features) to make conscious choices about how to approach the reading based on purpose, genre, level of difficulty, text demands and features.

CE 2.1.3 Determine the meaning of unfamiliar words, specialized vocabulary, figurative language, idiomatic expressions, and technical meanings of terms through context clues, word roots and affixes, and the use of appropriate resource materials such as print and electronic dictionaries.

CE 2.1.4 Identify and evaluate the primary focus, logical argument, structure, and style of a text or speech and the ways in which these elements support or confound meaning or purpose.

CE 2.1.5 Analyze and evaluate the components of multiple organizational patterns (e.g., compare/contrast, cause/effect, problem/solution, fact/opinion, theory/evidence).

CE 2.1.6 Recognize the defining characteristics of informational texts, speeches, and multimedia presentations (e.g., documentaries and research presentations) and elements of expository texts (e.g., thesis, supporting ideas, and statistical evidence); critically examine the argumentation and conclusions of multiple informational texts.

CE 2.1.8 Recognize the conventions of visual and multimedia presentations (e.g., lighting, camera angle, special effects, color, and soundtrack) and how they carry or influence messages.

CE 2.1.9 Examine the intersections and distinctions between visual (media images, painting, film, and graphic arts) and verbal communication.

CE 2.1.10 Listen to and view speeches, presentations, and multimedia works to identify and respond thoughtfully to key ideas, significant details, logical organization, fact and opinion, and propaganda.

CE 2.1.11 Demonstrate appropriate social skills of audience, group discussion, or work team behavior by listening attentively and with civility to the ideas of others, gaining the floor in respectful ways, posing appropriate questions, and tolerating ambiguity and lack of consensus.

CE 2.1.12 Use a variety of strategies to enhance listening comprehension (e.g., monitor message for clarity and understanding, ask relevant questions, provide verbal and nonverbal feedback, notice cues such as change of pace or emphasis that indicate a new point is about to be made; and take notes to organize essential information).

By examining several forms of zombie fiction including the film, we will be conducting a careful study of the implications of composition in various media, including evaluation. Cause and effect will be discussed in detail as we read the Brooks text, which is a series of involved causal connections tied through multiple narrators.

STANDARD 2.2 Use a variety of reading, listening, and viewing strategies to construct meaning beyond the literal level (e.g., drawing inferences; confirming and correcting; making comparisons, connections, and generalizations; and drawing conclusions).

CE 2.2.1 Recognize literary and persuasive strategies as ways by which authors convey ideas and readers make meaning (e.g., imagery, irony, satire, parody, propaganda, overstatement/understatement, omission, and multiple points of view).

CE 2.2.2 Examine the ways in which prior knowledge and personal experience affect the understanding of written, spoken, or multimedia text.

CE 2.2.3 Interpret the meaning of written, spoken, and visual texts by drawing on different cultural, theoretical, and critical perspectives.

The unit will be focusing quite a bit on metaphor and significance of the given monster (the zombie) and its cultural background both in the United States and elsewhere. The diverse student backgrounds being brought to this discussion ought to really make the range of perspectives quite impressive.

STANDARD 2.3 Develop as a reader, listener, and viewer for personal, social, and political purposes, through independent and collaborative reading.

CE 2.3.2 Read, view, and/or listen independently to a variety of fiction, nonfiction, and multimedia genres based on student interest and curiosity.

CE 2.3.4 Critically interpret primary and secondary research-related documents (e.g., historical and government documents, newspapers, critical and technical articles, and subject-specific books).

CE 2.3.5 Engage in self-assessment as a reader, listener, and viewer, while monitoring comprehension and using a variety of strategies to overcome difficulties when constructing and conveying meaning.

CE 2.3.6 Reflect on personal understanding of reading, listening, and viewing; set personal learning goals; and take responsibility for personal growth.

CE 2.3.7 Participate as an active member of a reading, listening, and viewing community, collaboratively selecting materials to read or events to view and enjoy (e.g., book talks, literature circles, film clubs).

CE 2.3.8 Develop and apply personal, shared, and academic criteria to evaluate own and others' oral, written, and visual texts.

The unit will include research on genre forms to create parts of the final project (for example, studying journalistic writing conventions to create a newspaper article to supplement student fiction). Self and peer reviews will be a common practice throughout the unit and self reflection will be a crucial part of the final unit portfolio.

STANDARD 3.1 Develop the skills of close and contextual literary reading.

CE 3.1.1 Interpret literary language (e.g., imagery, allusions, symbolism, metaphor) while reading literary and expository works.

CE 3.1.2 Demonstrate an understanding of literary characterization, character development, the function of major and minor characters, motives and causes for action, and moral dilemmas that characters encounter by describing their function in specific works.

CE 3.1.3 Recognize a variety of plot structures and elements (e.g., story within a story, rising action, foreshadowing, flash backs, cause-and-effect relationships, conflicts, resolutions) and describe their impact on the reader in specific literary works.

CE 3.1.4 Analyze characteristics of specific works and authors (e.g., voice, mood, time sequence, author vs. narrator, stated vs. implied author, intended audience and purpose, irony, parody, satire, propaganda, use of archetypes and symbols) and identify basic beliefs, perspectives, and philosophical assumptions underlying an author's work.

CE 3.1.5 Comparatively analyze two or more literary or expository texts, comparing how and why similar themes are treated differently, by different authors, in different types of text, in different historical periods, and/or from different cultural perspectives.

CE 3.1.6 Examine differing and diverse interpretations of literary and expository works and explain how and why interpretation may vary from reader to reader.

CE 3.1.7 Analyze and evaluate the portrayal of various groups, societies, and cultures in literature and other texts.

CE 3.1.8 Demonstrate an understanding of historical, political, cultural, and philosophical themes and questions raised by literary and expository works.

CE 3.1.9 Analyze how the tensions among characters, communities, themes, and issues in literature and other texts reflect human experience.

CE 3.1.10 Demonstrate an understanding of the connections between literary and expository works, themes, and historical and contemporary contexts.

The Unit involves in depth discussion of the texts which will cover all of the above.

CE 3.2.1 Recognize a variety of literary genres and forms (e.g., poetry, drama, novels, short stories, autobiographies, biographies, multi-genre texts, satire, parody, allegory) and demonstrate an understanding of the way in which genre and form influence meaning.

CE 3.2.3 Identify how elements of dramatic literature (e.g., dramatic irony, soliloquy, stage direction, and dialogue) illuminate the meaning of the text.

CE 3.2.4 Respond by participating actively and appropriately in small and large group discussions about literature (e.g., posing questions, listening to others, contributing ideas, reflecting on and revising initial responses).

CE 3.2.5 Respond to literature in a variety of ways (e.g., dramatic interpretation, reader's theatre, literature circles, illustration, writing in a character's voice, engaging in social action, writing an analytic essay) providing examples of how texts affect their lives, connect them with the contemporary world, and communicate across time.

Again, the unit is constantly working around these themes and practices, though it will not include poetry.

STANDARD 3.3 Use knowledge of literary history, traditions, and theory to respond to and analyze the meaning of texts.

CE 3.3.1 Explore the relationships among individual works, authors, and literary movements in English and American literature (e.g., Romanticism, Puritanism, the Harlem Renaissance, Postcolonial), and consider the historical, cultural, and societal contexts in which works were produced.

CE 3.3.2 Read and analyze classic and contemporary works of literature (American, British, world) representing a variety of genres and traditions and consider their significance in their own time period as well as how they may be relevant to contemporary society.

CE 3.3.3 Draw on a variety of critical perspectives to respond to and analyze works of literature (e.g., religious, biographical, feminist, multicultural, political).

CE 3.3.4 Demonstrate knowledge of American minority literature and the contributions of minority writers.

CE 3.3.5 Demonstrate familiarity with world literature, including authors beyond American and British literary traditions.

CE 3.3.6 Critically examine standards of literary judgment (e.g., aesthetic value, quality of writing, literary merit, social significance) and questions regarding the inclusion and/or exclusion of literary works in the curriculum (e.g., canon formation, "classic" vs. "popular" texts, traditional vs. non-traditional literature, the place of literature by women and/or minority writers).

STANDARD 3.4 Examine mass media, film, series fiction, and other texts from popular culture.

CE 3.4.1 Use methods of close and contextualized reading and viewing to examine, interpret, and evaluate print and visual media and other works from popular culture.

CE 3.4.2 Understand that media and popular texts are produced within a social context and have economic, political, social, and aesthetic purposes.

CE 3.4.3 Understand the ways people use media in their personal and public lives.

CE 3.4.4 Understand how the commercial and political purposes of producers and publishers influence not only the nature of advertisements and the selection of media content, but the slant of news articles in newspapers, magazines, and the visual media.

Discussion of various media and genre will cover much of this, since the unit will require study of different genre to write effective “in-style” pieces for the final project.

STANDARD 4.1 Understand and use the English language effectively in a variety of contexts and settings.

CE 4.1.1 Use sentence structures and vocabulary effectively within different modes (oral and written, formal and informal) and for various rhetorical purposes.

CE 4.1.2 Use resources to determine word meanings, pronunciations, and word etymologies (e.g., context, print and electronic dictionaries, thesauruses, glossaries, and others).

CE 4.1.3 Use a range of linguistic applications and styles for accomplishing different rhetorical purposes (e.g., persuading others to change opinions, conducting business transactions, speaking in a public forum, discussing issues informally with peers).

CE 4.1.4 Control standard English structures in a variety of contexts (e.g., formal speaking, academic prose, business, and public writing) using language carefully and precisely.

CE 4.1.5 Demonstrate use of conventions of grammar, usage, and mechanics in written texts, including parts of speech, sentence structure and variety, spelling, capitalization, and punctuation.

Since many of the texts being read and studied are “oral” styled and of different genres of fiction, these themes will be well explored during the unit.

STANDARD 4.2 Understand how language variety reflects and shapes experience.

CE 4.2.1 Understand how languages and dialects are used to communicate effectively in different roles, under different circumstances, and among speakers of different speech communities (e.g., ethnic communities, social groups, professional organizations).

CE 4.2.2 Understand the implications and potential consequences of language use (e.g., appropriate professional speech; sexist, racist, homophobic language).

CE 4.2.3 Recognize and appreciate language variety, understand that all dialects are rule-governed, and respect the linguistic differences of other speech communities.

CE 4.2.4 Understand the appropriate uses and implications of casual or informal versus professional language; understand, as well, the implications of language designed to control others and the detrimental effects of its use on targeted individuals or groups (e.g., propaganda, homophobic language, and racial, ethnic, or gender epithets).

CE 4.2.5 Recognize language bias in one’s community, school, textbooks, the public press, and in one’s own use of language.

Like any monster story, zombies will have a lot to do with societal othering, and the use of language to identify the “Zeds,” will be discussed.

Lesson Plans of the Living Dead



Day 1:

Discussion on Zombies, Genre and Max Brooks.

Show and discuss power point 1

Discuss Brooks' lore with the help of the *Zombie Survival Guide*.

-Top Ten Lessons for Surviving a Zombie Attack

-Go over Brooks' sections describing his zombies, and then challenge students to create their own lore.

Assignment Before Reading:

Lore: Writing the rules.

As we've discussed in class, there is no "cannon" way to define a monster. Different authors and cultures have different ideas of the lore, or rules and associated myth, connected to a given creature. Zombies, for example have numerous subcategories, and individual authors differentiate their versions of the creature by writing their unique lore.

Remember: You don't have to make your monster a zombie, *feel free to pick another popular creature concept or work from scratch.*

Your assignment is to create an informative piece in the form of a Newspaper article or interview that outlines some of the characteristics of your lore. Don't feel the urge to say everything about your monster at once. It can, for example, be an eyewitness account of an attack that just describes how your creature acts and looks.

- http://www.nola.com/news/index.ssf/2009/04/metairie_man_says_stranger_che.html (This will be printed for students as an example).

Keep in mind the marks of Journalistic style. Oftentimes, using this form for fiction is very subtle, and not terribly overt about details about the monstrous in question.

It can also be in the form of an interview piece, take for example this excerpt from my zombie story.

"I suppose you think that my treatment is not just. Why the hell should the monster behind the "Romero" virus live so comfortably after all of the people that virus has killed? After all of the damage it has done, why is he allowed to escape the wrath of an angry world? The truth is, I do not know. Quite frankly, I don't think anyone really knows. But here I am. I write this account not to soothe my own guilt, but merely to set the record straight on the events surrounding the Romero strain. I have contacted a U.N. official via E-mail who says he will be willing to publish this, if not on its own, than as a part of a collection of firsthand accounts."

The final assignment should be one page or less. (Remember, this is a newspaper article, not a novel.)

DAY 2

Lecture: Death

-Human impermanence is a common theme of literature.

-In horror literature it is one of the biggest factors in what we consider monstrous

-Aberrence: Deviation. It becomes “non-normal” to the point of being grotesque. In many cases, this is one of the most terrifying points of a monster.

(Show Left 4 Dead Witch) <http://www.youtube.com/watch?v=3aSzsaD2Q2c&feature=related>

-The Zombie is literally the walking dead, the ghoul. Not only are they an *aberration* in that they are undead, but also that they wish to *Consume* the living

-For this reason, Zombie stories are often a metaphor for society’s status quo destroying the individual (or can be)

(Read Diary of a Madman in class)

Discuss “Natural Dialogue.” Show a profound “Do Not” Example :

<http://www.youtube.com/watch?v=7S9Ew3TieVQ>

And <http://www.youtube.com/watch?v=7mMyV2YQgAA>

Discuss formatting of quotation and dialogue for use in next assignment.

-Commas, spacing rules, and interjections of description in an extended conversation.

Assignment: During Reading

"My Zombie Plan."

Well, it's happened: the dead walk. The members of your table group are your group of survivors. Regardless of how you came to meet one another, you have decided that your best chance survival is to stick together. Now that that's decided, how will you survive? What are your plans? Who will be in charge?

Assume Romero/Brooks type zombies like we've seen in *World War Z*.

Together, come up with your plan for survival, including:

Resources: What special skills does each person bring to the group and how will you make use of them?

Decision Making: Is there a leader? Is it a democracy? How will the group settle disputes?

Objectives: Will you be merely surviving? Looting? Foraging? Hunting the undead?

Diplomacy: Do you help other survivors? Do you share supplies? Do you keep to yourselves? What do you do with a wounded teammate?

Remember, these are all just suggestions to get you started, so feel free to add relevant information. As you make your rulings as to how your group will function, justify your rationale: *If you're going to be a team of zombie hunters, why did you make that choice? If you choose to leave behind injured teammates, how do you justify this?*

Your group will create a short write-up (1-2 pages) outlining the way your group will operate and why.

Part 2:

Individually now, write a flash fiction piece (1-3 pages) about your group's activities in survival. Make sure it reflects the decisions the group has come to regarding their behavior. The characters in the story don't have to be exactly like yourselves, feel free to craft "characters" of the people in your group to demonstrate your group dynamic if you want. You have little space to show off your group, so consider word choice and action. It's possible, take "The Shortest Horror Story in the World." By Frederick Brown:

"The Last man on earth sat alone in a room, and there was a knock on the door."

Grammar Objective: In your short story, use proper formatting of dialogue quotation, as we discussed in class.

Day 3:-5 In class reading and discussion from Lu Xun, Stephen King on genre and language, discussion of Brooks and first small quiz

Day 6: Lecture on the Oral History form

- Its purpose in Brooks. (Creating a feel of realize to his account of the zombie war.)
- Its purpose in nonfiction. (Creating a feel of realism when discussing historic events, and taking concepts out of the abstract by putting a real face on them)
- Show example of interview from actual historical documentary, then compare to Brooks. Students will compare the form of the fictional interview and the real one in groups and convene with their findings.

For projection on the board during group work:

“What is at least one similarity and difference between the Brooks’ fictional interviews and the real one we watched, and how are they significant? What do the qualities of the fictional interview lend to Brooks’ narrative?”

Assignment: Flash fiction “With my own two eyes.”

Within your developing monster lore, write a firsthand account like the interviews we’ve been studying about a character’s experience in your fiction. Perhaps it was their first run in with the monster, or a tale of escaping or meeting another survivor on the road. Remember, this is a short, self contained story so language choices are important. (1-3 pages)

Day 7:

Workshop. Students will divide into groups, present and workshop the components that they have written so far (Lore Newspaper , Zombie Plan, and Firsthand Account Oral History).

Self Evaluation Form is as Follows:

What do you think really works? What did you like the most about the piece?

What might be improved or expanded upon?

Do you think that the piece successfully fulfils the assignment?

Day 8:

Genre exploration: On the Zombie Survival Guide, and “In Universe” Writing. How the material can be used to make the reader feel part of the fiction.

Lecture: Interactivity, the ALG and the benefits of Immersive Fiction

Read an excerpt from “Mr. B Natural” and “Zombie Survival Guide.”

Assignment: My Survival Guide.

Alright, you know about your monsters, what they do and what impact they are having on the world. Now, it’s up to you to prepare the general public for them. Write a section of a “survival guide,” poster in the style of the one we read in class, detailing your monster. I

-You should include a main section for example: “Shelter”

-In addition to this, there should be several subheadings (“Supplies, fortifications, etc.”)

-A guide isn’t very helpful without illustrations. Include one to help illustrate each of your subheadings

Day 9:

Work Day for “Survival Guide” followed by Presentations

Day 10:

Quiz #2 And Discussion of reading section.

Day 11:

Assignment Day for “My Apocalyptic Portfolio,” See assignment Sheet.

Day 12:

Lecture on Sanity in Narrative (To line up with a few relevant sections of World War Z) (p168 “Parnell Air Force Base”)

-Discuss the role of the Unreliable narrator in fiction

Metaphor in relation to the unreliable narrator-Is it real, or is it the result of a warped mind?

Assignment: The Unreliable Narrator

Create a short first person narrative from a survivor in your monster lore, telling of one of their experiences. The challenge this time is to make a character who fills the role of an unreliable narrator, one who can’t remember or perhaps has blocked out some facts of the incident. Ideally, the story should leave the reader wondering if they can trust the character or not

Day 13: Work day on stories and portfolio/ in class reading

Day 14:

Short multimedia discussion: Zombies in humor

-Question to consider: How can something that terrifies us one moment be funny to us the next?
What qualities are different between scary monster stories and funny ones?

Presentation Links: http://www.youtube.com/watch?v=Snb_rkKpIFw RE your Brains- J. Coulton

http://www.youtube.com/watch?v=0N1_0SUGlDQ Zombies on your Lawn- L Shighihara

<http://www.youtube.com/watch?v=yfDUv3ZjH2k> Shaun o the Dead Trailer

<http://www.youtube.com/watch?v=oAnkBwDv-iY> Zombieland Trailer

Discuss the differences between the British take on Zed Comedy and the American one

Day 15: Quiz # 3 and Discussion on Brooks

Days 16-18: Work Time on Portfolio, Last Quiz and Discussion.

Days 19-20: Final Portfolio Presentations and, time allowing, "The Night of the Living Dead," (The original).

After Reading: “My Apocalyptic Portfolio” Will effectively serve as the post-reading writing.

-It will involve:

Previous (revised) creative pieces.

An original story told using elements of the epistemic format, the historical account, the interview and traditional fiction. One of the challenges of this assignment will be knitting these forms together to tell a coherent story like Brooks and other authors have done.

Assignment Sheet:

Now that you’ve created several pieces of nontraditional fiction to tell your monster story, it’s time to bring them together. Your assignment now is to create a frame for your previous, nontraditional fictive works. It can include illustrations, video, music, or more of your original writing.

Since this is a portfolio it will include original drafts as well as your final revisions in order to showcase your work process from the unit.

My Apocalyptic Portfolio should include:

-Lore: Writing the rules.

-My Survival Guide

-With my Own Two Eyes

-Framing fiction (This can be a short story, a video, poetry, pretty much anything that you clear with me first)

-Final Writing Reflection

Rubric: See “FinalProjCerulloRubric.” (Excel File)

Final Writing Reflection:

What was your favorite part of your portfolio overall and why?

What piece do you feel benefited the most from revisions?

Do you think that you’ll utilize any types of writing used in the portfolio in the future?