

Secaucus
Board of
Education

Drama
Course Code: 1539
English Language Arts Literacy



Born on October 2016
Aligned to the NJSLS-ELA adopted 2016
Aligned to the Technology and 21st Century Life and Careers Standards adopted 2014
Adopted by the Secaucus Board of Education on December 22, 2016

District Equity Statement

The Board of Education directs that all students enrolled in the schools of this district shall be afforded equal educational opportunities in strict accordance with the law. No students shall be denied access to or benefit from any educational program or activity or from a co-curricular or athletic activity on the basis of the student's race, color, creed, religion, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, gender identity or expression, socioeconomic status, or disability. The Board directs the Superintendent to allocate faculty, administrators, support staff members, curriculum materials, and instructional equipment supplies among and between the schools and classes of this district in a manner, that ensures equivalency of educational opportunity throughout this district. The school district's curricula in the following areas will eliminate discrimination, promote mutual acceptance and respect among students, and enable students to interact effectively with others, regardless of race, color, creed, religion, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, gender identity or expression, socioeconomic status, or disability:

1. School climate/learning environment
2. Courses of study, including Physical Education
3. Instructional materials and strategies
4. Library materials
5. Software and audio-visual materials
6. Guidance and counseling
7. Extra-curricular programs and activities
8. Testing and other assessments.

Excerpt from Secaucus Board of Education, Policy 5750, Edited September 2016

Course Description

Drama can reflect the external world and the inner world of thoughts and feelings through fictional contexts. This genre provides an important means of understanding, constructing, appreciating and communicating social and cultural values; interpreting, valuing and transmitting the past and traditions; exploring, celebrating and challenging the present and imagining the future. By studying this major art form, students acquire skills in interpretation, communication (listening and speaking) and performance. It is the goal of this course to use the study of Drama as vehicle for students to grow emotionally, intellectually, socially, and creatively. In analyzing the way characters react and respond to different situations, issues and ideas, students will enrich their understanding of the human condition. In their appreciation of drama and theatre, students will also learn about the creative process, and the collaborative contribution of actors, directors, playwrights, designers and technicians.

Over the course of the year...

- Students will read with comprehension and learn to critically and aesthetically analyze works in dramatic literature and the performing arts.
- Students will interact actively, creatively and imaginatively through improvised, spontaneous and structured responses.
- Students will develop knowledge, understanding and skills, individually and collaboratively,
- Students will appreciate the meaning and function of drama and theatre in reflecting the personal, social, cultural, aesthetic and political aspects of the human experience.
- Students will value and appreciate the contribution of drama and theatre to enriching and sustaining cultures and societies.
- Students will demonstrate knowledge and understanding of the role of theater in personal, cultural, and historical context.

- Student will make connections among the dramatic arts and other disciplines.

Interdisciplinary Connections

- ✓ The Elizabethan Era
- ✓ Existentialism
- ✓ Feminism
- ✓ Psychology
- ✓ Red Scare and Senator McCarthy
- ✓ Evolution
- ✓ Separation of Church and State

Potential Course Modifications (ELLs, Special Education, Gifted and Talented)

The teacher will determine, with the assistance of guidance counselors, teacher assistant/aides, educational specialists, and/or special education teachers, what modifications will be made for his/her students. Such examples of modifications can include, but not be limited to:

- Extended time as needed
- Modification of tests and quizzes
- Preferential seating
- Alternative/Formative assessment (projects)

- Effective teacher questioning (ranging from simple recall to higher order critical thinking questions)
- Supplemental materials
- Cooperative learning
- Teacher tutoring
- Peer tutoring
- Differentiated Instruction

<p>construct narratives about their experience?</p> <ul style="list-style-type: none"> ● How do works from a given period reflect historical and social events and conditions? ● What are the universal themes that recur throughout literature? ● Why do we tell stories? ● What are the characteristics or elements that cause a piece of literature to endure? 	<p>irony.</p> <ul style="list-style-type: none"> ❖ Understand a culture’s concern with fate, self-determination, and the role of gods and oracles in everyday life. ❖ Learn about the history of drama and its “birth” in Athens in the 6th and 5th centuries BC. ❖ Analyze and critically assess the specific role of characters within a play and the role of the chorus. ❖ Examine the different genres of drama, including comedy, tragedy, and satire plays. ❖ Compare and contrast ancient Greek drama with modern dramatic forms such as movies and modern theatre. ❖ Analyze how an author’s word choice affects a reader’s understanding of literature. ❖ Analyze author’s use of style and structure ❖ Write for a specific purpose and audience ❖ Read required texts prior to discussions ❖ Analyze the impact of the connections and distinctions between ideas, individuals, and 	<p>Greek Theater followed by Roman</p> <ul style="list-style-type: none"> ● Religious celebration of the worship of Dionysus ● Amphitheater setting ● Catharsis: release of emotions in the audience ● Main character: noble birth ● Main character: suffers fall from grace ● Written in poetic language ● Shakespeare follows all these principles. <p>Introduce Aristotle’s definition of a Tragic Hero to be later applied to characters in the plays studied:</p> <ol style="list-style-type: none"> 1) Usually of noble birth 2) Hamartia – a.k.a. the tragic flaw that eventually leads to his downfall; often this leads to a mistake in judgment. 3) Peripatetic – a reversal of fortune brought about by the hero’s tragic flaw; this is often also influenced by “fate” or the gods. 4) His actions result in an increase of self- awareness and self-knowledge...though he may not choose to act on this! 5) The audience must feel pity and fear for this character <ul style="list-style-type: none"> ● The “flaw” in the character is a defect which keeps him/her from being aware of the situation around him/her. The character does not understand (for much of the story) his/her part of creating the situation. ● Ex: Pride (“Hubris”) <p>Discuss the Middle Ages and the following “types” of plays that</p>
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	<p>events on the reader</p> <ul style="list-style-type: none"> ❖ Understand and apply conversational, academic, and domain specific vocabulary ❖ Revise and edit intentionally to improve writing ❖ Engage in conversations about grade-appropriate topics and texts ❖ Avoid plagiarism in writing ❖ Assess the credibility and accuracy of each source ❖ Analyze the impact of the author’s point of view or purpose choices on the reader ❖ Critically examine how word choice impacts meaning ❖ Critically examine how word choice impacts tone 	<p>emerged</p> <ul style="list-style-type: none"> • Miracle plays: dramatized events from the bible • Mystery plays: presented events from the saints’ lives • Morality plays: presented allegorical stories in which characters personified religious or moral abstractions (Seven Deadly Sins) saved by Mercy, Justice, Temperance, and Truth <p>Renaissance Theater</p> <ul style="list-style-type: none"> • 1300-1600 • “rebirth”-renewed interest in Greek and Roman tragedies • Original comedies, tragedies, and pastoral plays were created and performed • Commedia dell’ arte-popular comedy in which professional actors improvised • Secular themes (nonreligious) • Rise of professionalism in acting and play writing • Plays preformed in English rather than Latin <p style="text-align: center;"><u>Sample Activity</u> <u>Oedipus the King by Sophocles</u></p> <p>Teacher may opt to read either the full text or a Reader’s Theater Version which has been abridged and adapted for students (about a third of the length).</p> <p><u>Introduction:</u> Ask students if they have heard of ways in which one’s destiny can be predicted (astrology, Tarot cards, fortune cookies, etc.). Broaden the discussion to include ways in which ancient peoples prophesied</p>
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		<p>the future, such as studying animal entrails in ancient Rome and listening to oracles in ancient Greece. Do any students believe in prophecies? Would they believe them if they had lived over 2000 years ago?</p> <p>Ask students if they can name any political leader who has made a mistake which cost them their career (or even lives). What motivated them to make the mistake? Can they think of any examples where pride was the major factor? (Think of Nixon proudly assuming he had the right to bug people's conversations because he was the president.) Introduce the Greek concept of 'hubris' meaning pride likely to invoke the wrath of the gods.</p> <p>Explain to the class they are now about to read a play, written 2,500 years ago, that deals with all of these themes.</p> <p>Introduction to Greek Drama: Introduce the topic of Greek drama by telling the class that drama evolved from religious festivals in honor of Dionysus, the god of wine and the changing seasons and explaining the significance of the 'City Dionysia' and the first actor, Thespis. Establish that tragedy was the favorite type of Greek drama and at the heart of all tragedies is a character's hubris.</p> <p>You might also want to discuss how three actors would rotate to play all the speaking parts and thus the importance of masks. Mention the use of the chorus and how the actors would have had to project their voice without microphones to audiences in excess of 10,000 people.</p> <p>Introduce the play: Tell the students that the play they are about to read was written nearly 2,500 years ago and is considered one of the greatest Greek tragedies ever written.</p>
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		<p>Regardless of which version, select students to read the speaking parts (including Oedipus, Queen Jocasta, Creon, Teiresias, a Priest, First Messenger, Second Messenger, and the Herdsman), while the rest of the class will play the Chorus. Originally three actors would have played all the speaking parts accompanied by the Chorus, a group of people who spoke in unison and who helped explain the story to the audience. In ancient Athens they would also have sung and danced in procession.</p> <p>While students read (what you might need to know): During the Prologue: this part of the play was normally read by a lone actor. Oedipus calls the citizens of Thebes 'the children of Cadmus' because he was the mythical character who founded the city, after slaying a dragon and sowing its teeth to make the first inhabitants. Apollo is invoked because he was the god of healing and a plague has blighted the city. Is Oedipus' pride evident from the very first lines? Note any references to sight; it is used throughout the play as a metaphor for insight.</p> <p>Discuss the social attitudes that identify the ancient Greeks. What are the Greek concerned about in this play? How did they feel about prophesy, priests, the gods, and fate? How did pride (hubris) and arrogance affect Oedipus' fate? What in his personality brought about his fate when others tried to turn him away from it?</p> <p>Students can be evaluated on their oral reading ability of a part of the play informally. Discuss with the class how Greek actors would be evaluated: loud voice, good expression, gesture and movement (remember, like so much in ancient Greek culture, plays were staged as part of a competition). Students' understanding of the play can be evaluated informally through the 'during the play' and the 'follow-up discussion'. A more formal assessment can be through a</p>
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		<p>journal entry asking the students to focus upon some of the topics discussed in class.</p> <p>Students' understanding of the production can also be evaluated through follow-up questions and activities, such as having students take on the role of director and tell the three-actor cast their roles, staging, costumes, etc.</p> <p>Students can look for examples of dramatic irony in cartoons, advertisements, films and TV shows. In addition, they can create a modern version of Oedipus about a leader whose hubris creates his own downfall.</p>
Assessments	Materials:	Resources:
<p>Class participation and presentations</p> <p>Creative and analytical writing</p> <p>Annotating texts</p> <p>Test and Quizzes</p> <p>Research</p>	<p>Interactive Whiteboard</p> <p>DVD/video player</p> <p>Laptops with Internet access</p>	<p>PBS The Greeks</p> <p>Introduction to Drama</p> <p>Oedipus the King: An Abridged and Adapted Version of Sophocles' Play* by Nick Bartel, 1999 (Intended for use as Readers' Theater in the Junior - Senior High School Classroom)</p> <p>Oedipus the King by Sophocles (full version)</p>

Unit:	Comedy through <i>A Midsummer Night's Dream</i> by William Shakespeare					
Timing:	Approximately six weeks. Pacing, summative and formative assessments will be differentiated as per readiness level (Honors, A, and L/R), student needs, and IEP modifications.					
Standards:	New Jersey Student Learning Standards					
	Reading		Writing		Speaking/Listening	Language
	RL.9-10.2 RL.9-10.3 RL.9-10.4 RL.9-10.5 RL.9-10.6 RL.9-10.7 RL.9-10.10	RL.11-12.2 RL.11-12.3 RL.11-12.4 RL.11-12.5 RL.11-12.7 RL.11-12.10	W.9-10.2.D W.9-10.3.A W.9-10.3.B W.9-10.3.C W.9-10.3.D W.9-10.3.E W.9-10.5 W.9-10.9 W.9-10.10	W.11-12.2.D W.11-12.3.A W.11-12.3.B W.11-12.3.C W.11-12.3.D W.11-12.3.E W.11-12.5 W.11-12.9 W.11-12.10	SL.9-10.1.A SL.9-10.1.C SL.11-12.1.A SL.11-12.1.C	L.9-10.1.B L.9-10.2 L.9-10.3.A L.9-10.4 L.11-12.1.B L.11-12.2 L.11-12.3.A L.11-12.4
	Tech	8.1.12.A.2, 8.1.12.D.1, 8.1.12.D.2				
Career Ready Practices:	CRP1, CRP2, CRP3, CRP6, CRP7, CRP8, CRP11					
Essential Questions:	Objectives:		Activities, Investigation, and Student Experiences:			
<ul style="list-style-type: none"> Can something be universally humorous or does humor 	Students will be able to... ❖ Demonstrate an understanding of and		Pre-reading Discussion Each of the following statements expresses an opinion. Rate each statement from 1 (strongly disagree) to 5 (strongly agree).			

<p>depend on race, age, religion, gender, etc.?</p> <ul style="list-style-type: none"> • How can families be pivotal in both supporting and undermining the dreams of individuals? • How can humor serve as a tool of social criticism? • How can one be an individual in a conformist society? • How do humans' primal instincts both strengthen and destroy them? • How do works from a given period reflect the historical and social events/conditions/beliefs of said period? • What are the characteristics 	<p>evaluate the main ideas, events, characters, themes, and conflict within the play.</p> <ul style="list-style-type: none"> ❖ Evaluate the main ideas, events, characters, themes, and conflict critically and make connections across cultures and time. ❖ Locate and interpret details in the play and respond to a range of tasks. ❖ Infer and evaluate parental control and familial relationships within the context of Elizabethan England as presented in the literature. ❖ Critically evaluate gender bias, gender roles and discriminatory language with reference to the context in which literature was created. ❖ Use and/or compare a variety of media. ❖ Compose and create theatrical and other live presentations for specific audiences and purposes, including to entertain and inform. ❖ Communicate their interpretations and ideas in a variety of live presentations. ❖ Design various aspects of dramatic production such as costumes, sets, props, etc. based on their analysis of the script. ❖ Function in a given or created role. 	<ol style="list-style-type: none"> 1) It is okay to force someone to marry you. 2) Parents have the right to tell their children who to marry. 3) Women should obey their husbands. 4) It is okay for spouses to trick one another when they are angry at each other. 5) Love is real. 6) True love always faces obstacles. 7) It is okay to betray a friend if it benefits you. 8) Friends should not steal other friends' boyfriends/girlfriends. 9) It is okay for a boyfriend/girlfriend to threaten or hurt you as long as they love you. 10) Dreams can affect reality. <p>Work in collaborative groups to act out the following scenes and demonstrate understanding of the language, scene, and the play as a whole:</p> <ul style="list-style-type: none"> • Parental Disapproval Characters: Theseus, Egeus, Hermia, Lysander, Demetrius • Helena's Plan Characters: Helena, Hermia, Lysander • 2.1. The Fairy Argument Characters: Puck, Oberon, Titania • 2.1. Helena's Love Characters: Demetrius, Helena, Oberon, Puck • 3.2. The Lovers' Quarrel Characters: Demetrius, Lysander, Hermia, Helena • 4.1. Oberon's Trick Characters: Puck, Oberon, Bottom, Titania <p>Group performance assessment includes vocal pauses, stresses, and inflections, tone of voice, gestures and facial expressions, actions and movements, staging, and use of props.</p> <p>Vocabulary in context:</p> <ul style="list-style-type: none"> • Act 1, Scene 1 and Scene 2: Feigning Extenuate Dowager
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<p>or elements that cause a piece of literature to endure?</p> <ul style="list-style-type: none"> • What are the universal themes that recur throughout literature? • What is love? 	<ul style="list-style-type: none"> ❖ Work collaboratively and use various strategies to prompt and support others. ❖ Interact purposefully, confidently, and respectfully in a variety of situations. ❖ Analyze literary work and make decisions regarding appropriate staging based on the material. ❖ Analyze and utilize Shakespearean language. ❖ Identify how the conventions of language have shifted over time and as a result of exposure to other cultures. 	<p>Idolatry Lamentable Extempore Obscenely</p> <ul style="list-style-type: none"> • Act 2, Scene 1 and Scene 2: Shrewd Foresworn Dissension Disdainful Languish Heresy • Act 3, Scene 1 and Scene 2: Abide Entreat Triumphant Enamored Heartily Consecrated Rebuke Derision • Act 4, Scene 1 and Scene 2: Amiable Coy Enmity Marred Discourse • Act 5, Scene 1: Frantic Beguile Abridgement Premeditated Audacious <p style="text-align: center;"><u>Sample Assignment</u> <u>Reader's Theatre</u></p> <p>Assign roles for a particular act and ask students to sit in a row of chairs at the front of the classroom. Students may use their scripts, but they should utilize vocal and facial expression to bring the play alive for the class. Alternatively, clear a space in the middle or front of the classroom and ask students to stand and follow stage directions as they read the play.</p> <p>After the reading, hold a “Meet the Cast” Session, where actors discuss their characterization choices with the rest of the class. Alternatively, students can journal or write a critical response to explain their interpretations.</p> <p>To prepare for dramatic reading activities, teachers might choose one or more of the following activities:</p> <ul style="list-style-type: none"> • Character Sketch – If the reading will be done after the class has discussed or read part of the play already, ask students to write a one page, first-person point of view description of the character whose lines they will read. For minor
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		<p>characters, students can fill in the blanks, creating appropriate backgrounds for characters whose description is minimal.</p> <ul style="list-style-type: none">• Modeling – If the reading will be done without prior discussion or research, the teacher can model proper interpretive form for students. Pick a monologue from the assigned reading and read once with no vocal inflection or facial expression, and then follow up with an animated reading of the same passage. Ask students to point out specific qualities that made the second reading more interesting and informative. Make a list on the board of those qualities students should reflect as they read, such as volume, enthusiasm, facial expression, and word-emphasis.• Line Rehearsal – This is a variation of teacher modeling. Choose several lines from the play and ask one or more students to read them one at a time, first with no emphasis, inflection, or expression, and then with energy and meaning. Ask readers to explain their interpretive choices.• Role Study – Show students a video clip from the play and ask them to take notes on the actor who portrays the part they will be reading. How does the character speak? Describe his accent. Is the character loud or soft spoken? Does he use any hand gestures? How does his vocal and physical portrayal help define his character? Do you like the actor's choices? Why or why not? Students can choose to fashion their characterization on the film, or they may create their own interpretations. In any case, ask students to be ready to defend their choices.
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		<p style="text-align: center;"><u>Sample Assignment</u> <u>Modern Scene Rewrites</u></p> <p>To illustrate the point that period plays have relevant meaning and messages for all eras, groups can re-write, re-interpret and re-enact scenes for new settings. While these scenes are fun to create and enjoyable to watch, challenge students to keep the playwright’s objectives, tone, and themes intact.</p> <p style="text-align: center;"><u>Sample Activity</u> <u>“Biopoem”</u></p> <p>During this unit, you will be asked to look closely at the characters within the play. For this assignment, you will choose a character from the scenes that we have read so far and create a “Biopoem” based on how you view the character at this point. In addition to writing the poem, you should include a personal drawing, a magazine clipping, or a web image that represents your chosen character. You will present your completed assignment to the class and they will be displayed in the classroom.</p> <p>The Biopoem should follow the template below and the examples shown in class.</p> <p>Line 1: First name Line 2: Four traits that describe character Line 3: Lover of — [list three things or people] Line 4: Who feels — [three items] Line 5: Who needs — [three items] Line 6: Who fears — [three items] Line 7: Who gives — [three items] Line 8: Who would like to see — [three items]</p>
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		<p>Line 9: Resident of — Line 10: First name</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Character Sketches</u></p> <p>Character sketches are often used in drama classes to encourage actors' understanding of the parts they portray. However, character sketches are very useful in literature classes, too, as an examination of a character's history, motivation, and thinking. In the character sketch, students answer simple questions about the character they choose or are assigned. Afterwards, the assignment can be extended when students write their own monologues or deliver a monologue from the text.</p> <p>The Character Sketch asks:</p> <ul style="list-style-type: none"> • What does this character look like? How does he/she carry himself/herself? How does he/she dress? • How does this character speak? Does he/she have any identifiable speech patterns? • Where was this character born? How was he/she raised? • Describe the time period in which this character lives. How do the times affect this character's thinking and actions? • What is this character's main motivation? Why? • Describe any redeeming qualities this character may have. • Analyze the character's personality flaws. From what do they stem? How do they affect the choices he/she makes? • Choose an object this character holds or would hold dear. Explain the connection. • Does this character have any secrets? If so, explain. • Who would be this character's contemporary counterpart?
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		<p>Explain your choice.</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Reality Television</u></p> <p>In order to encourage students to think about the choices a playwright must make when creating a play with “the look and feel of real life,” ask students to develop a new reality T.V. show. Explain to students, however, that unlike the current television offerings, these reality shows must actually attempt to appear “real.” Like the realistic dramatists of the 19th and 20th centuries, students must discard lofty or overblown theatrics and storylines in exchange for the actual and the “everyday.” Their characters must be unable to arrive easily at answers to their predicaments. Students or teams must create a proposal for their show that answers the following questions:</p> <ul style="list-style-type: none"> • On what everyday situation or dilemma will your show focus? • What everyday characters will your show include? • What physical or philosophical problems of daily living, either social, philosophical, or psychological, will your show examine? <p style="text-align: center;"><u>Sample Activity</u> <u>Character and Theme</u></p> <ol style="list-style-type: none"> 1) In the play, Theseus and Hippolyta, Demetrius and Helena, and Lysander and Hermia get married. For this project you will assume the role of a wedding planner as you help <u>one</u> of the couples plan their wedding. Your project should include all of the following elements: 2) Chose an appropriate wedding song that will be played once they are married. Include the song lyrics and a one-paragraph explanation for why you chose this song and why
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		<p>it is appropriate.</p> <ol style="list-style-type: none">3) Create wedding vows for both characters to say during the ceremony.4) Chose an appropriate place and theme for the wedding. (25 points) Include an image of the location and the decorations for the wedding. Include a one-paragraph justification for your chosen location and decorations.5) Select a wedding gift for ALL three couples and include an image/drawing and written justification for each of the wedding gifts. <p style="text-align: center;"><u>Sample Activity</u> <u>Scene</u></p> <p>Chose a scene and assume the role of a cartoonist as you draw a comic strip depicting that scene on a white sheet of paper. Your project should include all of the following elements:</p> <ol style="list-style-type: none">1) Draw at least 6 boxes that contain characters and events that take place in your chosen scene. All characters and major events in the scene should be represented in the comic strip.2) Include dialogue that you have created based on the lines from the play. You should use quotations correctly.3) Color your comic strip. Your final product should look neat and professional.4) Write a one-paragraph paper explaining why you chose this scene, why you depicted the events and characters the way you did, and how this experience helped you understand the scene overall.
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Assessments	Materials:	Resources:
Class participation and presentations Creative and analytical writing Annotating texts Test and Quizzes Research	Interactive Whiteboard DVD/video player Laptops with Internet access	An Engaging Literary Enterprise for Shakespeare's A Midsummer Night's Dream: The Difficulties of Friendship and Love: During the Renaissance and Today Teacher Guide Penguin Teacher's Guide (Signet Classic)

<p>literature?</p> <ul style="list-style-type: none"> ● Why do we read stories? ● How do stories teach us about ourselves? ● How might being able to recognize literary features help in appreciating literature? ● How does word choice affect meaning? ● How does the study of literature help individuals construct an understanding of reality? ● Why is it important for people and cultures to construct narratives about their experience? ● How do works from a given period reflect historical and 	<p>or/make global connections where relevant</p> <ul style="list-style-type: none"> ❖ Evaluate the relationship between explicit and implicit details and how they contribute to the meaning ❖ Support inference using several examples from the text ❖ Use direct quotes, paraphrase and summarize objectively ❖ Use the text to draw conclusions about the theme/central idea ❖ Determine how the theme/central idea emerges and is refined or strengthened through key details ❖ Use strong textual support to demonstrate deeper understanding of characterization ❖ Evaluate multiple/conflicting character motivations through analysis of character dialog and actions ❖ Understand the relationship between a series of ideas or events that are connected ❖ Use strong textual support to demonstrate deeper understanding of how a series of ideas or events are connected and contribute to meaning 	<p>McCarthyism:</p> <ul style="list-style-type: none"> ● Accusations of disloyalty, subversion, or treason, unsubstantiated evidence. ● Heightened fears of communist influence on American institutions and espionage by Soviet agents. ● 1950s-thousands of Americans were accused of being Communists or communist sympathizers and became the subject of aggressive investigations. ● Many suffered loss of employment and/or destruction of their careers ● Some suffered imprisonment. ● Most of these punishments came about through trial verdicts later overturned. ● Arthur Miller was himself one of the people questioned at this time. <p style="text-align: center;"><u>The American Dream</u></p> <p>The American Dream is a set of ideals in which freedom includes the opportunity for prosperity and success, and an upward social mobility achieved through hard work. In the definition of the American Dream by James Truslow Adams in 1931, "life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement" regardless of social class or circumstances of birth.</p> <p>Throughout the play, ask students to consider how this information relevant to the play, making connections to characters, key scenes and language.</p>
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<p>social events and conditions?</p>	<ul style="list-style-type: none"> ❖ Analyze how the author presents the ideas or events and how the ideas are introduced, sequenced, and developed to contribute to the overall purpose of the text ❖ Identify and analyze word choice that comprise a series of events or ideas and how these key words advance the tension or events ❖ Critically examine how word choice impacts meaning ❖ Critically examine how word choice impacts tone ❖ Present information clearly, concisely, and logically ❖ Use correct eye contact ❖ Speak with clear pronunciation ❖ Know and use standard English spelling conventions ❖ Apply knowledge of language to make effective choices to shape the meaning and style ❖ Use context clues to derive word meaning (connotation, denotation, word function and position) ❖ Interpret and analyze the use of figurative language within a text 	<p>Review elements of a Tragedy from previous unit</p> <p><i>A View from the Bridge</i>, as modern day Greek Tragedy (a central character is led by fate, to a destiny which cannot be escaped).</p> <p>Alfieri acts as a ‘chorus’; he cannot avert the tragedy, Alfieri can only observe and set the problems in a wider context. Alfieri cannot help; he can only watch the tragedy unfold. Alfieri’s perspective heightens the sense of tragedy that develops as the play progresses. In his first speech Alfieri identifies the play’s ‘‘bloody’’ outcome.</p> <p>The audience shares Alfieri’s perspective: looking back on the events, which he narrates. Alfieri acts as the detached external observer; he observes all sides of the situation.</p> <p>Discuss symbol/metaphor of Alfieri as the ‘bridge’ from which all is seen.</p> <p>He tries to show all sides of the situation from the detached eminence of the external observer. Alfieri acts as a chorus and a ‘link’: linking and commenting on action. He introduces Eddie as the hero of the play but establishes him as an ‘ordinary’ man.</p> <p>Themes: Justice, betrayal, conflict, honor, morality, community, poverty, love and sex, masculinity, possession</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Beatrice: Empathy Question</u></p> <p>Imagine you are Beatrice. At the end of the play you think back over the events that have happened to you and your family. Write</p>
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	<p>down your thoughts and feelings as a diary entry. Remember how Beatrice would speak when you write your answer.</p> <p><i>It all began on a day like another other. I was frettin' over the apartment as I knew my dear cousins were due to arrive any day. I must of shown how stressed I was feelin' because Eddie did his best to calm me down over washin' the walls. All I hope for is that they make it here safely. God bless them! I'm worried that Eddie will be mad at me if things don't turn out good. But he told me it would be an honour to have them. I was so relieved that I grabbed his face and called him an angel!</i></p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Greek Tragedy and Alfieri's Role</u></p> <p>We are told that Alfieri is in his fifties and lived in Italy until he was twenty-five. We also find out that he has certain views on the characters in the play: for instance he loves Eddie more than his more sensible clients. He is also an Italian who (through time and education) has learned to accept and understand American laws (unlike Eddie and Marco). He has short scenes with Eddie and Marco, but his sensible talk means nothing to them. His serious and educated language serves as a contrast to Eddie's somewhat uncontrollable and disjointed speech. While Eddie finds it hard to express himself Alfieri is eloquent. But can we see him as a character himself? He is not really a part of the drama, he doesn't affect the storyline, but he is the audience's link with the drama. His role is that of the chorus, as in a Greek tragedy.</p> <p>Greek tragedies had a single storyline, a single setting and continuous time. Miller managed the first, and just about the second, but he needed help with the third. His plot had to unfold</p>
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		<p>over a number of months. He managed this with clever use of the chorus.</p> <p>In a Greek tragedy the chorus was a group of anonymous citizens who performed many roles:</p> <ul style="list-style-type: none">• Informed the audience of the events before the play.• Narrated off-stage happenings.• Commented on the characters.• Told the audience what to think (or at least hinted at it).• Often told the audience what was going to happen. <p>Alfieri takes the place of this group of people. At one time or another he performs all of the functions of the chorus.</p> <p>Tasks on Alfieri Find evidence from the play to prove that:</p> <ul style="list-style-type: none">• He introduces us to the setting of the play.• He introduces us to Eddie.• He thinks that Eddie is a good man.• He tells us that Eddie has a destiny-his future is mapped out. He is already connected with the Carbone family.• He only deals with American laws.• He is sensible and reasonable.• That he first plants the idea of phoning immigration in Eddie's head.• He tries to help Eddie by advising him.• He knows that it will all end in disaster.• He knows how things work at the docks.• He feels helpless when dealing with Eddie, he knows he cannot alter things.• He tries to explain the law to Eddie.
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		<ul style="list-style-type: none">• He knows what Eddie is going to do and tries to stop him by warning him.• He tries to explain the law to Marco.• He has respect for Eddie because Eddie was true to himself and stood up for what he believed in. <p>Have students keep a log of all the ways in which Eddie meets the definition of a tragic hero (direct quotes, characters' reactions, Eddie's actions)</p> <ul style="list-style-type: none">• What are Eddie's heroic actions?• What is Eddie's tragic flaw• What role does Honor play• How is the outcome appropriate for a tragic hero?• Evaluate Eddie's as hero <p style="text-align: center;"><u>Sample Assignment</u> <u>Reader's Theatre</u></p> <p>Assign roles for a particular act and ask students to sit in a row of chairs at the front of the classroom. Students may use their scripts, but they should utilize vocal and facial expression to bring the play alive for the class. Alternatively, clear a space in the middle or front of the classroom and ask students to stand and follow stage directions as they read the play.</p> <p>After the reading, hold a "Meet the Cast" Session, where actors discuss their characterization choices with the rest of the class. Alternatively, students can journal or write a critical response to explain their interpretations.</p>
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		<p>To prepare for dramatic reading activities, teachers might choose one or more of the following activities:</p> <ul style="list-style-type: none">• Character Sketch – If the reading will be done after the class has discussed or read part of the play already, ask students to write a one page, first-person point of view description of the character whose lines they will read. For minor characters, students can fill in the blanks, creating appropriate backgrounds for characters whose description is minimal.• Modeling – If the reading will be done without prior discussion or research, the teacher can model proper interpretive form for students. Pick a monologue from the assigned reading and read once with no vocal inflection or facial expression, and then follow up with an animated reading of the same passage. Ask students to point out specific qualities that made the second reading more interesting and informative. Make a list on the board of those qualities students should reflect as they read, such as volume, enthusiasm, facial expression, and word-emphasis.• Line Rehearsal – This is a variation of teacher modeling. Choose several lines from the play and ask one or more students to read them one at a time, first with no emphasis, inflection, or expression, and then with energy and meaning. Ask readers to explain their interpretive choices.• Role Study – Show students a video clip from the play and ask them to take notes on the actor who portrays the part they will be reading. How does the character speak? Describe his accent. Is the character loud or soft spoken?
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		<p>Does he use any hand gestures? How does his vocal and physical portrayal help define his character? Do you like the actor's choices? Why or why not? Students can choose to fashion their characterization on the film, or they may create their own interpretations. In any case, ask students to be ready to defend their choices.</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Modern Scene Rewrites</u></p> <p>To illustrate the point that period plays have relevant meaning and messages for all eras, groups can re-write, re-interpret and re-enact scenes for new settings. While these scenes are fun to create and enjoyable to watch, challenge students to keep the playwright's objectives, tone, and themes intact.</p> <p style="text-align: center;"><u>Sample Activity</u> <u>"Biopoem"</u></p> <p>During this unit, you will be asked to look closely at the characters within the play. For this assignment, you will choose a character from the scenes that we have read so far and create a "Biopoem" based on how you view the character at this point. In addition to writing the poem, you should include a personal drawing, a magazine clipping, or a web image that represents your chosen character. You will present your completed assignment to the class and they will be displayed in the classroom. The Biopoem should follow the template below and the examples shown in class.</p> <p>Line 1: First name Line 2: Four traits that describe character</p>
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		<p>Line 3: Lover of — [list three things or people] Line 4: Who feels — [three items] Line 5: Who needs — [three items] Line 6: Who fears — [three items] Line 7: Who gives — [three items] Line 8: Who would like to see — [three items] Line 9: Resident of — Line 10: First name</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Character Sketches</u></p> <p>Character sketches are often used in drama classes to encourage actors' understanding of the parts they portray. However, character sketches are very useful in literature classes, too, as an examination of a character's history, motivation, and thinking. In the character sketch, students answer simple questions about the character they choose or are assigned. Afterwards, the assignment can be extended when students write their own monologues or deliver a monologue from the text.</p> <p>The Character Sketch asks:</p> <ul style="list-style-type: none"> • What does this character look like? How does he/she carry himself/herself? How does he/she dress? • How does this character speak? Does he/she have any identifiable speech patterns? • Where was this character born? How was he/she raised? • Describe the time period in which this character lives. How do the times affect this character's thinking and actions? • What is this character's main motivation? Why? • Describe any redeeming qualities this character may have. • Analyze the character's personality flaws. From what do
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		<p>they stem? How do they affect the choices he/she makes?</p> <ul style="list-style-type: none"> • Choose an object this character holds or would hold dear. Explain the connection. • Does this character have any secrets? If so, explain. • Who would be this character's contemporary counterpart? Explain your choice. <p style="text-align: center;"><u>Sample Assignment</u> <u>Reality Television</u></p> <p>In order to encourage students to think about the choices a playwright must make when creating a play with "the look and feel of real life," ask students to develop a new reality T.V. show. Explain to students, however, that unlike the current television offerings, these reality shows must actually attempt to appear "real." Like the realistic dramatists of the 19th and 20th centuries, students must discard lofty or overblown theatrics and storylines in exchange for the actual and the "everyday." Their characters must be unable to arrive easily at answers to their predicaments. Students or teams must create a proposal for their show that answers the following questions:</p> <ul style="list-style-type: none"> • On what everyday situation or dilemma will your show focus? • What everyday characters will your show include? • What physical or philosophical problems of daily living, either social, philosophical, or psychological, will your show examine?
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Assessments	Materials:	Resources:
Class participation and presentations Creative and analytical writing Annotating texts Test and Quizzes Research	Interactive Whiteboard DVD/video player Laptops with Internet access	Studying Arthur Miller's A View from the Bridge TES A View From the Bridge (18 lessons) Research Guide for Students Arthur Miller Interview Aristotle's Ideas about Tragedy

Unit:	Social Commentary through <i>Inherit the Wind</i> by Jerome Lawrence and Robert Edwin Lee					
Timing:	Approximately six weeks. Pacing, summative and formative assessments will be differentiated as per readiness level (Honors, A, and L/R), student needs, and IEP modifications.					
Standards:	New Jersey Student Learning Standards					
	Reading		Writing		Speaking/Listening	Language
	RL.9-10.2 RL.9-10.3 RL.9-10.4 RL.9-10.5 RL.9-10.6 RL.9-10.7 RL.9-10.10	RL.11-12.2 RL.11-12.3 RL.11-12.4 RL.11-12.5 RL.11-12.7 RL.11-12.10	W.9-10.2.D W.9-10.3.A W.9-10.3.B W.9-10.3.C W.9-10.3.D W.9-10.3.E W.9-10.5 W.9-10.9 W.9-10.10	W.11-12.2.D W.11-12.3.A W.11-12.3.B W.11-12.3.C W.11-12.3.D W.11-12.3.E W.11-12.5 W.11-12.9 W.11-12.10	SL.9-10.1.A SL.9-10.1.C SL.11-12.1.A SL.11-12.1.C	L.9-10.1.B L.9-10.2 L.9-10.3.A L.9-10.4 L.11-12.1.B L.11-12.2 L.11-12.3.A L.11-12.4
	Tech	8.1.12.A.2, 8.1.12.D.1, 8.1.12.D.2				
Career Ready Practices:	CRP1, CRP2, CRP3, CRP6, CRP7, CRP8, CRP11					
Essential Questions:	Objectives:	Activities, Investigation, and Student Experiences:				
<ul style="list-style-type: none"> Does tolerance equal acceptance? 	Students will be able to... <ul style="list-style-type: none"> ❖ Explain the difference between a 	Primary source material to pair with play: <ul style="list-style-type: none"> "What College Did to My Religion" by Philip Wentworth William Jennings Bryan, "Who Shall Control Our Schools?" June 1925 				

<ul style="list-style-type: none"> ● How has history repeated itself? ● Can a single individual effect a change in his/her society's views or values? ● How can an unexamined set of beliefs limit a person? ● Is justice always just? ● Can science and religion find common ground? ● What should be the guiding force in personal decision making-individual values or societal values? ● What are the perils of developing opinions based on outward appearances and 	<p>logical argument and an emotional argument, and identify ethos, pathos, and logos in the play.</p> <ul style="list-style-type: none"> ❖ Discuss the political significance of the Scopes trial as a landmark in the separation of church and state debate ❖ Identify the differences between flat and round characters and cite examples of each type. ❖ Demonstrate their understanding of the text on four levels: factual, interpretive, critical and personal. ❖ Consider the themes of crime and punishment, individual vs. authority, and revenge. ❖ Explore a different era of American life, showing many of today's conflicts are not new; they are rooted in our American past. ❖ Analyze a citizen's responsibility to become involved in his world. ❖ Read aloud to improve their oral reading skills. ❖ Analyze how an author's word choice affects a reader's understanding of literature. ❖ Analyze author's use of style and structure 	<p>Pre-reading: Do you agree or disagree that...</p> <ol style="list-style-type: none"> 1) Women should have the right to vote. 2) Schools should be racially segregated. 3) It is the government's responsibility to help the poor in America. 4) Marriage should be illegal for two people of different races. 5) Evolution should be taught in public schools. 6) Women should have the right to choose. 7) Illegal immigrants should be given access to federal funds for college. 8) Religious prayer should be allowed in public schools. 9) Marriage should be legal for any two consenting adults. 10) People in authority should never be questioned. <p>In groups, hand out copies of the photos of the townspeople from the Scopes Monkey Trial town. Have the students write short descriptive reactions/"inner monologue" for the townspeople.</p> <p>Reflect on time period:</p> <ul style="list-style-type: none"> ● What impression do you think these people had of the changes occurring in American cities at that time? (i.e. Jazz Age; Flappers, speakeasies; etc). ● Do you think they approved or disapproved of what was changing? Support your answers with details. ● Why did the idea of evolution make people scared? ● This play takes place in 1925. The world is changing after WWI. i.e.: New freedoms in dress, slang, morals, prohibition, etc. In what ways would the Jazz Age seem new and scary to them? ● What did they consider the "evils" of big city life in comparison to theirs?
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<p>superficial assumptions?</p> <ul style="list-style-type: none"> • How are the conflicts in <i>Inherit the Wind</i> relevant today? 	<ul style="list-style-type: none"> ❖ Write for a specific purpose and audience ❖ Read required texts prior to discussions ❖ Analyze the impact of the connections and distinctions between ideas, individuals, and events on the reader ❖ Understand and apply conversational, academic, and domain specific vocabulary ❖ Revise and edit intentionally to improve writing ❖ Engage in conversations about grade-appropriate topics and texts ❖ Avoid plagiarism in writing ❖ Assess the credibility and accuracy of each source ❖ Analyze the impact of the author's point of view or purpose choices on the reader ❖ Critically examine how word choice impacts meaning ❖ Critically examine how word choice impacts tone 	<p>HL Mencken Creed</p> <ul style="list-style-type: none"> • How can we understand the reasons that facts often take a back seat to opinions? Why do opinions sometimes outweigh facts? • Have students read his creed to themselves silently. Jot down on index cards or in books which of the statements stand out for them (at least two) and why. • Using his creed, what side do the students feel he was on? • Was he an objective or subjective reporter, and why. <p style="text-align: center;"><u>Sample Assignment</u> <u>Mock Trial</u></p> <p>The students will be enacting their own version of the end of the trial. Prepare index cards with roles to play and the characters' main viewpoint:</p> <ul style="list-style-type: none"> • Townspeople (a mixture of only for Creation viewpoint; a few unsure; a few for evolution) • Out of town big city reporters (cynical; anti-small town life; don't care one way or the other when it comes to Evolution or Creation; they can go either way) • Drummond (Lawyer for Civil rights) • Brady (Lawyer for Creationism) • Cates (the teacher; stands firmly for Evolution and right to teach) • Town Preacher (stands firmly for Creationism and the right of a community to censor what is taught in the classroom). • Judge (should be the teacher as moderator; devil's advocate; unbiased either way). <p>Divide the class into two sides-Creationists and Evolutionists- allow them to discuss/debate their positions. The teacher/moderator</p>
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	<p>briefly restates what is on trial here: philosophy, religious beliefs, federal law and personal beliefs.</p> <p>The students are to try and stay in role through this Mock Trial. It is suggested that before you begin the actual debate/Mock Trial, you start and end each session with a ritual. The ritual denotes that you are “leaving” the normal classroom routine and are leading the students into a different “reality.” Ritual: turn off or down the lights. Have the students close their eyes and concentrate on breathing. Play, softly, the recording of “Gimmie that old time Religion” Explain, with their eyes still closed, that when you count to three this time they will not be in the classroom but in the courtroom, they are to be in the role assigned to them, that you are to be addressed normally but as “your honor” the judge, as you are taking on a roll as well.</p> <p>After the trial, if you feel it is important for the class to have a decisive winner, have them “vote”, as in a real jury, which side made the best “arguments.” You can do this with “secret” ballots and read out at the end.</p> <p>NOTE: It is very important that the classroom teacher acts as a moderator and devil’s advocate at all times. Your opinion should never enter the discussion, but as moderator you keep the class in order. You should only allow Forensic style rules to apply (no yelling out; listening to the full statement before raising hands to join in; no accusatory or negative vocabulary). Their viewpoints in role need to be expressed in a safe and non-judgmental manner. The students MAY take a viewpoint that is not necessarily their own and stick to it (putting themselves in another’s shoes). It is also important that some students may have a very strong viewpoint in this area personally. If they are given a role opposite their own, please explain the importance of listening to differing viewpoints</p>
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		<p>and that this is role playing, not an attempt at trying to change their own belief system.</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Debate</u></p> <p>Think-Pair-Share:</p> <ul style="list-style-type: none"> • What issues come into play when deciding what to teach in public schools? (e.g: preparation for future; critical thinking; pursuit of knowledge; instruction of morality) • Who could decide what is taught? (e.g.: teachers, majority [of what?], parents, academics) • Who currently decides what is taught in this public school? <p>Discuss: Do schools exist to pass on the values of the local majority or do they exist to transmit to students the professional educators' regard for science and independent inquiry?</p> <p>Divide class in half; one side will argue that schools should transmit the "values of the local majority." The other will argue that schools should transmit "the professional educators' regard for science and independent inquiry." Students will develop an opening argument and at least three supporting points.</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Tableau</u></p> <p>Each group will receive a text or text excerpt, on an ethical issue.</p> <p>Groups are charged with creating a frozen image that somehow captures the essence of what is going on in the reading (you may choose to assign all groups the same text, or give each group a different one).</p>
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		<p>Students must then collaborate to decide how to represent something important in the text in the form of a tableau. They can represent people, objects or even symbols, and can create something that reproduces some aspect of the text, or do a tableau that works more as a symbol. No matter what they do, students should carefully craft their gestures, facial expressions and physical poses.</p> <p>Give groups enough time to plan and rehearse and, when they are ready, have students present their scenes while the rest of the class discusses what they think is going on in the tableau.</p> <p>Finally, have the group that presented share the article or excerpt that inspired their tableau with the class, and have the class discuss the choices that went into making that particular tableau.</p> <p>Potential readings might include the following topics:</p> <ul style="list-style-type: none"> • Environmentalism • Sex education • “Perfection” narrative of “American heroes” • Immigration • Equal pay • Textbook adoption • Standardized testing <p>Questions for Essay and Discussion</p> <ol style="list-style-type: none"> 1) In Act One, Rachel says that a schoolteacher, as a public servant, should do what the law and the school board want him to do. Explain why you agree or disagree. Are there any circumstances, in your opinion, in which one’s conscience should overrule one’s duty? 2) At some points in Act Two—for example, when he calls
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		<p>Brady “Almighty” and bows to the crowd—Drummond seems to become more interested in humiliating Brady than in calmly making his point. Does this weaken your opinion of Drummond? Why do you think he does it?</p> <ol style="list-style-type: none"> 3) In what way does Hornbeck’s speech style differ from that of the other characters? 4) Why do you think the authors divide Hornbeck’s speeches into short lines, rather than printing them in paragraphs as they do for the other characters? 5) Although he condemns it, Brady proudly admits that he has not and does not ever intend to read Darwin’s book. Explain Brady’s reasoning. What is your opinion of the way he believes? 6) At the end of the play, Drummond says that Brady has much “greatness” in him. What, in your opinion are Brady’s strengths and positive characteristics? 7) What negative traits does Drummond have? Which characters in the play exhibit both positive and negative qualities? How do such characters add depth to the drama? 8) What does it mean to “inherit the wind”? Hornbeck suggests that the quotation would be a good obituary for Brady. How does Brady “disturb his own house”? 9) Consider the use of humor in the play. Find at least two instances in which a character uses humor cruelly, at the expense of another character. 10) Why does Hornbeck call Drummond a hypocrite at the end of the play? Do you agree with Hornbeck’s assessment? Support your opinion with details from the play. 11) Bert’s case is about the separation of church and state, an issue still hotly debated in politics today. The central question in <i>Inherit the Wind</i> is whether the church has the right to determine what is taught in public schools. Name at least three current issues that show that full separation of
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		<p>church and state has not yet taken place.</p> <p>12) When we read a play, stage directions tell us more than simply which way the characters move, when they enter and exit, and what tones of voice they use. List three other types of information learned solely from the stage directions in <i>Inherit the Wind</i>.</p> <p>Vocabulary for unit: agnostic, benign, blithely, caricatured, dogma, extradite, flivver, galluses, heretic, hinterland, impassively, indict, infidel, levity, monkeyshines, pariah, repast, rube, unctuously, vagrant, venireman, apostles, audacity, effrontery, heresies, sacrilegious, imbecilities, incontrovertible, perdition, unorthodox, patriarch, pagan, precept</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Reader's Theatre</u></p> <p>Assign roles for a particular act and ask students to sit in a row of chairs at the front of the classroom. Students may use their scripts, but they should utilize vocal and facial expression to bring the play alive for the class. Alternatively, clear a space in the middle or front of the classroom and ask students to stand and follow stage directions as they read the play.</p> <p>After the reading, hold a "Meet the Cast" Session, where actors discuss their characterization choices with the rest of the class. Alternatively, students can journal or write a critical response to explain their interpretations.</p> <p>To prepare for dramatic reading activities, teachers might choose one or more of the following activities:</p> <ul style="list-style-type: none"> • Character Sketch – If the reading will be done after the class
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		<p>has discussed or read part of the play already, ask students to write a one page, first-person point of view description of the character whose lines they will read. For minor characters, students can fill in the blanks, creating appropriate backgrounds for characters whose description is minimal.</p> <ul style="list-style-type: none">• Modeling – If the reading will be done without prior discussion or research, the teacher can model proper interpretive form for students. Pick a monologue from the assigned reading and read once with no vocal inflection or facial expression, and then follow up with an animated reading of the same passage. Ask students to point out specific qualities that made the second reading more interesting and informative. Make a list on the board of those qualities students should reflect as they read, such as volume, enthusiasm, facial expression, and word-emphasis.• Line Rehearsal – This is a variation of teacher modeling. Choose several lines from the play and ask one or more students to read them one at a time, first with no emphasis, inflection, or expression, and then with energy and meaning. Ask readers to explain their interpretive choices.• Role Study – Show students a video clip from the play and ask them to take notes on the actor who portrays the part they will be reading. How does the character speak? Describe his accent. Is the character loud or soft spoken? Does he use any hand gestures? How does his vocal and physical portrayal help define his character? Do you like the actor’s choices? Why or why not? Students can choose to fashion their characterization on the film, or they may create
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their own interpretations. In any case, ask students to be ready to defend their choices.

Sample Assignment
Modern Scene Rewrites

To illustrate the point that period plays have relevant meaning and messages for all eras, groups can re-write, re-interpret and re-enact scenes for new settings. While these scenes are fun to create and enjoyable to watch, challenge students to keep the playwright's objectives, tone, and themes intact.

Sample Activity
"Biopoem"

During this unit, you will be asked to look closely at the characters within the play. For this assignment, you will choose a character from the scenes that we have read so far and create a "Biopoem" based on how you view the character at this point. In addition to writing the poem, you should include a personal drawing, a magazine clipping, or a web image that represents your chosen character. You will present your completed assignment to the class and they will be displayed in the classroom.

The Biopoem should follow the template below and the examples shown in class.

Line 1: First name

Line 2: Four traits that describe character

Line 3: Lover of — [list three things or people]

Line 4: Who feels — [three items]

Line 5: Who needs — [three items] Line 6: Who fears — [three items]

Line 7: Who gives — [three items]

		<p>Line 8: Who would like to see — [three items] Line 9: Resident of — Line 10: First name</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Character Sketches</u></p> <p>Character sketches are often used in drama classes to encourage actors' understanding of the parts they portray. However, character sketches are very useful in literature classes, too, as an examination of a character's history, motivation, and thinking. In the character sketch, students answer simple questions about the character they choose or are assigned. Afterwards, the assignment can be extended when students write their own monologues or deliver a monologue from the text.</p> <p>The Character Sketch asks:</p> <ul style="list-style-type: none"> • What does this character look like? How does he/she carry himself/herself? How does he/she dress? • How does this character speak? Does he/she have any identifiable speech patterns? • Where was this character born? How was he/she raised? • Describe the time period in which this character lives. How do the times affect this character's thinking and actions? • What is this character's main motivation? Why? • Describe any redeeming qualities this character may have. • Analyze the character's personality flaws. From what do they stem? How do they affect the choices he/she makes? • Choose an object this character holds or would hold dear. Explain the connection. • Does this character have any secrets? If so, explain.
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		<ul style="list-style-type: none"> Who would be this character's contemporary counterpart? Explain your choice. <p style="text-align: center;"><u>Sample Assignment</u> <u>Reality Television</u></p> <p>In order to encourage students to think about the choices a playwright must make when creating a play with "the look and feel of real life," ask students to develop a new reality T.V. show. Explain to students, however, that unlike the current television offerings, these reality shows must actually attempt to appear "real." Like the realistic dramatists of the 19th and 20th centuries, students must discard lofty or overblown theatrics and storylines in exchange for the actual and the "everyday." Their characters must be unable to arrive easily at answers to their predicaments. Students or teams must create a proposal for their show that answers the following questions:</p> <ul style="list-style-type: none"> On what everyday situation or dilemma will your show focus? What everyday characters will your show include? What physical or philosophical problems of daily living, either social, philosophical, or psychological, will your show examine?
Assessments	Materials:	Resources:
Class participation and presentations Creative and analytical writing Annotating texts Test and Quizzes Research	Interactive Whiteboard DVD/video player Laptops with Internet access	Tennessee vs. John Scopes The "Monkey Trial" NPR release: Remember the Scopes Trial Excellent source material. Actual photographs of the town during the trial and the townspeople

Unit:	Gender Roles through <i>A Doll's House</i> by Henrik Ibsen					
Timing:	Approximately six weeks. Pacing, summative and formative assessments will be differentiated as per readiness level (Honors, A, and L/R), student needs, and IEP modifications.					
Standards:	New Jersey Student Learning Standards					
	Reading		Writing		Speaking/Listening	Language
	RL.9-10.2 RL.9-10.3 RL.9-10.4 RL.9-10.5 RL.9-10.6 RL.9-10.7 RL.9-10.10	RL.11-12.2 RL.11-12.3 RL.11-12.4 RL.11-12.5 RL.11-12.7 RL.11-12.10	W.9-10.2.D W.9-10.3.A W.9-10.3.B W.9-10.3.C W.9-10.3.D W.9-10.3.E W.9-10.5 W.9-10.9 W.9-10.10	W.11-12.2.D W.11-12.3.A W.11-12.3.B W.11-12.3.C W.11-12.3.D W.11-12.3.E W.11-12.5 W.11-12.9 W.11-12.10	SL.9-10.1.A SL.9-10.1.C SL.11-12.1.A SL.11-12.1.C	L.9-10.1.B L.9-10.2 L.9-10.3.A L.9-10.4 L.11-12.1.B L.11-12.2 L.11-12.3.A L.11-12.4
	Tech	8.1.12.A.2, 8.1.12.D.1, 8.1.12.D.2				
Career Ready Practices:	CRP1, CRP2, CRP3, CRP6, CRP7, CRP8, CRP11					
Essential Questions:	Objectives:	Activities, Investigation, and Student Experiences:				
<ul style="list-style-type: none"> What are the universal themes that recur throughout 	Students will be able to... <ul style="list-style-type: none"> ❖ Make personal connections, make connection to other texts, and 	<u>Sample Activity</u> <u>Women's Rights Timeline</u>				

<p>literature?</p> <ul style="list-style-type: none"> ● Why do we read stories? ● How do stories teach us about ourselves? ● How might being able to recognize literary features help in appreciating literature? ● How does word choice affect meaning? ● How does the study of literature help individuals construct an understanding of reality? ● Why is it important for people and cultures to construct narratives about their experience? ● How do works from a given period reflect historical and 	<p>or/make global connections where relevant</p> <ul style="list-style-type: none"> ❖ Evaluate the relationship between explicit and implicit details and how they contribute to the meaning ❖ Support inference using several examples from the text ❖ Use direct quotes, paraphrase and summarize objectively ❖ Use the text to draw conclusions about the theme/central idea ❖ Determine how the theme/central idea emerges and is refined or strengthened through key details ❖ Use strong textual support to demonstrate deeper understanding of characterization ❖ Evaluate multiple/conflicting character motivations through analysis of character dialog and actions ❖ Understand the relationship between a series of ideas or events that are connected ❖ Use strong textual support to demonstrate deeper understanding of how a series of ideas or events are connected and contribute to meaning 	<p>Ask students to create a digital or hard copy timeline that details the growth and development of women’s rights from as far back as the Anglo-Saxon period in Europe through the current day. Both historical and literary items may be included. Highlights might include:</p> <ul style="list-style-type: none"> ● Mary Wollstonecraft Shelley’s, “A Vindication of the Rights of Women” (1792) ● Sojourner Truth’s, “Ain’t I A Woman?” (1851) ● Lydia Chapin ● Susan B. Anthon ● 19th Century Women’s Suffrage Movement ● Equal Rights Amendment (ERA) <p>Gender Roles and Marriage Discussion: As a class, read “The Story of an Hour,” the short story written by American realist Kate Chopin in 1894. Discuss as a class:</p> <ol style="list-style-type: none"> 1) How does Chopin depict a high-class marriage at the turn of the nineteenth century? 2) How does Chopin illustrate the role of women in nineteenth century Western Civilization? 3) To what does Mrs. Mallard refer when she thinks to herself, “Free! Body and soul free!”? 4) Discuss the irony in the story’s last line: “She had died of heart disease—of joy that kills.” <p>Writing Prompts:</p> <ol style="list-style-type: none"> 1) <i>A Doll’s House</i> is full of references to dolls, puppets, and playthings. Trace these references throughout the play while summarizing Ibsen’s ideas about gender and societal roles.
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<p>social events and conditions?</p>	<ul style="list-style-type: none"> ❖ Analyze how the author presents the ideas or events and how the ideas are introduced, sequenced, and developed to contribute to the overall purpose of the text ❖ Identify and analyze word choice that comprise a series of events or ideas and how these key words advance the tension or events ❖ Critically examine how word choice impacts meaning ❖ Critically examine how word choice impacts tone ❖ Critically evaluate a particular point of view or cultural experience reflected in a text from outside the United States ❖ Present information clearly, concisely, and logically ❖ Use correct eye contact ❖ Speak with clear pronunciation ❖ Know and use standard English spelling conventions ❖ Apply knowledge of language to make effective choices to shape the meaning and style ❖ Use context clues to derive word meaning (connotation, denotation, word function and position) 	<ol style="list-style-type: none"> 2) When Nora submits to Torvald, telling him, “Whatever you do is always right,” Torvald replies, “Now my little lark’s talking like a human being.” But later, Nora says “Before all else, I’m a human being.” Compare and contrast Torvald’s and Nora’s definitions of “human being.” 3) Ibsen infuses his play with vivid dramatic devices such as the many artificial lights, the letter hitting the mailbox, and the slamming door. How does the dramatic genre help tell the playwright’s story in a manner unparalleled by the novel form? 4) Consider the character of Torvald Helmer. Is Torvald an antagonist? A misogynist? Or could Torvald be just as much a victim of nineteenth century societal norms as Nora? Discuss. 5) Many Ibsen critics argue that <i>A Doll’s House</i> is not a feminist play, and is more about asserting self, regardless of gender. Yet Joan Templeton, in her afterword to the Signet Classics edition of Ibsen: Four Major Plays Volume I, disagrees, asserting that “Make (Nora) a man, and the play becomes not only ludicrous, but impossible.” What do you think? Is <i>A Doll’s House</i> a play about feminism or humanism? Explain. 6) Why are there so many references to sickness and fever in <i>A Doll’s House</i>? Trace these references throughout the play. What broader concern for society might Ibsen be expressing? 7) What is the role of Dr. Rank in <i>A Doll’s House</i>? Is he simply a friend and admirer? Or is he more? Explain. 8) Mrs. Linde tells Krogstad, “I’ve learned to be realistic. Life
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	<ul style="list-style-type: none"> ❖ Interpret and analyze the use of figurative language within a text ❖ Acquire general academic words from content-specific written texts ❖ Independently integrate general academic words and domain-specific words into reading, writing, speaking, and listening at the college and career readiness level 	<p>and hard, bitter necessity have taught me that.” How is <i>A Doll’s House</i> a realistic play? What sets it apart from other nineteenth century dramas we’ve read? How does <i>A Doll’s House</i> help define the realistic movement in drama?</p> <p>9) At the end of the play, Nora slams the door to the “doll house” and walks away. Yet she leaves Torvald with hope for “the greatest miracle.” Why did Ibsen write an ambiguous ending? Cite evidence from Nora’s and Torvald’s closing speeches to indicate what you believe to be the ultimate ending to this drama.</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>The Art of Advertisement</u></p> <p>Provide groups of students with magazine, Internet, and television ads that can be perceived as gender specific or sexist. Consider commercials for cleaning products, food, cars, and alcohol. Ask students to analyze the following:</p> <ol style="list-style-type: none"> 1) Describe your advertisement in one paragraph. If print, start from the most obvious image and move to the details. If video, describe in sequential order. 2) What, if anything, about the advertisement makes it gender specific or sexist? 3) Is the ad appealing? Why or why not? What is your group’s reaction? 4) What is the intended effect of the advertisement on the consumer? 5) Is the company justified in portraying its product in this fashion? Why or why not?
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		<p style="text-align: center;"><u>Sample Assignment</u> <u>Marriage Debate</u></p> <p>Play an audio recording of Ani DiFranco’s song, “Wishin’ and Hopin’.”</p> <p><i>Provide students with the lyrics, including:</i> <i>Show him that you care, just for him</i> <i>Do the things that he likes to do.</i> <i>Wear your hair just for him, ‘cause</i> <i>You won’t get him, thinkin’ and a prayin’</i> <i>Wishin’ and hopin’.</i></p> <p>Divide the class into two groups. One group will argue that such gender roles of dominance and submission still exist in today’s society; the other will argue that today our society no longer desires such gender specific behaviors, and that true love and marriage is based on mutual respect. Ask each side to prepare supporting points, as well as predict what the opposing side will say. Challenge them to make connections to their own lives. Hold a class debate, complete with cross examinations and rebuttals.</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Think-Pair-Share</u></p> <p>In <i>A Doll’s House</i>, Nora is referred to by a number of nicknames such as, “little lark,” “squirrel,” “spendthrift,” and “sweet tooth.” Nora refers to her husband as “darling” and “dear.” Ask students to consider the language that will be used in the play to represent gender stereotypes. On a sheet of paper, students work independently to brainstorm nicknames or pet names currently used</p>
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		<p>when talking about men and women. After they write their thinking down, students pair up and compare lists. Partners should note any commonalities, trends or patterns they see. For instance:</p> <ul style="list-style-type: none">• Are the nicknames used for one gender more condescending than the other?• Is one set more physically oriented?• Is one more comparable to children?• Or are both sets equal? <p>After partners discuss their observations, the class can share as a whole.</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Reader's Theatre</u></p> <p>Assign roles for a particular act and ask students to sit in a row of chairs at the front of the classroom. Students may use their scripts, but they should utilize vocal and facial expression to bring the play alive for the class. Alternatively, clear a space in the middle or front of the classroom and ask students to stand and follow stage directions as they read the play.</p> <p>After the reading, hold a "Meet the Cast" Session, where actors discuss their characterization choices with the rest of the class. Alternatively, students can journal or write a critical response to explain their interpretations.</p> <p>To prepare for dramatic reading activities, teachers might choose one or more of the following activities:</p> <ul style="list-style-type: none">• Character Sketch – If the reading will be done after the class
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		<p>has discussed or read part of the play already, ask students to write a one page, first-person point of view description of the character whose lines they will read. For minor characters, students can fill in the blanks, creating appropriate backgrounds for characters whose description is minimal.</p> <ul style="list-style-type: none">• Modeling – If the reading will be done without prior discussion or research, the teacher can model proper interpretive form for students. Pick a monologue from the assigned reading and read once with no vocal inflection or facial expression, and then follow up with an animated reading of the same passage. Ask students to point out specific qualities that made the second reading more interesting and informative. Make a list on the board of those qualities students should reflect as they read, such as volume, enthusiasm, facial expression, and word-emphasis.• Line Rehearsal – This is a variation of teacher modeling. Choose several lines from the play and ask one or more students to read them one at a time, first with no emphasis, inflection, or expression, and then with energy and meaning. Ask readers to explain their interpretive choices.• Role Study – Show students a video clip from the play and ask them to take notes on the actor who portrays the part they will be reading. How does the character speak? Describe his accent. Is the character loud or soft spoken? Does he use any hand gestures? How does his vocal and physical portrayal help define his character? Do you like the actor's choices? Why or why not? Students can choose to fashion their characterization on the film, or they may create
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		<p>their own interpretations. In any case, ask students to be ready to defend their choices.</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Modern Scene Rewrites</u></p> <p>To illustrate the point that period plays have relevant meaning and messages for all eras, groups can re-write, re-interpret and re-enact scenes for new settings. While these scenes are fun to create and enjoyable to watch, challenge students to keep the playwright's objectives, tone, and themes intact.</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Advice Column</u></p> <p>To examine point of view, ask students to write a "Dear Abby" type response. Advise Nora or Torvald how to repair her/his life at the end of the play. Students can post their responses on a bulletin board for all to see and discuss.</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Character Sketches</u></p> <p>Character sketches are often used in drama classes to encourage actors' understanding of the parts they portray. However, character sketches are very useful in literature classes, too, as an examination of a character's history, motivation, and thinking. In the character sketch, students answer simple questions about the character they choose or are assigned. Afterwards, the assignment can be extended when students write their own monologues or deliver a monologue from the text. The Character Sketch asks:</p> <ul style="list-style-type: none">• What does this character look like? How does he/she carry
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		<p>himself/herself? How does he/she dress?</p> <ul style="list-style-type: none"> • How does this character speak? Does he/she have any identifiable speech patterns? • Where was this character born? How was he/she raised? • Describe the time period in which this character lives. How do the times affect this character's thinking and actions? • What is this character's main motivation? Why? • Describe any redeeming qualities this character may have. • Analyze the character's personality flaws. From what do they stem? How do they affect the choices he/she makes? • Choose an object this character holds or would hold dear. Explain the connection. • Does this character have any secrets? If so, explain. • Who would be this character's contemporary counterpart? Explain your choice. <p style="text-align: center;"><u>Sample Assignment</u> <u>Closing Arguments Speeches</u></p> <p>In this activity, students take the role of attorneys presenting their "closing arguments" at the end of a criminal trial. In this case Nora is on trial. Her crime can be varied: forgery, desertion, breach of contract. Ask students to choose whether to defend or prosecute Nora. To prepare their case, they list all the possible arguments from both sides. For example, if they plan to defend Nora, they list not only all the arguments they plan to use but also as many arguments as they can think of that will be used by the prosecution. Then, they'll list possible responses to the opposition's points. In this way, students not only consider both points of view but also</p>
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		<p>illustrate their skills in persuasive writing and speaking. Students should be encouraged to incorporate their original thinking but should also be required to cite the play whenever possible to encourage close reading. Prior to preparing their arguments, students might watch a closing argument on video. Such a model provides ideas for rhetorical strategies such as repetition, storytelling, and gestures. Students present arguments orally to the class.</p> <p>Individualism versus Social Responsibility Walkabout Survey To activate prior knowledge and connections to the play's themes, have students perform a survey. Using a survey question that generates thought, provide students with a nine block (3 X 3) handout ready for responses. On the left side of the blocks going down, create blanks for three "Informers." On the top of the blocks going left to right, create blanks for "Detail #1," "Detail #2," and "Detail #3." Students then walk around and ask three different "Informers" to answer the survey question, giving three facts each. Students record their Informers' facts in the blocks. After returning to their seats, students summarize in writing what they have learned from their classmates.</p> <p>Sample questions to generate a walkabout survey for <i>A Doll's House</i> include:</p> <ul style="list-style-type: none">• What is the definition of freedom?• Does social responsibility impede the rights of the individual?• What are society's expectations for mothers?• What are society's expectations for fathers?
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- Can a person contradict these expectations and still be a good mother or father?
- Do society's expectations prevent a parent's individual growth?
- Are society's expectations of parents outdated in today's world?

Sample Assignment
Probable Passages

To encourage student predictions, generate a list of ten to fifteen words related to *A Doll's House*. Ask students to write a "probable passage" paragraph that predicts the content of the play by using all the words from the list. After the play is read, students can return to the passage and make corrections to their summaries. Possible words might include: dollhouse, black cross, tarantella, masquerade, forgery, bank, mailbox, door, blackmail, husband, wife, reputation, morality.

Metaphoric Connections

A Doll's House utilizes the traditional metaphor of role-playing or masking to represent a character's repressed identity. Ask students to research other works of literature that incorporate masking and to create bibliographic entries and short summaries for each source they find. Arrange for a class period in the computer lab or media center and provide students with links or titles in order to initiate their searches. Either on the computer or in written form, individual students or teams can summarize the plot of their selection(s) and add "works cited" type entries with source information. Afterwards, summaries and bibliographic information can be compiled and shared in class to demonstrate the pervasiveness of the masking/role-playing metaphor in literature. Titles for research might include:

1. *As You Like It*
2. *Cinderella*
3. *Much Ado About Nothing*
4. *Pinocchio*
5. *Pygmalion*
6. *Romeo and Juliet*
7. *Sleeping Beauty*

Sample Assignment
Reality Television

In order to encourage students to think about the choices a playwright must make when creating a play with “the look and feel of real life,” ask students to develop a new reality T.V. show. Explain to students, however, that unlike the current television offerings, these reality shows must actually attempt to appear “real.” Like the realistic dramatists of the 19th and 20th centuries, students must discard lofty or overblown theatrics and storylines in exchange for the actual and the “everyday.” Their characters must be unable to arrive easily at answers to their predicaments. Students or teams must create a proposal for their show that answers the following questions:

- On what everyday situation or dilemma will your show focus?
- What everyday characters will your show include?
- What physical or philosophical problems of daily living, either social, philosophical, or psychological, will your show examine?

Assessments	Materials:	Resources:
Class participation and presentations Creative and analytical writing Annotating texts Test and Quizzes Research	Interactive Whiteboard DVD/video player Laptops with Internet access	Teacher's Guide (Penguin) for <i>A Doll's House</i> by Henrik Ibsen “ The Story of an Hour ” by Kate Chopin

<p>how can literature allow us to explore the evolution of our society?</p> <ul style="list-style-type: none"> • How do the stories of others affect our perceptions of ourselves? • In what ways does literature become a vehicle through which we engage in critical thinking? • What role do the structures of society play in the life of an American individual and of an American community? • To what extent are we agents or victims of these societal structures? • What are the male and female stereotypes? • Why have the 	<p>interact with other characters, advance the plot, and develop the theme.</p> <ul style="list-style-type: none"> ❖ Analyze setting, historical context, symbolism & and allegory. ❖ Examine how an author structures a text, orders events within it, and manipulates time to create mystery, tension, or surprise ❖ Evaluate how an author’s use of language shapes meaning in a text, evokes a sense of time and place, reveals characters, and how it conveys theme, with a focus on tone, diction, connotative, and figurative meaning. ❖ Critically evaluate gender bias, gender roles and discriminatory language with reference to the context in which literature was created. ❖ Use and/or compare a variety of media. ❖ Analyze how an author’s word choice affects a reader’s understanding of literature. ❖ Analyze author’s use of style and structure ❖ Write for a specific purpose and audience ❖ Read required texts prior to discussions ❖ Analyze the impact of the 	<p>recurring themes found in his work:</p> <ul style="list-style-type: none"> • Social morals • Familial ties • Greed • Superficiality • Desire • Death • Infidelity • Inequality <p>Historical Context</p> <p>Group 1: Gender</p> <ul style="list-style-type: none"> • Feminist readings of the play tend to see the domination of Maggie over Brick as an image of female power, but it is compromised by Brick’s nature as a ‘weak’ man. • What can you recall about the struggle for identity in modern literature regarding gender? • What would you predict a marital relationship text to be like in a Williams play set in 1950s America? • Research men and women in 1950s Southern America. <p>Group 2: Sexuality</p> <ul style="list-style-type: none"> • A typical 1960s encyclopaedia entry said Williams’ ‘penetrating psychological studies of life’s pathetic failures ... the alcoholic Brick and his childless wife’ were ‘especially poignant’. • What can you recall about the struggle for identity in modern literature regarding sexuality? • Why was there no mention of sexuality? • How does this differ in modern day interpretations? • How was homosexuality viewed in 1950s America?
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<p>roles of men and women changed?</p> <ul style="list-style-type: none"> • How has the family dynamics changed over the years? • How has the change in family dynamics influenced society or vice-versa? 	<p>connections and distinctions between ideas, individuals, and events on the reader</p> <ul style="list-style-type: none"> ❖ Understand and apply conversational, academic, and domain specific vocabulary ❖ Revise and edit intentionally to improve writing ❖ Engage in conversations about grade-appropriate topics and texts ❖ Avoid plagiarism in writing ❖ Assess the credibility and accuracy of each source ❖ Analyze the impact of the author's point of view or purpose choices on the reader ❖ Critically examine how word choice impacts meaning ❖ Critically examine how word choice impacts tone 	<p>Research Sid Davis.</p> <p>Group 3: Southern States of America</p> <ul style="list-style-type: none"> • Recall details about the American Dream and how it has affected the texts that you have read so far in your study of English Literature. • Research the Southern states of America in more depth – how is it different to the rest of America? What are perceptions towards homosexuality, race, gender, etc. – consider the 1950s and compare it to now. Given this, consider how a play would have been received at this time and compare it to now. <p>Group 4: Tennessee Williams</p> <ul style="list-style-type: none"> • ‘At the age of fourteen I discovered writing as an escape from a world of reality in which I felt acutely uncomfortable.’ – Williams – what do you think Williams meant by this? • ‘Cat on a Hot Tin Roof’ is considered to be ‘One of the hottest, sultriest plays ever written.’ – <i>Guardian</i> and much of Williams’ work is considered to be extremely controversial. • Research Williams’ life and consider the influences that this has had on his writing. • Read the essay ‘Person-to-person’ and analyse Williams’ views – prepare a summary to present back to the class. <p>Group 5: Mendacity</p> <p>What does the word mendacity mean?</p> <p>Analyze the following quotes:</p> <ul style="list-style-type: none"> • ‘There ain't nothin' more powerful than the odor of mendacity... You can smell it. It smells like death.’
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		<ul style="list-style-type: none"> • ‘Mendacity is a system that we live in. Liquor is one way out an’ death’s the other.’ • ‘Silence about a thing just magnifies it.’ • Mendacity is one of the key themes that Williams is concerned with in ‘Cat on a Hot Tin Roof’. Why do you think this was relevant to 1950s America and Williams himself? • Evaluate how the play has been received by audiences in 1950s compared to now. <p style="text-align: center;"><u>Sample Assignment</u> <u>Reader’s Theatre</u></p> <p>Assign roles for a particular act and ask students to sit in a row of chairs at the front of the classroom. Students may use their scripts, but they should utilize vocal and facial expression to bring the play alive for the class. Alternatively, clear a space in the middle or front of the classroom and ask students to stand and follow stage directions as they read the play.</p> <p>After the reading, hold a “Meet the Cast” Session, where actors discuss their characterization choices with the rest of the class. Alternatively, students can journal or write a critical response to explain their interpretations.</p> <p>To prepare for dramatic reading activities, teachers might choose one or more of the following activities:</p> <ul style="list-style-type: none"> • Character Sketch – If the reading will be done after the class has discussed or read part of the play already, ask students to write a one page, first-person point of view description of
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		<p>the character whose lines they will read. For minor characters, students can fill in the blanks, creating appropriate backgrounds for characters whose description is minimal.</p> <ul style="list-style-type: none">• Modeling – If the reading will be done without prior discussion or research, the teacher can model proper interpretive form for students. Pick a monologue from the assigned reading and read once with no vocal inflection or facial expression, and then follow up with an animated reading of the same passage. Ask students to point out specific qualities that made the second reading more interesting and informative. Make a list on the board of those qualities students should reflect as they read, such as volume, enthusiasm, facial expression, and word-emphasis.• Line Rehearsal – This is a variation of teacher modeling. Choose several lines from the play and ask one or more students to read them one at a time, first with no emphasis, inflection, or expression, and then with energy and meaning. Ask readers to explain their interpretive choices.• Role Study – Show students a video clip from the play and ask them to take notes on the actor who portrays the part they will be reading. How does the character speak? Describe his accent. Is the character loud or soft spoken? Does he use any hand gestures? How does his vocal and physical portrayal help define his character? Do you like the actor's choices? Why or why not? Students can choose to fashion their characterization on the film, or they may create their own interpretations. In any case, ask students to be ready to defend their choices.
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		<p style="text-align: center;"><u>Sample Assignment</u> <u>Modern Scene Rewrites</u></p> <p>To illustrate the point that period plays have relevant meaning and messages for all eras, groups can re-write, re-interpret and re-enact scenes for new settings. While these scenes are fun to create and enjoyable to watch, challenge students to keep the playwright’s objectives, tone, and themes intact.</p> <p style="text-align: center;"><u>Sample Activity</u> <u>“Biopoem”</u></p> <p>During this unit, you will be asked to look closely at the characters within the play. For this assignment, you will choose a character from the scenes that we have read so far and create a “Biopoem” based on how you view the character at this point. In addition to writing the poem, you should include a personal drawing, a magazine clipping, or a web image that represents your chosen character. You will present your completed assignment to the class and they will be displayed in the classroom.</p> <p>The Biopoem should follow the template below and the examples shown in class.</p> <p>Line 1: First name Line 2: Four traits that describe character Line 3: Lover of — [list three things or people] Line 4: Who feels — [three items] Line 5: Who needs — [three items] Line 6: Who fears — [three items] Line 7: Who gives — [three items] Line 8: Who would like to see — [three items] Line 9: Resident of —</p>
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		<p>Line 10: First name</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Character Sketches</u></p> <p>Character sketches are often used in drama classes to encourage actors' understanding of the parts they portray. However, character sketches are very useful in literature classes, too, as an examination of a character's history, motivation, and thinking. In the character sketch, students answer simple questions about the character they choose or are assigned. Afterwards, the assignment can be extended when students write their own monologues or deliver a monologue from the text.</p> <p>The Character Sketch asks:</p> <ul style="list-style-type: none">• What does this character look like? How does he/she carry himself/herself? How does he/she dress?• How does this character speak? Does he/she have any identifiable speech patterns?• Where was this character born? How was he/she raised?• Describe the time period in which this character lives. How do the times affect this character's thinking and actions?• What is this character's main motivation? Why?• Describe any redeeming qualities this character may have.• Analyze the character's personality flaws. From what do they stem? How do they affect the choices he/she makes?• Choose an object this character holds or would hold dear. Explain the connection.• Does this character have any secrets? If so, explain.• Who would be this character's contemporary counterpart? Explain your choice.
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Assessments	Materials:	Resources:

Class participation and presentations Creative and analytical writing Annotating texts Test and Quizzes Research	Interactive Whiteboard DVD/video player Laptops with Internet access Tennessee Williams <i>Cat on a Hot Tin Roof</i>	The Guardian Teacher Network TES Teach with Blendspaces
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