ENGLISH LANGUAGE ARTS

Foundations of Writing Literature of a Genre

Unit 3 – Introduction to Drama/Playwriting
March-June
Course Philosophy

Students will be introduced to the writing process as they study and are introduced to the various writing disciplines and genres. Emphasis is placed on giving students the variety of reading and writing experiences necessary to the developing writer. Vocabulary development, exposure to writing models, writing outlines, elements of genres, composition, and publishing are presented. Students will practice writing like a reader and reading like a writer. The purpose of this class is to encourage students to develop the habits and attitudes of a professional writer in a professional writing community. The true art of writing includes not only the process of generating, but also the phases of reading, mentoring, experimenting, revising and editing. The final pieces created for this class will reflect the process of writing. Application and production will take place in the lab. Contributions to essay and writing contests, fairs, and school publications are required. The literary art magazine, Wings, emanates from this class.

http://www.state.nj.us/education/modelcurriculum/ela/
# Pacing Chart

<table>
<thead>
<tr>
<th>Unit</th>
<th>Topics</th>
<th>CCSS</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Methods of Instruction</td>
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<td>• Teacher coaching</td>
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<td>• Individual and collaborative problem-solving &amp; decision-making</td>
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<td>• Individual instruction</td>
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<td>• Small group instruction</td>
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<td>• Peer review</td>
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<td>• Guest speakers</td>
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<td>• Writing to learn</td>
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<td>• Independent practice</td>
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<td>• Practice in critical reading</td>
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<td>• Making thinking visible</td>
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<td>• Critical analysis</td>
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<td>• Note-taking</td>
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<td>• Establishing metacognitive reflection and articulation as a regular pattern in learning</td>
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<td>• Diagrams, charts, visuals and graphs</td>
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<tr>
<td>• Model (I Do), Guided Practice (We Do), Independent Practice (You Do)</td>
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## Educational Technology Standards


- **Technology Operations and Concepts**
  - Produce and edit a multi-page document for a commercial or professional audience using desktop publishing and/or graphics software.

- **Creativity and Innovation**
  - Design and pilot a digital learning game to demonstrate knowledge and skills related to one or more content areas or a real world situation.

- **Communication and Collaboration**
  - Develop an innovative solution to a complex, local or global problem or issue in collaboration with peers and experts, and present ideas for feedback in an online community.

- **Digital Citizenship**
  - Demonstrate appropriate use of copyrights as well as fair use and Creative Commons guidelines.

- **Research and Information Literacy**
  - Predict the impact on society of unethical use of digital tools, based on research and working with peers and experts in the field.

- **Critical Thinking, Problem Solving, Decision Making**
  - Select and use specialized databases for advanced research to solve real-world problems.
## Career Ready Practices

<table>
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<tr>
<th>Standards</th>
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<tbody>
<tr>
<td>CRP2, CRP4, CRP5, CRP6, CRP7, CRP8, CRP10, CRP11, CRP12</td>
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</table>

- **CRP2. Apply appropriate academic and technical skills.**
  Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

- **CRP4. Communicate clearly and effectively and with reason.**
  Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

- **CRP5. Consider the environmental, social and economic impacts of decisions.**
  Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting
the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

- **CRP6. Demonstrate creativity and innovation.**
  Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

- **CRP7. Employ valid and reliable research strategies.**
  Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

- **CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.**
  Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to
introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

- **CRP11. Use technology to enhance productivity.**

Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks—personal and organizational—of technology applications, and they take actions to prevent or mitigate these risks.

- **CRP12. Work productively in teams while using cultural global competence.**

Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.
# Differentiated Instruction

## Accommodate Based on Students’ Individual Needs: Strategies

<table>
<thead>
<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Extra time for assigned tasks</strong></td>
<td><strong>Modified handouts with larger fonts, additional graphics</strong></td>
<td><strong>Precise step-by-step directions</strong></td>
<td><strong>Teacher-made checklist</strong></td>
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<tr>
<td><strong>Adjust length of assignment</strong></td>
<td><strong>Extra response time</strong></td>
<td><strong>Short manageable tasks</strong></td>
<td><strong>Reference resources to promote independence</strong></td>
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<tr>
<td><strong>Timeline with due dates for reports and projects</strong></td>
<td><strong>Have students verbalize steps</strong></td>
<td><strong>Brief and concrete directions</strong></td>
<td><strong>Visual and verbal reminders</strong></td>
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<tr>
<td><strong>Communication system between home and school</strong></td>
<td><strong>Repeat, clarify, or reword directions</strong></td>
<td><strong>Provide immediate feedback</strong></td>
<td><strong>Graphic organizers</strong></td>
</tr>
<tr>
<td><strong>Provide lecture notes/outline</strong></td>
<td><strong>Mini-breaks between tasks</strong></td>
<td><strong>Small group instruction</strong></td>
<td><strong>Organization</strong></td>
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<tr>
<td><strong>Assistive Technology</strong></td>
<td><strong>Provide a warning for transitions</strong></td>
<td><strong>Emphasize multi-sensory learning</strong></td>
<td><strong>Individual daily planner</strong></td>
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<tr>
<td><strong>Computer/whiteboard</strong></td>
<td><strong>Tests/Quizzes/Grading</strong></td>
<td><strong>Behavior/Attention</strong></td>
<td><strong>Display a written agenda</strong></td>
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<tr>
<td><strong>Tape recorder</strong></td>
<td><strong>Extended time</strong></td>
<td><strong>Consistent daily structured routine</strong></td>
<td><strong>Note-taking assistance</strong></td>
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<tr>
<td><strong>Spell-checker</strong></td>
<td><strong>Study guides</strong></td>
<td><strong>Simple and clear classroom rules</strong></td>
<td><strong>Color code materials</strong></td>
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<tr>
<td><strong>Audio-taped books</strong></td>
<td><strong>Shortened tests</strong></td>
<td><strong>Read directions aloud</strong></td>
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## Tests/Quizzes/Grading

- Extended time
- Study guides
- Shortened tests
- Read directions aloud

## Behavior/Attention

- Consistent daily structured routine
- Simple and clear classroom rules
- Frequent feedback
Interdisciplinary Connections

*Model interdisciplinary thinking to expose students to other disciplines.*

**Interdisciplinary Connections:**

- Visual Art: Students will generate short scenes and monologues in collaboration with the commercial/fine art students for use in Wings, the literary magazine.
- Economics: Students will read articles that highlight postwar (WW II) American values and the pursuit for the *American Dream*.
- Economics: Students will read articles and conduct research highlighting the economic desperation during the *Great Depression*.
## Methods of Assessment

### Suggested Formative/Summative Classroom Assessments

- Short constructed response questions
- Multiple Choice questions
- Academic/Domain specific vocabulary
- Critiques
- Quizzes
- Journals
- Essays
- Quick writes
- Accountable talk
- Projects
- Observation
- Graphic Organizers
- Presentations (incorporating Web 2.0 tools)
- Homework
- Role Playing
- Concept Mapping
- Student Conferencing
- Proper tool and material use, which includes rubrics
Portfolio Assessment (included materials):
- Short Stories
- Poetry
- Scenes
- Literary art publication materials
- Completed departmental assignments
- Rubrics and student reflections

Essential Focus Questions
- What are the parts of a play?
- How do you develop a character?
- How is a conflict established in a play?
- What is the central idea/theme of a story?
- How does self-reflection create growth as an independent reader?
- What strategies would you consider to generate ideas for plays?

Outcomes
- Develop abilities to write creatively and expressively
- Practice the behavior of committed writers
- Develop knowledge of writing and appropriate vocabulary for discussing writing
- Recognize reading and listening as a constructive, meaningful process
- Learn the essential elements of a play
- Discuss literary fiction/nonfiction and its development
- Understand the stages of the writing process
- Formulate different writing strategies
- Draw from experiences to create a play
- Use a variety of writing techniques to develop a theme for a publication
<table>
<thead>
<tr>
<th>Student Learning Objectives</th>
<th>Skills, Strategies &amp; Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NJSLS:</strong> RL.9-10.1, R.L.9.10.2, R.I.9.10.3</td>
<td>Students will learn and understand the definition of the following terms and apply them to their work:</td>
</tr>
<tr>
<td>Examine drama writing and specific terms related to its genre.</td>
<td>Act</td>
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<td>At Rise</td>
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<td>Balanced Situation</td>
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<td>Black Box</td>
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<td>Character</td>
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<td>Climax</td>
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<td>Complication</td>
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<td>Conflict</td>
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<td>Diction</td>
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<td>Disturbance</td>
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<td>Downstage</td>
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**Note:** This table lists terms related to drama writing and their corresponding concepts or definitions. Students are expected to learn and apply these terms in their work.
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</table>
➢ Analyze form and function when formatting plays.  
➢ Examine form as tactile reading.  
➢ Examine the function area where a script is forwarded across actors and technicians.  
➢ Investigate style setup: |
|                             | Character- All Caps  
Scene Heading Bold and underline  
Page Count- Estimated Run time |
| Analyze the different aspects of how to format plays. |                               |
| **NJSLS:**                 |                               |
| W.9-10.4, W.9-10.5, W.9-10.6 | ➢ Students will self-edit their formats of the play.  
➢ Students will investigate the editing of all aspects of the play formatting. |
<p>| Strengthen writing skills and strategies through editing of formatting. |                               |</p>
<table>
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</table>
| NJSLS: RL.9-10.1, R.L.9.10.2, RI.p-10.3 | - Students will identify and analyze a theme/central idea of a play  
- Analyze how small anecdotes of information make the central idea.  
- Investigate how character experiences contribute to the main idea.  
- Students will determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings. |
| **Student Learning Objectives** | **Skills, Strategies & Concepts** |
- Analyze character traits to model a character after.  
- Investigate emotions associated with character traits.  
- Develop a variety of details to assist in detailed character development. |
| NJSLS: W.9-10.4, W.9-10.5, W.9-10.6 | - Students will self-edit and peer edit character development.  
- Students will investigate the background of a character and align them with traits. |
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<tr>
<td>RL.9-10.1, R.L.9.10.2,</td>
<td>➢ Students will understand the difference between narrative writing and dialogue.</td>
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<tr>
<td>RL.p-10.3</td>
<td>➢ Students will investigate how characters parse their own language with rhetoric.</td>
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<td>➢ Analyze the use of humor during dialogue brings a message to the reader or viewer.</td>
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<td>➢ Examining the use of imagery during high drama moments.</td>
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<td>➢ Investigate how dialogue is used to reveal traits of a character.</td>
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<td>Learn the elements of dialogue writing and how it enhances the production.</td>
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<td><strong>NJSLS :</strong></td>
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<tr>
<td>Examine the creation of conflicts and the different types of conflicts that exist.</td>
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<tr>
<td><strong>NJSLS:</strong></td>
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<tr>
<td>W.9-10.4, W.9-10.5, W.9-10.6</td>
<td>➢ Students will evaluate sample conflicts written by students.</td>
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<td>Strengthen writing skills and strategies through editing the revision process during conflicts.</td>
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<tr>
<td><strong>NJSLS:</strong></td>
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</table>
| RL.9-10.1, R.L.9.10.2, Rl.p-10.3 | ➢ Students will identify parts of a plot (including introduction, rising action, climax, falling actions, resolution, and conflict).  
➢ Students will examine aspects of rising actions as the building of suspense starts to occur.  
➢ Students will examine the falling action as the loose ends are tied of the plot come together. |

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</table>
➢ Evaluate the use of figurative language vs literal meaning. |

- Simile
- Metaphor
- Personification
- Hyperbole
- Understatement
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<tbody>
<tr>
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<td>➢ Students will demonstrate an understanding of the concepts of a beginning, middle, end, objectives, obstacles, and tactics.</td>
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**Texts:**

*Death of a Salesman* by Arthur Miller

*The Glass Menagerie* by Tennessee Williams

*Here We Are* by Dorothy Parker

*Sorry, Wrong Number* by Louise Fletcher

*Trifles* by Susan Glaspell

*Twelve Angry Men* by Reginald Rose

Brigham Young University. [http://tedb.byu.edu/](http://tedb.byu.edu/)


Arizona State University, Herberger Institute for Design and the Arts. [http://artwork.asu.edu](http://artwork.asu.edu)

Young Playwrights’ Theatre. [http://www.youngplaywrightstheater.org](http://www.youngplaywrightstheater.org)
SAMPLE ACTIVITIES/LESSON STARTERS

For each lesson, when the students answer questions, they should incorporate the “3C Method” in their responses:
1. Restate the question and state the **claim**.
2. **Cite** textual evidence to support the claim.
3. Explain the textual evidence and **connect** it to the claim.

**Understanding Symbolism in The Glass Menagerie**

After reading each act of Tennessee Williams’ *The Glass Menagerie*, divide the students into small groups.

- Each group should make a list of the symbols in the play used to denote the idea of escape.
- On a piece of paper, have each group list the symbol itself, explain which character the symbol corresponds to, and explain how the object/person/event symbolizes the theme of escape.
- Follow the written portion of the assignment with a group discussion of what they have discovered.
- Checking for Understanding – Have selected students share their scripts. Encourage the class to respond to the scripts and have the scriptwriters share their ideas and inspirations (Why did they choose to write that? What made them think of that?).

**Teaching Character Analysis in The Glass Menagerie: Amanda Wingfield**

Divide students into groups of three and give each group a quote sheet. There should be ONE recorder for each group.

Using the following quotes (and points to consider), answer the following questions:
- What motivates Amanda to say this?
- What does this quote tell you about Amanda’s relationship with her son/daughter?
- From this quote, do you think she truly understands her son/daughter? Why or why not?

**Group 1**

Scene 5, Pg. 296

“You are the only young man that I know of who ignores the fact the future becomes the present, the present becomes the past, and the past turns into everlasting regret if you don’t plan for it!”

Points/Questions to consider:
1. Is Amanda talking more about Tom or herself? What does the past symbolize for her?

2. Is Amanda being mean-spirited, or does she really have reason to fear for Tom’s future and is reacting as a caring mother?
Group 2

Scene 2, Pg. 276

“Why you’re not crippled, you just have a little defect–hardly noticeable, even! When people have some slight disadvantage like that, they cultivate other things to make up for it–develop charm–and vivacity–and charm!”

Points/Questions to Consider:

1. Why does Amanda refer to Laura’s leg brace as a “little defect”?
2. Why does Amanda want Laura to develop charm and vivacity? What is she hoping will happen if she develops these traits?
3. Does Amanda see Laura as she really is, or is she trying to make into someone else?

Group 3

Scene 2, Pgs. 274-275

“So what are we going to do for the rest of our lives? Stay home and watch the parade go by? Amuse ourselves with the glass menagerie, darling? …We won’t have a business career – we’ve given that up because it gave us nervous indigestion! What is left but dependency all our lives? …Is that the future that we’ve mapped out for ourselves?”

Points/Questions to consider:

1. Why does Amanda use “we” and “our” when she is speaking to Laura?
2. What are Amanda’s hopes and dreams for Laura?
3. Does Amanda see Laura as she really is, or is she trying to avoid reality?
Exploring Conflict/The Neutral Play

Write on the board four lines of dialogue that could be open to a variety of interpretations. For example:

**CHARACTER A.** Did you bring it?

**CHARACTER B.** Why?

**CHARACTER A.** Don’t you ever listen to me?

**CHARACTER B.** Of course I do.

Students will work in pairs to complete the following assignment:

Ask students to continue writing the dialogue (2-3 pgs.) between these two characters after each privately decides who the characters are, what “it” is, and where they are talking. Additional character cannot be added to the scene. The scene must reveal the following: conflict, objective, obstacle, tactics.

Assessment: Use the appropriate rubric to check for understanding of the elements of a play.

Writing Monologues

**Introduction**

Show the various pictures of people to the class and have them choose the one they like the best by voting and narrowing the choices down as a class.

Share with the class how any person (like in the picture) can be a character on stage that we can learn about and care about through the skills of a playwright

Have the class brainstorm on the board different aspects that make up a person. (Some answers could include: personality, mannerisms, physical appearance, dress, emotions, reactions to situations, social status, education, relationships, religious beliefs, passions, hobbies, outlook on life, etc.)

Introduce the idea of the character formula for playwriting: Character + Want + Obstacle = Action (plot)
Bring out the chosen picture (from the introduction) and together as a class develop that person (writing the answers on the board). Use the following questions for a character analysis:

- Who is this person? (age, occupation, background)
- What is his/her full name? What is his/her nickname?
- What is special about him/her? (way he/she talks, walks, dresses, personality – refer to the previous list of a person’s aspect)
- Where is he/she? How does he/she feel about being there? Why? (what does facial expression say, emotional tone)
- What does the character want, need, or dream about? (something important)
- What is stopping him/her from getting it? (be specific)

Write the following three questions on the board:

- What does he/she need to tell?
- Who is he/she telling to?
- Why is this day different from any other day?

Share the following with the class:

**Their conflict is that they need to tell this something but don’t necessarily want to for some reason.**

**Share the quote:** “Conflict (or the need to tell) is the tool to reveal character.”

**Writing Assignment:**

Have the students write a first-person monologue from this character’s point-of-view as if he/she is just beginning to speak after the picture was taken. They can use the information brainstormed about the person as background for their characterization. The above three questions need to be answered at some point somehow in the monologue:

Checking for Understanding – Have a few students share their monologues with the class. Be sure to note in each character analysis what the character needed to tell.

Discussion – Relate the exercise to playwriting by discussing possibilities such as what the next scene in the character’s life might be, how the listener might react, who other characters around them are, where it takes place, etc.

**Assessment**

Using the appropriate rubric, students will be assessed through their character monologue writing.