

**Magoffin County Schools
English Language Arts
Kentucky Core Academic Standards Planning Guide**

Teacher: **Suggested Unit 5**

Date: **February 9-March 21, 2012**

Title: Dramatically Speaking

Unit: 5
 5.5 weeks

Grade Level: 8th

Overview – In this unit, students read plays such as *Sorry, Wrong Number* and compare it to a Shakespeare play and film with similar themes. They read and listen to famous speeches by Franklin Delano Roosevelt and Barbara Jordan. They read and perform poetry by Nikki Giovanni, Pablo Neruda, and T.S. Eliot. While reading these different genres, students analyze lines of dialogue, scenes, or words that are critical to the development of the story or message. They analyze how the use of flashback can create a sense of suspense in the reader/listener. They pay special attention to word choice, and how word meaning is revealed not only in context, but also through tone and inflection. Finally, this unit ends with an open-ended reflective response to the essential question. Students must choose which genre they prefer and defend that answer, thus continuing to strengthen their skill at writing arguments.

Essential Question-How is reading a script for a play or speech or poem different than actually performing dramatically?

Focus Standards

Reading - Literature	Reading - Informational	Writing	Speaking & Listening	Language
<p>RL.8.3: Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.</p> <p>RL.8.6: Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic</p>		<p>W.8.1: Critique and write arguments to support claims with clear reasons and relevant evidence.</p>	<p>SL.8.3: Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.</p>	<p>L.8.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>L.8.5 (a): Interpret figures of speech (e.g., verbal irony, puns) in context.</p> <p>L.8.5 (b): Use the relationship</p>

<p>irony) create such effects as suspense or humor.</p> <p>RL.8.7: Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.</p>				<p>between particular words to better understand each of the words.</p>
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Student Objectives :	Knowledge/Understanding	Reasoning	Performance Skill	Product
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- I can...*
1. Read and discuss a variety of dramatic fiction and nonfiction about plays, playwrights, public speakers, and poets.
 2. Analyze how particular lines of dialogue in *Sorry, Wrong Number* propel the action and reveal aspects of a character.
 3. Compare and contrast characters, plots, themes, settings, and literary techniques used in plays and films.
 4. Analyze the extent to which a filmed or radio production of *Sorry, Wrong Number* stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
 5. Write a variety of responses to literature and informational texts, including speeches.
 6. Conduct research on a playwright or public speaker of choice.
 7. Discuss how creating a sound argument is essential to engaging listeners in a speech.
 8. Perform for classmates in a variety of styles (e.g., drama, poetry, speeches, etc.).
 9. Participate in group discussions, and critically evaluate classmates' arguments.

Resources

Suggested Works

(E) indicates a CCSS exemplar text; (EA) indicates a text from a writer with other works identified as exemplars.

LITERARY TEXTS

Plays

Sorry, Wrong Number (Lucille Fletcher) (E)

A Midsummer Night's Dream (William Shakespeare; adapted by Diana Stewart and illustrated by Charles Shaw)

Zora Neale Hurston: Collected Plays (Zora Neale Hurston)

The Colored Museum (George C. Wolfe)

Famous Americans: 22 Short Plays for the Classroom, Grades 4-8 (Liza Schafter, ed.)

Speeches

"The Banking Crisis" (First Fireside Chat, Franklin Delano Roosevelt) (March 12, 1933)

Keynote Address to the Democratic National Convention (Barbara Jordan) (July 12, 1976)

Poems

"A Poem for My Librarian, Mrs. Long" in *Acolytes: Poems* by Nikki Giovanni (Nikki Giovanni) (E)

"The Book of Questions" (Pablo Neruda) (E)

"Macavity" (T.S. Eliot)

Music Lyrics

"Macavity," from *Cats* (Andrew Lloyd Webber)

Stories

King of Shadows (Susan Cooper) (EA)

INFORMATIONAL TEXTS

Biographies

Playwrights

Sorrow's Kitchen: The Life and Folklore of Zora Neale Hurston (Great Achievers series) (Mary E. Lyons)

The Play's the Thing: A Story About William Shakespeare (Creative Minds Biographies) (Ruth Turk)

Hitchcock on Hitchcock: Selected Writings and Interviews (Alfred Hitchcock)

Public Figures

Franklin Delano Roosevelt (Russell Freedman)

Barbara Jordan: Voice of Democracy (Book Report Biography) (Lisa Renee Rhodes)

Poets

Memoirs (Pablo Neruda)

"T. S. Eliot" (Wikipedia)

Videographies

Spirit to Spirit: Nikki Giovanni (1988)

ART, MUSIC, AND MEDIA

Media

Sorry, Wrong Number (1948)

Dial M for Murder (1954)

A Midsummer Night's Dream (1999)

Cats (PBS Great Performances) (1998)

Additional Resources

Grade Eight: [A Model Unit for Teaching Drama in Context](#) (Saskatchewan Education) (RL.8.9)

This model unit focuses on teachers and students developing a contextual drama. The model unit provided is a case study of how one drama was structured. Teachers and students will choose their own topics for exploration.

[Looking at Plays](#) (Saskatchewan Education) (RL.8.5)

Guidance for ways to teach students to look at plays.

[Entering History: Nikki Giovanni and Martin Luther King, Jr.](#) (ReadWriteThink) (SL.8.3)

Students read Martin Luther King Jr.'s "I Have a Dream" speech in conjunction with Nikki Giovanni's poem "The Funeral of Martin Luther King, Jr." in order to better understand the speech and the impact it had both on observers like Giovanni during the Civil Rights Movement and on Americans today.

[A Playwriting Project for 8th grade Theater Students](#) (Yale-New Haven Teachers Institute)

[Scribbling Women](#) (Northeastern University)

A project of The Public Media Foundation, dramatizes stories by American women writers for national radio broadcast. This site provides classroom resources for teaching the rich tradition of American literature by women.

[Story Arts Online](#) (Heather Forest)

[Speeches by Famous Women](#) (FamousQuotes.Me.UK)

[Famous Presidential Speeches](#) (FamousQuotes.Me.UK)

[Classic Movie Scripts](#) (Aellea.Com)

Activities

Graphic Organizer

As you read the plays (and view the films) in this unit, take notes in your journal about particular lines of dialogue or incidents that propel the action, reveal aspects of a character, or provoke a decision. Be sure to note page numbers with relevant information so you can go back and cite the text during class discussion.

- What is the setting of the play?
- Who are the major and minor characters?
- What is the theme of the play?
- What problems are faced by the character(s)?
- How does he/she overcome this challenge?
- Which lines of dialogue or events were pivotal to the play? Why?
- Describe the use of literary techniques, such as flashback, in the play. How do these reveal the point of view of the character and create suspense?

Your teacher may give you the opportunity to share your notes with a partner who read the same text, prior to class discussion. (RL.8.3, RL.8.6, RL.8.7, RL.8.1, RL.8.2)

Graphic Organizer

Create a T-chart or Venn diagram in your journal where you compare two speeches, such as the "Fireside Chat" by Franklin Delano Roosevelt and Barbara Jordan's keynote address at the 1976 Democratic National Convention. Delineate each speaker's arguments and specific claims, evaluate the soundness of the reasoning, and make a judgment about the relevance and sufficiency of the evidence. Point out any particular words that you understand better because of how they were used in context. Write a response to this question in your journal: "What is the difference between reading the speech and hearing it/seeing it performed live?" (SL.8.3, L.8.5a, b, c, RL.8.5, SL.8.1a, b, c, d)

Class Discussion

Assessments

Class Discussion/Media Appreciation

How is the plot and use of suspense similar and different between *Sorry, Wrong Number* and *Dial M for Murder*? Write responses to these questions in your journal and share with a partner prior to class discussion. (RL.8.6, SL.8.1a, b, c, d)

Reflective (Argument) Essay

Based on your experiences reading and performing in this unit, write a response to the essential question: "How is reading a script for a play or speech or poem different than actually performing dramatically?" Which do you prefer and why? Cite specific examples from poems, speeches, or plays read. After your teacher reviews your first draft, work with a partner to edit and strengthen your writing. Be prepared to record your essay and upload it as a podcast, or other multimedia format, on the class webpage in order to facilitate sharing with your classmates. (W.8.1a, b, c, d, e, W.8.4, W.8.9a, b, SL.8.1a, b, c, d, L.8.1a, b, c, d, L.8.2a, b, c, L.8.3, L.8.5a, b, c)

Class Discussion

- Compare and contrast the plots, settings, themes, characters, and literary techniques used. Can you begin to make any generalizations about how films and plays have a different impact than literature? What are they? Evaluate the claims made by your classmates and evaluate the soundness of reasoning they use in discussion. (SL.8.1a, b, c, d, RL.8.6, SL.8.3)

Literary Response

Why have Shakespeare's plays, such as *A Midsummer Night's Dream*, stood the test of time? Why do we study these plays today? Talk through your ideas with a partner. Then, write an argument in support of studying Shakespeare in eighth grade, including citations from selections read and connections to

How is the delivery of spoken message similar and different between plays and speeches? When would you choose to give a speech? When would you choose to embed a speech (monologue) in a drama? What are the similarities and differences between performing in a play and delivering a speech? Write responses to these questions in your journal, citing specific examples/page numbers from the texts read and speeches heard. (RL.8.1, RL.8.5, SL.8.1a, b, c, d)

Dramatization/Fluency

Choose your favorite selection from *Acolytes: Poems* by Nikki Giovanni or from *The Book of Questions* by Pablo Neruda. Talk with a classmate about the meaning of the poem chosen. Practice reading it, changing the words emphasized and inflection used. Perform it dramatically for your class, choosing two different interpretations. Be sure you can articulate how the different interpretations change the tone and mood of the poem. (RL.8.2, RL.8.3, SL.8.6)

Word Study

[Continue this activity from the fourth unit] Add words found, learned, and used throughout this unit to your personal (i.e., dialogue, monologue, staging, etc.). This unit will especially focus on vocabulary unique to plays. This dictionary will be used all year long to explore the semantics (meanings) of words and their origins. (L.8.4a, b, c, d, L.8.5a, b, c)

references in modern-day websites, plays, and movies. (W.8.1a, b, c, d, e, W.8.4, SL.8.1a, b, c, d, RL.8.6, RL.8.9)

Dramatization/Class Discussion

Read the script of *Sorry, Wrong Number* with your classmates. Discuss how the use of flashbacks adds suspense to the tone of the play. Then listen to the radio drama version and/or view the film version and compare these to the written version. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. Write responses to these questions in your journal and share with a partner prior to class discussion. (RL.8.3, RL.8.5, RL.8.6, RL.8.7, SL.8.6)

Informational Text Response/Report Writing

How are playwrights or public speakers similar to and different from authors? Choose a playwright or public speaker to research. As you read about his/her life, determine the author's point of view or purpose in writing the text, and analyze how it impacts your understanding of the person's life. Work with classmates to strengthen your writing through planning, revising, and editing your report. Publish your report on a class wiki about playwrights or public speakers. (RI.8.1, RI.8.2, RI.8.3, RI.8.6, W.8.7, W.8.5, W.8.6, W.8.2a, b, c, d, e, f, L.8.1a, b, c, d, L.8.2a, b, c, L.8.3, L.8.5a, b, c)

Literary Response

How are the speeches by Barbara Jordan and Franklin Delano Roosevelt similar? Different? What perspectives do they bring to their speeches? How do these speakers inspire listeners? What is important for us to learn from these speeches, and why is it important to continue reading them from generation to generation? Share ideas with a partner and then write your own response in your journal. (RL.8.2, RL.8.4, RL.8.5, RL.8.6, SL.8.1a, b, c, d)

Poetry Response

Compare and contrast the T. S. Eliot poem "Macavity" to the character of the same name in the Andrew Lloyd Webber musical *Cats*. How are they similar and different? Write a response in your journal, citing specific examples from the poem and musical to justify your thinking. (RL.8.1, RL.8.6, RL.8.9)

Terminology/Vocabulary			
dialogue drama film noir flashback monologue screenplay script staging			
Notes:			