

Focus	Objectives/Standards
<p>Analyze a drama as a form of narrative prose, focusing on plot as it unfolds through the dialogue and stage directions</p> <p>Respond orally and in writing to text-based questions and writing prompts</p> <p>Character Analysis Summary Collaborative Poster</p>	<p><i>Reading</i></p> <ul style="list-style-type: none"> Use knowledge of drama and narrative text forms to analyze characters through dialogue and stage directions. RL 3.1, 3.3 Analyze plot, focusing on the author’s use of foreshadowing. RL 3.2 Analyze text to form theme statements RL 3.4 <p><i>Language/Writing</i></p> <ul style="list-style-type: none"> Clarify word meanings through context and/or morphology as needed. RW 1.2, 1.3 Make clear references between pronouns and antecedents. WC 1.2 Identify and use adjectives and adverbs to improve writing. WC 1.1 Take notes as text is being read. WS 1.3 Write a summary paragraph and character analysis. WS 1.1, 1.2 Revise writing. WS 1.7 <p><i>Listening and Speaking</i></p> <ul style="list-style-type: none"> Respond orally and in writing to text-based questions and writing prompts, asking questions to clarify understanding. LS 1.1 Share ideas and come to consensus as a group on key ideas. LS 1.2 Present collaborative poster, using effective speaking techniques and language that suits purpose and audience. LS 1.4, 1.6
Assessments	Resources
<ul style="list-style-type: none"> Quick-Write Notetaking Discussions Collaborative Poster Language work Summary Paragraphs Character Analysis Revisions in writing 	<ul style="list-style-type: none"> Text: <i>The Monsters Are Due on Maple Street</i>, PH p. 664 Paper or journal for quick-writes, taking notes as the screenplay is being read, the language lesson, and the follow-up writing task Paper and markers for collaborative poster Language task, Pronoun and Antecedent Agreement Selection Support, p. 183 (Optional)

Quick-Write:

- Ask the students to respond to this prompt:

If you wanted to take over a town – without killing anyone – how might you weaken the people enough to overcome their resistance?

- Round Robin – Ask students to share their responses, remembering the protocol for round robin. When one person has the floor, the others cannot interrupt and discussion does not take place until everyone has had the opportunity to share.
- Whole-group share – chart ideas.

Drama vs. Novel

- Let students know this next text we’ll be reading is a drama – and has something to do with strangers coming into a town and weakening their resistance.
- Ask: *How does a drama compare to a novel? How is it similar? How is it different?*

Similar: Like other stories, a drama has characters, setting, and plot. The plot has an exposition, rising action, conflict, climax, falling action, and resolution, just like novels. Plays, such as *The Monsters Are Due on Maple Street*, are adaptations of novels. (PH p. 599)

Different: A drama can be written in prose, but has two specific characteristics that set it apart from the ordinary form of writing that is seen in a novel.

- **Presentation of Dialogue:** The story is delivered through the characters’ dialogue and movement. Characters’ names are written before the words they speak.
- **Stage Directions:** A novel uses narration to weave the setting into the plot; in drama the characters directly state the information and brief descriptions are presented in stage directions. Stage directions are not spoken by the characters; they describe the set, the special effects, and the way characters look and move.

Adaptations often leave out parts of novels in order to focus the story on fewer characters, to shorten the time, and limit the scope of a production.

Connecting Expository Reading with a Narrative Play

- Write the words, “blacklist/blacklisted,” on the board, overhead, or doc cam.
Ask: *What do these words mean based on the expository text, “Blacklisted,” we previously read?*

Many people were blacklisted from the movie and television industry because of their alleged involvement with the Communists (sidebar in TE p. 664). Anyone on the blacklist who wanted to work had to use a different name than their own.

- Let students know that in the screenplay (script of a movie) they will be reading, the characters “blacklist” one another, in much the same way. However, the circumstances are different.

Setting More Context for Reading *The Monsters Are Due on Maple Street*

- Read “Background” information on page 664.
- Read “The Literary Analysis” on page 665.

FIRST READ – ACT I

Note: This first read might be whole class with the teacher reading the narrator’s voice or the stage directions and selected individuals reading the other parts. You may want to have students trade off. Perhaps during a second read, the class can be divided in half to give everyone an opportunity to read a part. This reading would be for a new purpose. How you approach the read will vary depending on the needs of the students.

Throughout the whole screenplay:

- Follow the sidebar guidelines on each page of the teacher’s guide: Reading Strategy, Literary Analysis, Reading Check, and Critical Viewing.
- The following guide suggests students stop and take notes as they read. WS 1.3

Pages to Read	Teacher Notes Thinking/Reading/Writing/Listening and Speaking
ACT I 666-667	Preview the text features and ask: <ul style="list-style-type: none"> • <i>What do you think this story will be about? How do you know?</i> • <i>What do you notice about the text structure of this screenplay?</i>
667	Focus questions: <ul style="list-style-type: none"> • <i>What do you notice about the narrator’s voice?</i> • <i>Where does the story take place? Who are the characters?</i> <p><u>Note:</u> Students may or may not have any background information on Rod Serling and/or <i>The Twilight Zone</i>. Follow the sidebar guidelines in the teacher’s guide on page 667. Note the <i>Critical Thinking</i> and the <i>Reading Check</i>.</p>
668-670 Talk Take notes	Set a purpose for reading. Focus questions: <ul style="list-style-type: none"> • <i>What makes the people fearful?</i> • <i>What are the first signs that something strange is happening?</i> • <i>How do these signs initiate conflict on Maple Street?</i>
671-675 Talk Take notes	Focus questions: <ul style="list-style-type: none"> • <i>Why do people begin to suspect one another? (Tommy’s suggests one of the families is alien.)</i> • <i>What line on p. 672 foreshadows how characters will act towards each other? (Refer to Bracket 14-Steve’s line)</i> • <i>Why do the people on Maple Street single out Les Goodman?</i> • <i>What does this suggest about what is really happening on Maple Street? (#3 p. 284)</i>
ACT II 676-678 Talk Take notes	Focus questions: <ul style="list-style-type: none"> • <i>How would you describe the conflict(s) on these pages?</i> There is conflict between Charlie and Les Goodman, between Charlie and Steve, between Steve and Don, and, in general, between individuals and the mob. Like Steve says on p. 678, they are all trying to point a finger at each other. • <i>How do Don’s actions on p. 678 advance the plot?</i>
689-682 Talk Take notes	Focus questions: <ul style="list-style-type: none"> • <i>Why Does Charlie shoot Pete Van Horn? (#4 a and b on p. 684)</i> • <i>What does the crowd’s response to this shooting suggest about how well they are thinking?</i>
683	<ul style="list-style-type: none"> • Compare the scene in the stage directions on p. 683 to the opening scene on p. 667. <i>How has the neighborhood changed?</i>
683-end Talk Take notes	<ul style="list-style-type: none"> • <i>What is the alien figure’s tactic for destroying the neighborhood?</i> • <i>How do the events of the play support this statement: (#5c) “The tools of conquest do not necessarily come with bombs and explosions and fallout.”</i> • <i>Who are the monsters on Maple Street? (#6c on p. 684)</i> • <i>Why did Serling decide to use an ordinary American neighborhood with average looking people going about normal activities?</i>

More Critical Thinking - Comparing Texts

- *How does the hysteria in this text compare to the anti-communist hysteria?*
- *Who was “blacklisted” in this text?*

VOCABULARY

This would be a good time to go back into the text to clarify vocabulary words, depending upon student needs.

SECOND READ

Students can divide into groups and select a scene to act out or reread text to find a character to analyze.

LANGUAGE

Note: Two language lessons are being called out. These lessons can come after the first and/or second read.

Lesson #1

Adjectives and Adverbs (WC 1.1)

Writers make their writing more descriptive and precise through the use of adjectives and adverbs.

- Adjectives modify nouns or pronouns. (PH p. 194)
 - *A little power failure and right away we get all flustered.* (Charlie on p. 669)
 - *His voice is intense.* (Bottom of p. 670)
- Adverbs modify or describe verbs. (PH p. 232)
 - *The car turns over sluggishly and then just stops dead.* (Bottom of p. 669)
 - *Slowly and reflectively, he turns the key back to off.* (Top of p. 670)
- Adverbs modify adjectives or adverbs. (*too, so, very, quite, much, more, rather, usually, almost*)
 - *Mrs. Brand. Too close for my money! Much too close.* (p. 668)
 - The people in the neighborhood were very afraid.

Have students go on a “dig”, rereading pages 671-675 (or whole story) looking for and recording examples of phrases and/or sentences with adjective and adverbs. For example on p. 671:

Adj. – *He forces his voice to remain gentle. / craziest thing you ever heard / intimidated by the crowd*

Adv. – *desperately trying / smiles nervously / too many comic books or too many movies*

WRITING

- Write a character analysis/description. Support claims about the character with anecdotes/specific examples from the text. Underline any adjectives or adverbs you use in your writing. It might be helpful for the students to put their thoughts down on a graphic organizer and then move from that to a paragraph. WS 1.2

LANGUAGE

Lesson #2

Pronoun and Antecedent Agreement (WC 1.2)

- Remind the students that a pronoun takes the place of a noun. An antecedent is the noun that a pronoun stands for. Pronouns should agree with their antecedents in number and gender. (PH pp. 656, 686) Refer to the language sheet, Pronoun and Antecedent Agreement.
 - Number indicates whether a pronoun is singular (referring to one) or plural (referring to more than one). For example, *The neighbors are worried about their cars not starting.* (plural antecedent, plural pronoun)
 - Gender indicates whether a pronoun refers to a male or female.
- Have students complete the language sheet, Pronoun and Antecedent Agreement.
- *Teacher note:* It may be helpful for students to reread the text and find examples of sentences with pronouns before completing the task.
- Sometimes a pronoun reference is unclear. This lack of clarity occurs when a pronoun could refer to more than one antecedent, or when a pronoun is too far away from its antecedent for the connection to be determined. (See Selection Support – Pronoun References p. 183)

WRITING

- Write a paragraph (or more) about the significant events in the plot of this screenplay. Underline any pronouns you use. Make sure your pronoun references are clear. WS 1.1
Here is a sample summary paragraph.

When a bright unknown object flashes across the sky, the neighbors on Maple Street are astonished. Strange things start to happen. The electricity in their homes is gone, their cars will not start, and they can't make phone calls. Tommy, a young boy who likes to read science fiction stories, tells his neighbors that in these stories a family is always "sent ahead" – a family that appears to be human. Neighbors begin to accuse one another of being aliens and they act irrationally. Charlie causes more hysteria by shooting his neighbor who was crossing the street.

In the end, the aliens are talking about how their job is made simple because the dangerous Monsters on Maple Street are the people themselves.

- Revise Writing - this paragraph(s) as well as the previous paragraph(s). WS 1.7 Revise for:
 - Organization – transitions connect ideas between sentences and paragraphs.
 - Word choice (precise adjectives, adverbs, verbs).
 - Logical ideas that relate to purpose.

THIRD READ

From Words and Phrases to Theme Statements (RL 3.4)

- Students reread text (skim) looking for key words and phrases either in the text or original words that come to mind. They form small groups to share and brainstorm words or phrases that come to mind when they think of this screenplay.
- Share and chart ideas with whole group. Possible responses:
 - Ordinary American neighborhood, average looking people, normal activities
 - Flashing lights
 - Unknown object
 - Astonished neighbors
 - Mysterious electrical stoppage
 - Cars inexplicably stopping
 - Mounting hysteria
 - Paranoia
 - False accusations
 - Scapegoat
 - Suspicion
 - Fear and prejudice
 - Human nature
 - Mob mentality or mob psychology
 - Monsters on Maple Street
- Students form small groups and now brainstorm on theme statements.
- Share and chart ideas with whole group. Possible responses:
 - “The only thing we have to fear is fear itself.” Franklin Roosevelt
 - Fear affects the decisions you make.
 - Ordinary pursuits can be reinterpreted as sinister (horrible, evil) undertakings once mob mentality takes over.
 - People can tear themselves apart when fear and panic set in.
 - Our human race, dependent upon technology, becomes panicked when a mishap appears.
 - Cold War plot may be dated, but fear, paranoia, and hatred are timeless.

Collaborative Poster

- Students are given time to think individually about how best to represent this text on a collaborative poster. Then in groups, students must reach consensus on the following items for their poster:
 - Theme statement
 - Quote from the text
 - Original phrase that reveals a significant idea
 - Three symbols

Focus	Objectives/Standards
<p>Evaluating expository text for adequacy, accuracy, and appropriateness</p>	<ul style="list-style-type: none"> • Locate information in a primary source document. RC 2.2 • Assess the adequacy, accuracy, and appropriateness of the author’s claims. RC 2.6 • Analyze text that deals with cause-and-effect relationships. RC 2.3 • Evaluate text, taking notes on adequacy, accuracy, and appropriateness of the author’s claims. WS 1.3 • Add <i>-ity</i> to words ending in <i>e</i>. WC 1.7 • Participate in small and whole group discussions, asking questions to elicit information and clarify understanding. LS 1.1
Assessments	Resources
<ul style="list-style-type: none"> • Notes on reading • Discussions in groups 	<ul style="list-style-type: none"> • Text: <i>Radio “Scare” Program Brings Censor Demands</i> (Actual primary source document from newspaper and retyped version) • Graphic Organizer, “Expository Critique” (optional)

BEFORE FIRST READ

- Let students know they will be reading a primary source document. Review how this is different from a secondary source. (A primary source document is based on first-hand information.)
- Ask: *Based on the title, what do you think this article will be about?*
- Review what is meant by “censorship.”
- Set purpose for first read. Focus questions:
What is this article about? What is the author’s main idea or claim?

Teacher note: Graphic organizer could be used at this point or students could take notes on paper.

AFTER FIRST READ

Students respond orally and in writing to the focus question. (possible student response on next page)

SECOND READ

Write these focus questions on the board or on a chart or use graphic organizer, “Expository Critique.” Remind students that in the California State Standards 7th grade students are to critique expository text with the following questions in mind. Refer to the Teaching-Point Document, p. 9, for further explanation of this standard.

1. *Is there adequate/sufficient evidence to support the author’s claim(s)?*
2. *Is the evidence accurate? Are there any unsupported inferences?*
3. *Is the evidence appropriate based on the author’s purpose?*

Students read the article to find evidence from the text to support their response to these three questions.

AFTER SECOND READ

Students share their responses to the questions, confirm and adjust their thinking, and come to a group decision on their critique of this article. Share whole group.

Possible student responses (They may have other ideas)

Author's main point/claim:		
<i>The author is claiming that the broadcast of the drama, "The War of the Worlds," is causing agitation and bringing to the forefront the question: should there be government censorship over what is broadcast on the radio?</i>		
Question	Response	Some Evidence from the Text
1. <i>Is there <u>adequate/sufficient</u> evidence to support the author's claim(s)?</i>	Yes and No	The author does show evidence that there is agitation by quoting action being taken by the FFC and by stating the people's reaction to the broadcast. He mentions the "graphic evidence of the power of radio," but I would liked to have seen more quotes from the people who were "terrified." What exactly did they say?
2. <i>Is the evidence <u>accurate</u>? Are there any unsupported inferences? Is there any evidence of bias?</i>	Yes No	<p>The author quoted a message from FFC Chairman, Frank McNinch, to the Columbia Broadcasting Company requesting copies of the script and the electrical transcription. This is accurate evidence showing the concern about the broadcast. In addition, the author included an announcement from Senator Clyde L. Herring of Iowa that he would present at the next Congress a bill authorizing the FFC to pass on every radio program before its delivery.</p> <p>The author infers the government will not penalize the station, but supports that inference with the regulations that are in place that limit government control.</p> <p>The author showed some bias when he (a) reacted to the idea of censorship, saying, "This would be drastic punishment indeed for a station which was in good faith reproducing a dramatic work by a noted author." (b) In addition, he quotes a commissioner of the FFC (Cavern) who wants to "proceed with caution so as not to handicap the development of the dramatic arts in broadcasting." (c) Lastly, the author made it a point to end with a quote from H.G. Wells, indicating that Wells made it clear to the station that his drama was fiction.</p>
3. <i>Is the evidence <u>appropriate</u> based on the author's purpose?</i>	Yes	The author appropriately explained the reaction of the people as indicated by the press when he said, the radio program "caused widespread excitement, terror and fright. He offered an explanation as to why censorship would be considered, but also explained the limitation of the government and why censorship could be harmful to the radio stations in the long run.

Another question for students to ponder:

Should there be censorship over radio programs? Why or Why not? Who should be held responsible for what is aired over the radio? Explain.

LANGUAGE – Spelling

Review adding the suffix *-ity* to nouns (PH p. 388). WC 1.7

- Reread paragraph #1 and find the word, desirability.
 - What does this word mean? How do you know? What is the base word?
 - Discuss the various forms of the base word, desire, and how adding a suffix changes the part of speech. Ask: *What happens when you add the suffix?*
 - desire (noun)
 - desire + ed = desired (verb)
 - desire + able = desirable (adjective)
 - desirable + ity = desirability (noun)

- If students have forgotten the rule, remind them that before you add the suffix *-ity* to nouns ending in *e*, drop the *e*.

- Other words ending in *e* that change when you add *-ity*:
 - able + ity = ability
 - agile + ity = agility
 - dense + ity = density
 - obese + ity = obesity
 - immense + ity = immensity
 - insane + ity = insanity
 - scarce + ity = scarcity (on a previous test)