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|  | **Campbell House School Teaching and Learning Program** | | | | | | | | | | | | | | | | |
| **Title/Type of Unit: English – Gothic Literature**  **Duration: 10 Weeks** | | | | | | | | | | | | | | | | |
| **Syllabus Outcomes**  **Stage** | Stage 5:  EN5-2A: effectively uses and critically assesses a wide range of processes, skills, strategies and knowledge for responding to and composing a wide range of texts in different media and technologies.  EN5-3B: selects uses and describes language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, describing and explaining their effects on meaning  EN5-5C: thinks imaginatively, creatively, interpretively and critically about information and increasingly complex ideas and arguments to respond to and compose texts in a range of contexts  EN5- 6C: investigates the relationships between and among texts.  EN5-7D: understands and evaluates the diverse way texts can express personal and public worlds.  EN5-9E: purposefully reflects on, assess and adapts their individual and collaborative skills with increasing independence and effectiveness. | | | | | | | | | | | | | | | | |
| **Connectedness**  **Why does this learning matter?** | **Students learn to:**   * respond to and compose increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure * effectively uses a widening range of processes, skills, strategies and knowledge for responding to and composing texts in different media and technologies * engage with a range of increasingly complex language forms, features and structures of texts in meaningful, contextualised and authentic ways | | | | | | | | **Students learn about:**   * developing and applying contextual knowledge. * understanding and applying knowledge of language forms and features. * responding to and composing texts in first person perspective. * discuss and explain the processes of responding and composing, identifying the personal pleasures and difficulties experienced | | | | | | | | |
| **Background and Key Ideas** | Students respond to a variety of texts critically, imaginatively and interpretively and compose accurate, clear and coherent texts. They use English in personal, social and learning contexts with increasing control and understanding of the form and features of language and structures of texts, and with increasing awareness of purpose, audience and context. Students make connections between texts, they recognise the main ideas and gothic literature and the ways in which texts seek to position responders. They make decisions about whether content and language are appropriate to purpose, audience and context.  In speaking, writing and representing, students shape meaning through the thoughtful selection and ordering of appropriate content and by drawing on a widening repertoire of language choices. They can express a personal point of view, give words and images to their imaginings and compose logical argument. They experiment with form and language in different modes and technologies to produce various types of texts for specific purposes. As appropriate, they plan, draft and edit to produce polished texts.  Students apply their knowledge of textual features and conventions to their texts. They constructively analyse and evaluate their own and others’ compositions and they articulate their response to texts and to the process and experience of composing. Students reflect on their learning, becoming aware of how they learn and identifying what they have learned, effective ways to learn and what they need to learn next. | | | | | | | | | | | | | | | | |
| **Literacy Continuum** | Reading Texts | Comprehension | | | Vocabulary Knowledge | | Aspects of Writing | | | Aspects of Speaking | | | Phonics | Phonemic Awareness | | | Concepts About Print |
| **Student:** …  **Literacy Aspect:** Writing texts  **Element:** Cluster 9 Constructs well-sequenced imaginative, informative and persuasive texts using language appropriate to purpose and audience  **Student:** …  **Literacy Aspect:** Writing texts  Element: Cluster 5 Draws on personal experiences and topic knowledge to create texts of about 4-5 sentences for a range of purposes.  **Student:** …  **Literacy Aspect:** Comprehension  **Element:** Cluster 10 Interprets text by inferring connections, causes and consequences during reading  **Student:** …  Literacy Aspect: Comprehension  **Element:** Cluster 7 Interprets and responds to texts by skimming and scanning to confirm predictions and answer questions posed by self and others while reading.  **Student:** …  **Literacy Aspect:** Comprehension  **Element:** Cluster 2 beginning to analyse and evaluate stories read and viewed by providing and justifying a personal opinion | | | | | | | | | | | | | | | | |
| **Numeracy Continuum** | Counting Sequences | | Counting as Problem Solving | | | Pattern and Number Structure | | Place Value | | | | Multiplication and Division | | | Fraction Units | | Length, Area and Volume |
| **Student:** …  **Numeracy Aspect:** Aspect 1 - Counting sequence: written labels  Aspect 2 - Counting as a problem solving process  **Element:** Aspect 1 Number identification– MA2 – 4NA identifies numerals in the range 1 – 10 000.  Aspect 2 Factile counting - MA1 -5NA uses known facts, number structure and other non-count by –one strategies to solve problems. | | | | | | | | | | | | | | | | |
| **Quality Teaching** | | | | | | | | | | | | | | | | | |
| **Intellectual Quality** | | | | **Quality Learning Environment** | | | | | | | **Significance** | | | | | | |
| * IQ1 Deep Knowledge * IQ2 Deep Understanding * IQ3 Problematic Knowledge * IQ4 Higher-order Thinking * IQ5 Metalanguage * IQ6 Substantive Communication | | | | * QLE1 Explicit Quality Criteria * QE2 Engagement * QE3 High Expectations * QE4 Social Support * QE5 Students’ Self-regulation * QE6 Student Direction | | | | | | | * S1 Background Knowledge * S2 Cultural Knowledge * S3 Knowledge Integration * S4 Inclusively * S5 Connectedness * S6 Narrative | | | | | | |
| **Teaching and Learning Lesson Overview** | | | | | | | | | | | | | | | | | |
| **The Elements of Learning & Achievement**  x  F:\Mock ups\Square elements\Numeracy.jpg    x    E:\Final V1\Final sq NO border\Sq Technology no bdr.jpg x  x | **Week 1& 2: Introduction to gothic literature and history of literature.**   * Introduction to Gothic literature. Power point introduction to the genre elements including mood, atmosphere and key terms and visuals.   Discussion of student’s knowledge of gothic literature. E.g Edward scissor hands, Dracula, Frankenstein  Referencing the fall of the roman empire and the introduction of the Germanic tribe labeled the Goths by Italian people who saw them as barbaric and something to be feared.  Students are presented with 12 images. Students must select the gothic literature influenced pictures and glue them onto their worksheet. Students are creating a vocabulary page with images and descriptive towards that describe the tone and visuals of the images for future reference. Students are presented with black and white images and must use reasoning skills and knowledge from the lesson to argue why these images are or are not gothic literature genre.  Students must then find the meaning for the following words and attach them to the appropriate image they have just glued in.   * Overwrought emotion * Tyrannical * Decrepit * Distress * Dank * Obscure * Supernatural * implore * Introduction to the story of Frankenstein. Reading through graphic novel of modern day take of Frankenstein. Ask big questions. (Literacy and comprehension knowledge)   Students create mind map of gothic elements referring to their vocabulary page from the last lesson.   * Introduction to Mary Shelly’s Frankenstein. Students read with assistance graphic novel or picture book of Mary Shelley’s Frankenstein. Students fill out a table that outlines the variations form the original story. This includes Frankenstein is the creator not the monster. * Scientific developments to contextualise Frankenstein. Teacher discusses the introduction of electricity. Students watch short film Frankenweenie on YouTube. Teacher introduces that the concept that the development investigation into how electrical storms influenced the movement of a dead frog in science experiments. Students read through article and answer comprehension questions. * Mystery investigation activity (social and political contextulisation for the writing of Frankenstein.) Grave robbing. Teacher sets up a pretend crime scene in which a tomb stone (replica) and other items depict a grave robbing. Students are provided with a table in which they must write a description of the items found and their opinion of how it was used in the crime. Students hypothesize about what had happened and why. Students are provided with mock police reports that aid in solving the crime. When students have photographed items and written a description they go back to class and discuss their opinion of events. The teacher informs students of grave robbing in the past and discusses what this means. Student’s complete the grave robbing worksheet. * Teacher shows images from the artworks of William Blake and discusses the mood and conceptual elements of his work. Students discuss the concept of an amalgamation of a beast. Students are presented with images of animals in the world around them and must select and cut out aspects of each to create their own grotesque or barbaric beast. Students must select gothic literature vocabulary words to describe and provide evidence for their choices. * Read picture book version of Mary Shelley’s Frankenstein. Discussion about the differences between the two versions. Discussion about how the social and scientific developments around Mary Shelley at the time influenced her writing in terms of theme and content. Discuss and read excerpt on volcanic eruption in Indonesia that left Europe in a state of uncertainty in volcanic ash cloud. (1816) * Introduction to the notion of fear and horror. Students analyse two picture books that are written within the gothic literature genre. Students are asked big literacy questions for comprehension and are then required to analyse the main message. Students fill out the worksheet outlining the author, audience, main idea and concept of the text and must outline the overwhelming fear or emotional response that the text is positioning the reader to feel or understand. Students then watch Scooby doo episode and analyze in the same fashion. Students then go through PowerPoint on Scooby doo and the gothic literature elements in the text.   **Week 3: Gothic literature in film, story writing and art. Investigation into mood and words that create atmosphere and visual imagery.**   * Game: student’s connect the mood words with visual images. Students can play compatibility game with the teacher suggesting a mood word and students must select their top five responses from the ambiguous images.   Students discuss which words make them feel or create mood and why. Notebook lesson on mood and words that create mood. Matching game to conclude.  <http://www.virtualsalt.com/gothic.htm>   * Using pre printed images, definitions and headings, students match the name of the gothic literature characteristic with the definition. Students then match the images that visually represent the characteristic. Students use this as a book of vocabulary for future reference and analysis of gothic literature texts.   http://www.shmoop.com/gothic-literature/characteristics.html   * Vocabulary of mood words and phrases given to students and discussed. Vocabulary from gothic literacy texts. Games and worksheet activity.   <https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=18&ved=0ahUKEwji1ovky-DMAhWjMKYKHUqlBcg4ChAWCEkwBw&url=http%3A%2F%2Fbms.johnston.k12.nc.us%2FUserFiles%2FServers%2FServer_3024096%2FFile%2Fadv%2520ela%2F8thL5.docx&usg=AFQjCNEvHfrizx8mqVAdommIaayn3ELdEA&bvm=bv.122129774,d.dGY>   * Study the story of black cat written by Edgar Allen Poe.   <http://www.poestories.com/>  <http://www.eslprintables.com/reading_worksheets/novels/the_black_cat_edgar_allan_poe/>  Studnets brainstorm characteristics of gothic literature that is evident in the text using their vocabulary page from the last lesson.   * Show a clip of “The Horla,” as shown on youtube.com. Ask students to take note of Gothic elements and key images.  Have students predict what the story is about and record their ideas on a sheet of paper.  Play Part I of the radio show of “The Horla,” as produced by the One Act Players. While students read they should keep track of key plot points, Gothic elements, and production elements of the actual show.  Discuss their ideas and ask them to predict what will happen in the next part of the story.   **Week 4: Atmosphere created in gothic literacy** Teach atmosphere as: AtmosphereThe dark, brooding, threatening atmosphere becomes the main character in many horror stories. Thus, mood and setting are as or more important than plot and characters. The atmosphere is often portrayed in considerable detail so it becomes alive and immediately threatening.  * Read through the story Raven. Students link this with the Simpsons episode the raven (shown from YouTube). Students complete a table of mood and atmosphere is created a described within the writing and visuals encapsulated in words. Students link this to visual elements found in the short film in the adjacent column. Students show their understanding of atmosphere being created in words and how this translates and changes in film. handout-annotated version of *“The Raven”* by E.A. Poe * Gothic Elements Quiz (Assessment for learning.)   Recap from last week how mood is created in gothic literacy. Handout a KWL chart. Have students brainstorm what they know about the vampire myth and what questions they have. Then do a think, pair, share, recording their findings on the board. Hand out an article about vampires from wikipedia.org. Students will read the article and take notes, seeing if they can identify answers to their questions interesting facts.  Have students read an excerpt from “Dracula’s Guest,” and identify the characteristics of the literary vampire. Have them compare and contrast in a Venn Diagram.   * Linking visual atmosphere to vocabulary that creates atmosphere. Students discuss words associated with mood from previous lessons. Teacher displays direct teaching PowerPoint and discusses images and vocabulary words that link to the atmosphere represented. Students use given images to connect gothic literature vocabulary to images. * Students look at gothic literature picture books with the words removed. Students must describe what is happening on each page by reading the visual information available. Students write a two line description of what is happening underneath their copy of the picture book. Students write one paragraph describing the setting. Teacher points out how influential the setting and scene is in creating and dictating the direction of the story. Students read another chosen picture book without words. This book is not within the gothic literature genre. Students do the same with this book. Teacher points out how the characters interactions dictate the movement of the story rather than the setting in gothic literature. * Read the real prince Dracula by Cinderella and discuss the concept of supernatural and the supernatural elements within the text.     **Week 5: Gothic horror through Film.**   * Vincent Price study. Who is he? What are his most famous works? Rundown of his life and background through notebook presentation.   Watch Tim Burtons Vincent *The films of Vincent Price. . .spoke to me specifically for some reason. Growing up in suburbia, in an atmosphere that was perceived as nice and normal (but which I had other feelings about), those movies were a way to certain feelings, and I related them to the place I was growing up in. I think that's why I related so much to Edgar Allen Poe.* Relate the life of Vincent Price to the representation of him in the film and relate them to works studied in previous lessons by Edgar Allen Poe.   * Outline sinister foreboding through PowerPoint presentation. Sinister foreboding as the fearful apprehension; a feeling that something bad will happen. Giving the impression that something harmful or evil is happening or will happen. Students look at images and discuss how still images can portray a sense of fearfulness. Students discuss how this can occur with film. What visual and film techniques are used in film to create an impression that something harmful will occur? * Watch clip of Boris Karloff acting as Frankenstein and discuss in a table the body language, words and acting styles and actions that portray sinister foreboding. * Introduce students to pulp fiction in horror. Term originated from the magazines of the first half of the 20th century which were printed on cheap "pulp" paper and published fantastic, escapist fiction for the general entertainment of the mass audiences. The pulp fiction era provided a breeding ground for creative talent which would influence all forms of entertainment for decades to come. The [hardboiled detective](http://www.vintagelibrary.com/pulpfiction/genres/hard-boiled-detective.php) and [science fiction](http://www.vintagelibrary.com/fiction/genres/science-fiction-books.php) genres were created by the freedom that the pulp fiction magazines provided. * [Pulp Fiction](http://www.vintagelibrary.com/pulpfiction/PulpFictionCentral.php) is a term used to describe a huge amount of creative writing available to the American public in the early nineteen-hundreds. Termed "pulp magazines" because of the low quality paper used between the covers, these publications proliferated in the nineteen-thirties and nineteen-forties to the point where they blanketed newsstands in just about every popular fiction genre of the time. Students read an article and watch the Adams family as a creation stemming from pulp fiction. Students look at the sinister foreboding elements in each text. Studnets read the original El Vira   <https://archive.org/details/pulpmagazinearchive>  F:\Mock ups\Square elements\Numeracy.jpg**Week 6: Gothic Architecture and setting for Gothic literature.**   * Overview of the role of a setting in creating a text. Create a table to show how setting for a gothic literature text varies from texts in other genres. Look at main aspects of setting and brainstorm settings seen in gothic literature texts studied in class. * Notebook presentation on gothic architecture. Students look at the types and time frame of the height of gothic architecture. Students point out visual aspects and differences between gothic architecture and Romanesque architecture. * Features of gothic architecture. Students are presented with the first worksheet that has the metalanguage words on it. Teacher is to read out the words and ask students as a group if they can give a definition for the word. Teacher is not to give any definitions out at this point in time.   Students are to use the cut out the metalanguage words from the first sheet and arrange them appropriately onto the image of a gothic cathedral.  Students are to refer to the dictionary for meanings of words that they formally did not know.  Students are (once checked) to glue their words onto the image of a cathedral and decorate their cathedral and colour it using pencils in order to be displayed around the room.   * Gargoyles role in gothic architecture. Students then learn the definitions of Zoomorphic and anthropomorphic   Teacher gives students mission folders. Teacher is to give students an overview of the task. Teacher can take on the persona of a general in charge to explain a top-secret mission to students. Teacher is to explain to students that their task is to brainstorm in the form of a mind map the appearance of the imaginary characters given to them in their folders.  Teacher is to instruct students that they will need to draw a picture of the creature as a sketch for further investigations. Students can write their findings out as a fact file or in paragraphs. Students are to read through the sheets provided and work autonomously as a group to complete the task identified on the sheet provided. Students are to complete this task and their portrait in words during the first period  Students are to then complete the gargoyle sheet and compare the physical characteristics of the gargoyle to their imaginary characters. Students are to try and line themselves in the correct definition using words provided to describe the difference between zoomorphic and anthropomorphic.   * Students are presented with two different settings students are to attach cut out images to the correct setting. Students are given gothic architecture images and images of Romanesque architecture. Students will show their understanding by selecting and gluing the correct image onto the correct setting. Teacher discusses how mood is created using the features in the gothic architecture. Discuss Victorian gothic revival.     **Week 7: Edward Scissor hands.**   * Introduction to fear – the genre horror provides an interesting look at humanity: we see the power of fear, and what it can do to communities and individuals. Fear intrigues us because we are scared of what we do not understand. Students rate the images of (pre chosen pop culture and literature characters) characters on a scale from 1 – 15. They must justify why or why not each image is an image of horror. Class defines horror on the board together. (this lesson will relate to the end of term assessment.) students then use there definitions, rated characters and descriptions why to create an archetype of horror. Discussions around the following: monster hero, setting, fear. Students are provided with magazines and are to cut out and create a pastiche of horror. This is to build there confidence and practice before their final assessment task. * Introduction to Freytag’s triangle. Students are provided with Freytag’s triangle an envelop with words and an envelope with images. Words such as monster, dark, bright, loves, alone are included and images of ballet shoes, fruit baskets and a dog are given to the group. Teacher describes the components of the triangle. Students are introduced to the exposition, rising action, climax, falling action and resolution (all concepts they should be familiar with from last unit.)   Students take it in turn to pull out one picture and one word. They must come to the board and put it in any section they choose of the triangle. Students are to then use this collaboration of a story scaffold and write the horror story. Alternatively students can write the two sentences that connect to their word and picture fold the paper and pas it on. This way students have created a horror story completely collaboratively.   * Introduction to colour marking. Teacher discusses through PowerPoint the idea of motifs and symbols. Students look at symbols and motifs within literature examples selected by the teacher. Students define the term motif, symbol and dichotomy. Teacher explains colour marking as a strategy for comprehension. Teacher provides copies of Mary Shelly’s Frankenstein. Students read “dichotomous relationships in Letter 1 of Frankenstein. Teacher will model colour marking. Students are to independently colour mark in letter 2.   Teacher outlines the motif of monster myth in relationship to Frankenstein and horror as a genre to build field for Edward Scissor Hands. Students watch the trailer to Edward scissor hands and look at the motifs such as night and day, good and evil or colour versus black and white. Students will construct a semantic web on horror.  E:\Final V1\Final sq NO border\Sq Technology no bdr.jpg**Week 8**   * Watch Edward scissor hands. * Respond to the text with reference to characterization, setting, point of view, tone, irony (verbal, dramatic and situational) as discussed in previous lessons. Students complete response and retell table that accounts for comprehension of the film and evaluation of the film. * Framing and camera angles. Teacher directly teaches film vocabulary. Such as framing shooting, focus, camera angles, sound, camera movement, lighting, and editing. Using stills form the film. Students must match the atmosphere, mood and still with the camera angle, sound, camera movement or character movement, lighting or editing. Students write a sentence outlining why the camera angle or movement was selected and how it adds to the feeling of horror in the film.   **Week 9:**   * Start on end of term assessment. Students to find images that relate to their theme, Students are to select their setting and provide a one paragraph description of why that particular mood, atmosphere and setting were chosen and relate to each other. * Making the connection to Frankenstein. Students use the Freytag’s triangle to outline the events of the film Edward Scissor Hands. Students decipher and break down into plot elements the rising action, climax and resolution. Teacher discusses each point and asks how they felt, did they have a sense of relief when the crisis was resolved? * Students engage in guided questioning and use a tale to scaffold their similarities between the two texts. The concept of monster and the elements of romanticized horror are discussed and similarities are draw.   **Week 10: Wrap up and completion of end of term assessment.**   * Students continue creating their box. Students use images and drawings to create atmosphere. Students must write a half page excerpt describing their choses for setting, architecture, mood and atmosphere and designed layout. | | | | | | | | | | | | | | | **The Australian General Capabilities**  Aboriginal and Torres Strait Islander histories and cultures boriginal and Torres Strait Islander histories and cultures  Asia and Australia's engagement with Asia sia and Australia's engagement with AsiaSustainability ustainability  Critical and creative thinking ritical and creative thinking  Ethical understanding thical understanding  Information and communication technology capability nformation and communication technology capability  Intercultural understanding ntercultural understanding  Literacy iteracy  Numeracy umeracy  Personal and social capability ersonal and socail capability  Civics and citizenship ivics and citizenship  Difference and diversity ifference and diversity  Work and enterprise ork and enterprise | |
| **Special Needs Adjustments** | | | | | | | **School to Work** | | | | | | | | | | |
| * Scaffolded lesson plans * Still visuals used as well as video recording * Literacy activities changed to adjust for literacy levels * One-on-one support where required * Short lessons * Engaging topics * Behaviour management strategies * For individualised adjustments, please see personalised learning plans. * Visuals’ and kinaesthetic learning * Group learning * Discussion based topics | | | | | | | * Program assists students with furthering their literacy skills. * Develop cultural acceptance to assist with accepting diversity in the work force. * Improved communication skills * Developing understanding on people from different cultures * Language development * Collaborative learning * Self-manage * Become active global citizens by understanding about Mallala’s culture and lifestyle * Numeracy and literacy comprehension skill building. | | | | | | | | | | |
| **Assessments. Type. Weight. Due Date** | | | | | | | | | | | | | | | | | |
| **1. Assessment for learning task:** 20% Gothic Elements Quiz DUE WEEK 4  **Assessing:** Knowledge, recall and understanding  **Outcome:** EN5-3B: selects uses and describes language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, describing and explaining their effects on meaning  **Activity:** Students sit a written test that requires them to identify the mood and atmosphere from a variety of gothic literacy pictures. Students are questions in relation to the birth of the story Frankenstein and to reflect on the scientific and social developments of the time. Students must also link the gothic element names with pictures and definitions. (all studied in class prior.)  **2. Assessment as learning:** 10% DUE WEEK 6  **Assessing:** Knowledge, understanding and skills in evaluation.  **Outcome:** EN5-9E: purposefully reflects on, assess and adapts their individual and collaborative skills with increasing independence and effectiveness.  **Activity:** Students respond to a gothic literature text that has had the words removed. Students show their knowledge of the content by linking their visual meaning and understanding with the gothic literacy elements learnt in class. Students then evaluate their own understanding and self assess their work. Student’s self-assessments are handed to the teacher. The self-assessment is 5 questions relating to their ability to recall and apply knowledge following a rating scale in terms of efficacy within the unit.  **3. End of term assessment:** Assessment of learning task (70% total.) DUE WEEK 10  **Assessing:** Skills in synthesis and creative thinking, Knowledge, recall and understanding and Skills in evaluation  **Part 1:** Construction of a gothic literature shadow box. 40%  **Outcomes being assessed:**  EN5-2A: effectively uses and critically assesses a wide range of processes, skills, strategies and knowledge for responding to and composing a wide range of texts in different media and technologies.  EN5-5C: thinks imaginatively, creatively, interpretively and critically about information and increasingly complex ideas and arguments to respond to and compose texts in a range of contexts  **Activity:** Students are to use their knowledge of elements, colours, mood, atmosphere and symbols to create a shadow box that represents their take of a fear or horror in their world. This could look like waking up having lost their hair or finding out that their dog is a robot. Students are to create a scene that depicts an emotional event in a gothic art way. Students can model their shadow boxes on the works of Joseph Cornell.  **Part 2:** Written paragraph Assessing 30%  **Outcomes** **being assessed**:  EN5-7D: understands and evaluates the diverse way texts can express personal and public worlds.  EN5-9E: purposefully reflects on, assess and adapts their individual and collaborative skills with increasing independence and effectiveness.  **Activity:** students create a written paragraph justifying their choice of setting, colour schemes, content and layout within the shadow box against their knowledge of gothic literacy features built upon within the unit. Within this activity students must provide links to content within the course, evidence of processing the content into their own style and an evaluation of their success in doing so. | | | | | | | | | | | | | | | | | |
| **Resource List** | | | | | | | | | | | | | | | | | |
| English K-10 Syllabus: <http://syllabus.bos.nsw.edu.au/english/english-k10>  Movie: Edward Scissor Hands  Worksheets: In program file  Workbook on Frankenstein and Edward scissor hands. | | | | | | | | | | | | | | | | | |