**Grade 6
English Language Arts
Unit 6: Drama**

Time Frame: Approximately four weeks

Unit Description

This unit focuses on reading, responding to, and writing drama, as well as applying a variety of strategies to demonstrate comprehension. Narrative and dramatic techniques and conventions will be analyzed, including the use of dialogue, stage directions, sound effects, and sets. Dramatic scenes and short plays will be performed, as well as creative interpretation of a dramatic speech to enhance its meaning. Writing and group processes provide opportunity for proofreading, revision, publication, and evaluation. Vocabulary and grammar instruction occur within the context of the literature and student writing. Strategies such as *vocabulary self-awareness* and *vocabulary cards,* reading response *learning logs, questioning the content, brainstorming, GISTing, word grids,* and *SQPL* will be applied to the drama content.

Student Understandings

Plays are stories told in verse or prose in which conflict and emotion are expressed entirely through the dialogue and actions of the characters on stage, with little or no narration. Students examine conflicts and impact of major characters and minor characters, who are driven by conflicts, which, in turn, drive the story. Students will recognize the importance of audience to a dramatic performance and will understand the structure of acts, scenes, stage directions, descriptions of setting, cast of characters, and revelation of character through dialogue and actions, without the aid of narration.

Guiding Questions

1. Can students identify the elements of drama?
2. Can students analyze techniques authors use to describe characters, including the narrator or other characters' points of view and the characters' thoughts, words, or actions?
3. Can students summarize a presentation?
4. Can students relate a drama to personal feelings and experiences?
5. Can students create a flow chart to show the events of a dramatic scene?
6. Can students write an original script of a dramatic scene/skit that uses a variety of narrative and drama?

Unit 6 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

GLE #	GLE Text and Benchmarks
	Grade-Level Expectations

GLE #	GLE Text and Benchmarks
01a.	Identify word meanings using a variety of strategies, including using context clues (e.g., definition, restatement, example, contrast) (ELA-1-M1)
01c.	Identify word meanings using a variety of strategies, including determining word origins (etymology) (ELA-1-M1)
01d.	Identify word meanings using a variety of strategies, including using knowledge of idioms (ELA-1-M1)
02.	Identify common abbreviations, symbols, acronyms, and multiple meaning words (ELA-1-M1)
03.	Develop specific vocabulary (e.g., scientific, content specific, current events) for various purposes (ELA-1-M1)
04a.	Identify and explain story elements, including theme development
04b.	Identify and explain story elements, including character development
04c.	Identify and explain story elements, including relationship of word choice and mood (ELA-1-M2)
04d.	Identify and explain story elements, including plot sequence (e.g., exposition, rising action, climax, falling action, resolution) (ELA-1-M2)
05a.	Identify and explain literary and sound devices, including foreshadowing (ELA-1-M2)
09.	Compare and contrast elements (e.g., plot, setting, characters, theme) in a variety of genres (ELA6M2)
11a.	Demonstrate understanding of information in gradeappropriate texts using a variety of strategies, including sequencing events and steps in a process (ELA7M1)
11b.	Demonstrate understanding of information in gradeappropriate texts using a variety of strategies, including summarizing and paraphrasing information (ELA7M1)
11c.	Demonstrate understanding of information in gradeappropriate texts using a variety of strategies, including identifying stated or implied main ideas and supporting details (ELA7M1)
11d.	Demonstrate understanding of information in gradeappropriate texts using a variety of strategies, including comparing and contrasting literary elements and ideas (ELA7M1)
11e.	Demonstrate understanding of information in gradeappropriate texts using a variety of strategies, including making simple inferences and drawing conclusions (ELA7M1)
11f.	Demonstrate understanding of information in gradeappropriate texts using a variety of strategies, including predicting the outcome of a story or situation (ELA7M1)

11g.	Demonstrate understanding of information in gradeappropriate texts using a variety of strategies, including identifying literary devices (ELA7M1)
14.	Analyze an author's stated or implied purpose for writing (e.g., to explain, to entertain, to persuade, to inform, to express personal attitudes or beliefs) (ELA7M3)
17a.	Write multiparagraph compositions on student- or teacher-selected topics organized with an established central idea (ELA2M1)
17b.	Write multiparagraph compositions on student- or teacher-selected topics organized with organizational patterns (e.g., comparison/contrast, order of importance, chronological order) appropriate to the topic (ELA2M1)
17c.	Write multiparagraph compositions on student- or teacher-selected topics organized with elaboration (e.g., fact, examples, and/or specific details) (ELA-2-M1)
17d.	Write multiparagraph compositions on student- or teacher-selected topics organized with transitional words and phrases that unify ideas and points (ELA2M1)
19a.	Develop grade-appropriate compositions on student- or teacher-selected topics that include word choices (diction) appropriate to the identified audience and/or purpose (ELA-2-M2)
19b.	Develop gradeappropriate compositions on student- or teacher-selected topics that include vocabulary selected to clarify meaning, create images, and set a tone
19c.	Develop gradeappropriate compositions on student- or teacher-selected topics that include information/ideas selected to engage the interest of the reader
19d.	Develop gradeappropriate compositions on student- or teacher-selected topics that include clear voice (individual personality)
19e.	Develop gradeappropriate compositions on student- or teacher-selected topics that include variety in sentence structure (ELA2M2)
20a.	Develop gradeappropriate compositions applying writing processes such as selecting topic and form (ELA2M3)
20b.	Develop grade-appropriate compositions applying writing processes such as prewriting (e.g., brainstorming, researching, raising questions, generating graphic organizers) (ELA-2-M3)
20c.	Develop grade-appropriate compositions applying writing processes such as drafting (ELA-2-M3)
20d.	Develop grade-appropriate compositions applying writing processes such as conferencing (e.g., peer, teacher) (ELA-2-M3)
20e.	Develop grade-appropriate compositions applying writing processes such as revising based on feedback and use of various tools (e.g., LEAP 21 Writer's Checklist, rubrics) (ELA-2-M3)
20f.	Develop grade-appropriate compositions applying writing processes such as proofreading/editing (ELA-2-M3)
20g.	Develop grade-appropriate compositions applying writing processes such as publishing using technology (ELA-2-M3)
21.	Develop gradeappropriate paragraphs and multiparagraph compositions

	using the various modes of writing (e.g., description, narration, exposition, persuasion), emphasizing narration and exposition (ELA2M4)
23.	Develop writing using a variety of literary devices, including foreshadowing, flashback, and imagery (ELA-2-M5)
24b.	Write for various purposes, including evaluations, supported with facts and opinions, of newspaper/magazine articles and editorial cartoons
24c.	Write for various purposes, including textsupported interpretations of elements of novels, stories, poems, and plays (ELA2M6)
25a.	Use standard English punctuation, including hyphens to separate syllables of words and compound adjectives (ELA3M2)
25b.	Use standard English punctuation, including commas and coordinating conjunctions to separate independent clauses in compound sentences (ELA3M2)
26.	Capitalize names of companies, buildings, monuments, and geographical names (ELA3M2)
27a.	Write paragraphs and compositions following standard English structure and usage, including possessive forms of singular and plural nouns and pronouns (ELA-3-M3)
27b.	Write paragraphs and compositions following standard English structure and usage, including regular and irregular verb tenses (ELA-3-M3)
27c.	Write paragraphs and compositions following standard English structure and usage, including homophones (ELA3M3)
28a.	Apply knowledge of parts of speech in writing, including prepositional phrases (ELA-3-M4)
28b.	Apply knowledge of parts of speech in writing, including interjections for emphasis (ELA3M4)
28c.	Apply knowledge of parts of speech in writing, including conjunctions and transitions to connect ideas (ELA3M4)
29.	Spell highfrequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly (ELA3M5)
31.	Adjust diction and enunciation to suit the purpose for speaking (ELA-4-M1)
35.	Adjust volume and inflection to suit the audience and purpose of presentations (ELA-4-M3)
39a.	Evaluate media for various purposes, including text structure (ELA-4-M5)
39b.	Evaluate media for various purposes, including images/sensory details (ELA-4-M5)
39d.	Evaluate media for various purposes, including background information (ELA-4-M5)
39f.	Evaluate media for various purposes, including sequence of ideas and organization (ELA-4-M5)
40a.	Participate in group and panel discussions, including explaining the effectiveness and dynamics of group process (ELA-4-M6)

ELA CCSS	
CCSS#	**CCSS Text**
Reading Standards for Literature	
RL.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choice on meaning and tone.
RL.6.5	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
RL.6.7	Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.
RL.6.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
Reading Standards for Informational Text	
RI.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RI.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.
Writing Standards	
W.6.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
Speaking and Listening Standards	
SL.6.1a,b,c,d	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly. a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed. c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion. d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.
Language Standards	
L.6.4c, d	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing

	flexibly from a range of strategies.
	c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
	d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
L.6.5b, c	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
	b. Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words.
	c. Distinguish among the connotations (associations) of words with similar denotations (definitions).
L.6.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Sample Activities

Activity 1: Independent Reading (Ongoing): (GLEs: 09, 11a, 11b, 11c, 11d, 11e, 11f, 11g, 14; CCSS: RL.6.1, RI.6.1)

Materials List: dramas, plays, and scenes, reading response learning logs, Reading Response Prompts BLM

Students should have access to texts at their independent reading level in the current genre for 10 to 20 minutes of daily sustained, silent reading (SSR) that is not formally assessed; student choice is the key in choosing these, as is teacher modeling of this skill. To reflect the emphasis on informational nonfiction and technical texts in the Common Core State Standards (CCSS), teachers should encourage students to read a balance of fiction and nonfiction, both informational and literary. Some types of literary nonfiction include biographies and autobiographies; books on content-area subjects, including social studies, science, and the humanities; and technical texts. SSR offers students an opportunity to practice word attack skills, to boost confidence in working through reading problems, and to learn the joy that reading can bring.

Students should continue to keep a reading response *learning log* (view literacy strategy descriptions) of pages read in which they keep copies of favorite dramas, frequently respond to the dramas they have read through the use of brief reflective prompts, and analyze the elements and forms of dramas studied. Students should also record the author's purpose and viewpoint (perspective) for each piece read.

Sample reflective response log prompts (starters) and a full-blown lesson plan on this strategy can be found at: http://www.readwritethink.org/lessons/lesson_view.asp?id=55. It is crucial that students see this as a personal response to their reading, not as a test.

Teacher modeling of his or her own use of the active reading processes of purpose setting, predicting and refuting, visualizing, connecting, speculating and questioning, reacting, and rereading is vital. To meet CCSS involving citing textual support, the fourth column provides an opportunity for students to support their responses with passages from the original text. An example follows:

Reading Response Learning Log			
Title of Text: *The Phantom Tollbooth*		Genre: Drama	
Date	Pages Read:	Response:	Passage from text to support:
Feb 20	the set description	I'd much rather visit Dictionopolis than the Land of Ignorance, but I imagine for conflict development, we'll spend some time in the L of I.	"Dictionopolis—A marketplace full of open air stalls as well as little shops. Letters and signs should abound." "The Land of Ignorance—A gray, gloomy place full of cliffs and caves, with frightening faces."
Feb 21	Pages 615-616	This play has elements of comedy. Here, the clock speaks first, and he questions our use of time.	"Clock. Too often, we do something simply because time tells us to…Time is important, but it's what you do with it that makes it so."
Feb 22	Page 617	I don't normally like plays, but I like reading the stage directions. It helps me to "see" what's going on.	"[*The ALARM goes off very loudly as the stage darkens. The sound of the alarm is transformed into the honking of a car horn, and is then joined by the blasts, bleeps, roars and growls of heavy highway traffic.*]"

Excerpts from *The Phantom Tollbooth: A Children's Play in Two Acts*; © Susan Nanus. Reprinted in *Prentice Hall Literature, Timeless Voices, Timeless Themes* (2005). Nanus, Susan and Norton Juster. *The Phantom Tollbooth: A Children's Play in Two Acts.* New York: Samuel French, Inc., 1977.

Activity 2: Vocabulary Study (Ongoing) (GLEs: 01a, 01c, 01d, 02, 03)

Materials List: index cards and vocabulary card examples, Frayer Model Vocabulary Card BLM, Word Map BLM, Vocabulary Self-Awareness BLM, Drama Vocabulary BLM, etc., plus dictionaries and thesauruses, pen/pencil; paper or notebook, index cards

Students will continue to use the *vocabulary self-awareness* strategy (view literacy strategy descriptions) to determine their familiarity with new words, phrases, or idioms. A Vocabulary Self-Awareness BLM has been provided for this purpose.
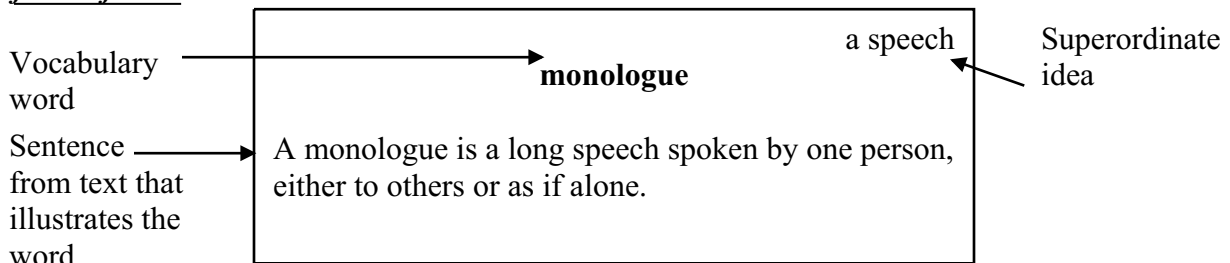
Students will continue to use the four most common types of clues (e.g., definition, restatement, example, contrast) for figuring out the meaning of an unknown word in context; they will apply this comprehension strategy throughout the unit, as appropriate.

Students will continue to create word webs and riddles that illustrate multiple-meaning words, including illustrations or examples for each meaning. Students will use the Frayer Model Vocabulary Card BLM or the Word Map BLM to help acquire this vocabulary knowledge. Frayer model and additional best practices strategies for teaching vocabulary can be found at http://www.justreadnow.com/strategies/vocabulary.htm.
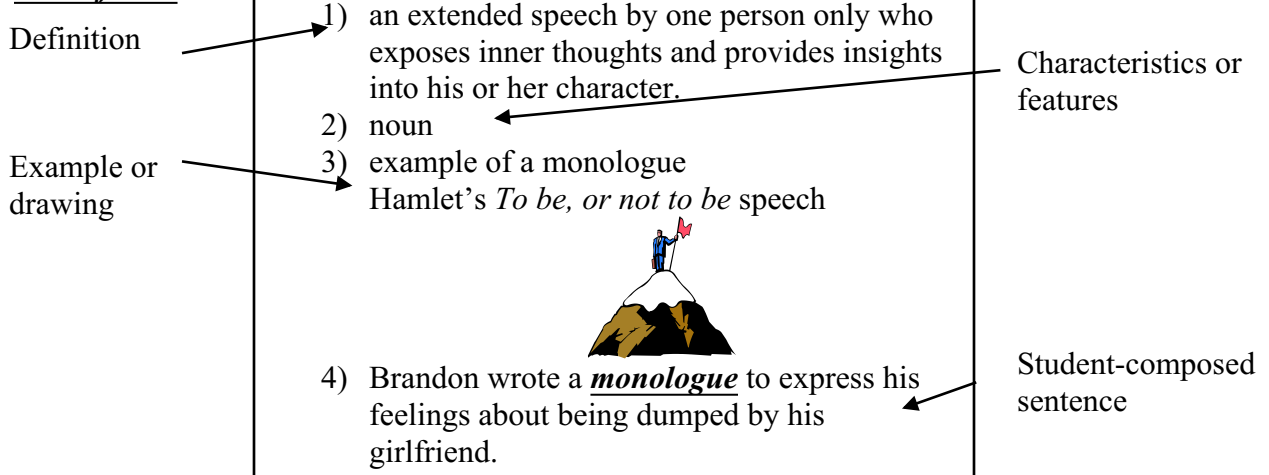
Students will use *vocabulary cards* (view literacy strategy descriptions) to define words specific to the dramatic content and key to its comprehension. This is especially important for new content words that will be seen in drama. Students will continue to use *vocabulary cards* to define vocabulary specific to selections read as part of the drama unit and for common idioms as detailed below. (See Drama Vocabulary BLM.)

Example: *Vocabulary Card*
front of card

Vocabulary word →	**monologue** a speech ← Superordinate idea
Sentence from text that illustrates the word →	A monologue is a long speech spoken by one person, either to others or as if alone.

back of card

Definition →
1) an extended speech by one person only who exposes inner thoughts and provides insights into his or her character. ← Characteristics or features
2) noun

Example or drawing →
3) example of a monologue
   Hamlet's *To be, or not to be* speech

4) Brandon wrote a ***monologue*** to express his feelings about being dumped by his girlfriend. ← Student-composed sentence

Students will review their vocabulary cards and quiz each other with them in preparation for tests and other class activities as needed.

Students will continue to apply the use of context clues, idioms, multiple meaning words, etymologies, and structural analysis throughout the unit as appropriate. Students will use vocabulary graphic organizers to define words specific to selections read as part of the

drama unit. These words should be added to each student's personal vocabulary list in his/her notebook.

Students will create word walls for the vocabulary of drama, adding words as they learn them within the context of reading and writing about drama and dramatic performance. (See Drama Vocabulary BLM).

2013-2014
Activity 3: Words in Context
(CCSS: RL.6.4, RI.6.4, L.6.4c, L.6.4d, L.6.5b, L.6.5c, L.6.6)

Materials List: independent reading material, Words in Context BLM, pen/pencil

Because students will encounter a number of unknown words in their independent reading, they need a process for dealing with these unknown words. This activity is in some ways an extension of Activity 2, but it incorporates the study of figurative and connotative meanings and analysis of the impact of specific word choice on meaning and tone as students encounter them in independent reading.

The Words in Context BLM is a variation of the *learning log* (view literacy strategy descriptions) strategy. On the log, students keep track of unknown words, sentences from context, how they determined the meaning (definition, restatement, example, or context), their own definition, and their understanding level. Because student understandings will change over time, it is recommended that students complete this in pencil.

The teacher will remind students to add to this chart as they read. These should be words that are not necessarily foreign to students, but they should be words that students stumble over. The goal is that over time, these words become part of the student's writing vocabulary. Once a student's understanding level is marked "+," the word should be showing up in student writing.

Because the goal is improvement of vocabulary, the teacher will encourage word talk among students. To meet CCSS language standards, discussion should be geared toward nuances in words, particularly figurative and connotative meanings. The teacher will further encourage students to use the dictionary for verification after trying to determine word meaning from context. As students encounter words with multiple meanings, these could be added to a master class list or word wall. For instance, with the word *bound* in the following example, a discussion might reveal that *bound* in this context differs from *bound*, as in a book, but that surely the words must be related in some way as they both have a connotation of "stuck to something."

Example: Words in Context
Text: *The Phantom Tollbooth: A Children's Play in Two Acts*

date	word	sentence(s) from context, page if available	definition	restatement	example	contrast	student-developed definition	understanding level + **?** —
Feb 23	bound	"Whether or not you find your own way, you're bound to find some way."			x		certain to, destined to	**?**

Excerpts from *The Phantom Tollbooth: A Children's Play in Two Acts*; © Susan Nanus. Reprinted in *Prentice Hall Literature, Timeless Voices, Timeless Themes* (2005).
Nanus, Susan and Norton Juster. *The Phantom Tollbooth: A Children's Play in Two Acts.* New York: Samuel French, Inc., 1977.

Activity 4: Writing Craft Mini-Lessons (Ongoing) (GLEs: 04a, <u>17a</u>, 17b, <u>17c</u>, <u>17d</u>, 19a, 19b, <u>19c</u>, <u>19d</u>, <u>19e</u>, <u>20a</u>, 20b, 20c, <u>20d</u>, <u>20e</u>, <u>20f</u>, 20g, 21, <u>23</u>)

Materials List: Writing Piece with Target Skills Planner BLM, Proofreading/Editing Strategies BLM, projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), pen/pencil; paper or notebook

Through the course of the unit, continue to point out examples of good writing in mentor texts followed by questioning. (Examples: *Does it make the writing clear, interesting, or pleasant sounding? Why do you think the author uses this skill? How do you like it as a reader? What words do you especially like? Can you imitate this?)* With students, the teacher will model the skill orally, and then students will try it out in practice pieces, and finally apply the skill in independent writing. Important to focus on in this unit will be plot and theme (who wants what?), character and character motivation, mood, diction and dialogue (especially first person dialogue to advance plot and to reveal character), word choices made by the playwright, enunciation of actors delivering the lines, stagecraft and staging techniques, dramatic space, focus, tension, scenery, costumes, special effects, dramatic convention, and distinguishing subgenres of drama such as comedy, tragedy, farce.

In planning whole-process pieces, the teacher will continue to use the Writing Piece with Target Skills Planner BLM and will choose one (new) or two (review) genre target skills, one (new) or two (review) organization or composing target skills, and one (new) or two (review) conventions skills as target skills for each whole process piece. Students should pay special attention to imagery, voice, and variety in sentence structure, as well as engaging the interest of the reader/audience. These skills become part of the scoring rubric. Students will draft several whole process skits or scenes, double-spacing in order

to have room for revisions (adding, substituting, deleting, and reordering). The teacher will illustrate various proofreading/editing strategies by using the Proofreading/Editing Strategies BLM. It is important to do this visually as well as orally as most students are visual learners.

2013-2014
Activity 5: Writing Record (Ongoing) (CCSS: W.6.10)

Materials List: Writing Piece with Target Skills Planner, projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), Writing Record BLM

This activity is an extension of Activity 4 for the 2013-2014 school year. CCSS W.6.10 calls for routine writing over extended time frames and shorter time frames for a range of tasks, purposes, and audiences. Because this is not much change from current expectations, having students keep a record of their writing over the course of the year would be evidence of achievement.

On the Writing Record BLM, students track each time they write over the course of the unit. They should indicate whether the writing is over an extended time frame, and if so, whether it is to research, reflect, or revise. If it is a brief piece, written over a day or two, students should indicate whether it is a journal, response to text, or other. Students should also indicate the intended audience of the piece. Students should record on this page each writing assignment in the unit (Activities 7, 8, 9, 11, and 12).

Activity 6: Sentence Formation/Grammar/Usage/Mechanics (FUMS) Mini-Lessons (Ongoing) (GLEs: 25a, 25b, 26, 27a, 27b, 27c, 28a, 28b, 28c, 29)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), Secondary Editing/Proofreading Checklist with Examples BLM, Proofreading/Editing Strategies BLM sentences for proofreading, pen/pencil; paper or notebook

The teacher will continue with whole-class brief mini-lessons in usage, mechanics, and spelling, choosing only one explicit focus for the lesson, based upon student errors in drafts and daily editing practice. Thus, this could be a grammar, usage, or conventions focus. Sentence formation should be addressed through the telescope of poetry, in which phrases and subordinate clauses may take the place of complete sentences. Mini-lessons should be adjusted accordingly for this unit.

Students should also continue daily proofreading practice of several sentences or lines of poetry in context (related), writing sentences or lines as correctly as they can while the teacher gives positive feedback, walking around the room and giving a brief comment to each student. When a student has not caught an error, the teacher will encourage him/her to search further and then return to the board or overhead, correcting sentences with the class and explaining why each error is incorrect. Students will continue to correct their

papers by using proofreading symbols as they record the types of errors they make on the Secondary/Editing Proofreading Chart BLM. The teacher will keep a record of which errors are being made by the majority of students in order to plan appropriate whole-class mini-lessons. (Adapted from Jane Bell Keister's *Caught Ya: Grammar with a Giggle,* Maupin House, 1990.) NOTE: Use the Secondary/Editing Proofreading Chart with Examples BLM to show students how to use this chart.

Mini-lessons on the use of hyphens and commas correctly, capitalization of proper names, especially historical names, homophones, revisions to add prepositional phrases, transitions, and interjections for emphasis, and conjunctions and transitions to connect ideas should also be part of this unit whenever student errors indicate such a need. The teacher will hold regular peer editing sessions to help students form the habit of attention to spelling highfrequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly and to daily reinforce the habit of using a variety of resources (e.g., glossaries, dictionaries, thesauruses, spell check) to find correct spellings. Students will continue to use the Proofreading/Editing Strategies BLM as a guide when proofreading their papers.

Activity 7: Reader's Theater for the Whole Class (GLEs: 04b, 04c, 04d, 09, 11c, 11d, 21, 24c, 35, 39a, 39b, 39d, 39f; CCSS: RL.6.5, RL.6.10)

Materials List: GIST Worksheet BLM, Linear Venn BLM, Written Summary Rubric BLM, Scene/Skit Performance Rubric BLM

To begin their unit study of drama, students will review the format and text structure of a play or teleplay (including use of a script, stage directions and/or camera directions). Scripts for dramas will typically:
- name characters
- give exposition
- include a central conflict (Who wants what?)
- reveal character through action and dialogue only (or with occasional narration from a narrator)
- build suspense through complications leading to a climax
- feature a resolution which resolves all questions

Students will spend several weeks reading and discussing a variety of plays from different cultures and time periods, noting similarities and differences of customs, traditions, viewpoints, literary elements, and ideas in each.

To help students develop an understanding of the genre of drama, the teacher will utilize the *questioning the content* (view literacy strategy descriptions) strategy as students read the first plays. *Questioning the content*, or *QtC*, can help students cope with challenging text materials, in this instance, a new genre. The activity conditions students to think about what the text is saying rather than search for literal answers. The *questioning the content* strategy makes the previously overlooked actions of the author more visible to students as they attempt to learn from literary works. In addition, students are less likely

to be personally frustrated by difficult text as they realize that the responsibility for a passage making sense is shared between author and reader. Students become deeply engaged with reading, as issues and problems are addressed while they learn, rather than afterward.

Because students utilized *QtC* in unit 1, they will likely need a refresher. The teacher will provide practice by reading segments of the text aloud to students and stopping at pre-determined segments to have the class discuss the ideas and events encountered. Then the teacher will pose questions, such as *What is the author trying to say?* and *What do you think the author means by that?* and *How does this connect with other text ideas?* The teacher will pre-segment the text where the pupils may be expected to have difficulties. Based on the teacher's modeling of question asking, students will then collaboratively construct meaning by questioning the author and the author's purpose. This gives pupils the opportunity to learn from one another, to question, and to consider alternative possibilities, and to test their own ideas in a safe environment.

In this use of *questioning the content* in determining where to break the reading segments, the teacher must consider the following focuses: identifying major differences and similarities between drama and other genres, understanding the structure of genre, analyzing decisions made by the author v. decisions left up to the reader, and preventing problems with understanding. To meet CCSS RL.6.5, the teacher will have students question how the author introduces an event and track its development over the course of the play. The goal here is for students to begin *questioning the content* independently and naturally.

After students have read a couple of plays, the teacher will distribute the GIST Worksheet BLM and use the *GIST strategy* (view literacy strategy descriptions) to summarize and paraphrase essential information from the plays they read in order to write a character sketch. In this strategy, students must limit the "*gist"* of a paragraph to a set number of words. Limiting the total number of words forces students to think about only the most important information in order to summarize a text; this is the essence of comprehension. The teacher must first model this strategy with a short (5 to 10 lines) dialogue that reveals character.
1) Students read a short dialogue of no more than 15 lines that reveals at least one character trait.
2) Students try to remember important ideas from the passage as the teacher lists them on the board.
3) The teacher assists the class to condense those ideas into 20 words.
4) Students read a second dialogue and, again, create a 20-word summary that incorporates information from both the first and second sections.
5) Students repeat the strategy with a third section if necessary.

NOTE: Students must be shown how to delete trivial and repetitious information and to collapse lists into broader categories. If a passage lists the achievements of Robert Fulton, Alexander Graham Bell, and Thomas Edison, collapse the names into the category of "inventors"; or if a passage lists the various schools a person attended, then it could be

summarized by stating that the person was well-educated.

Example of *GIST*:

> SAMPLE of Dialogue that Reveals Character
> "I told you I didn't want to go to this," Linda said as she stood beside John on their neighbor's steps. "It's just going to be as lame as every other party we've been to since we got here."
> "You used to love parties," John said, avoiding eye contact.
> "Yeah, well, that was back in Brooklyn. But Montana isn't Brooklyn."
> "No." He looked at the mountains, colored flame by the setting sun, the sky he had come to love. Then he looked at Linda, glowering even before they went inside. In five years of marriage, she had changed so much. They both had.

Based upon the dialogue above, a student might complete the following *GIST*:

GIST Worksheet				
Linda	had	become	ever	more
unhappy	since	she	and	John
had	left	Brooklyn	for	the
less	exciting	mountains	of	Montana.

The class will choose a favorite character for a sample character sketch and will analyze the character as a class by completing a *GIST*, with the teacher facilitating this activity. Students will then choose a character from another play they have read to complete their own character analysis by completing a *GIST* with the *GIST* Workshee*t* BLM.

The class will then choose one play to read together, Reader's Theater style (See Unit 4). While reading the play, students will discuss the narrative elements of the play's structure: exposition, rising action, climax, falling action, and resolution. Students should discuss the important distinction of telling a story only through the dialogue and action shown on stage without the help of narration, other than stage directions.
Students will complete the Linear Venn BLM, which is a *graphic organizer* (view literacy strategy descriptions), to discuss the similarities and differences between a play and the poetry read in the previous unit. Through the use of a graphic organizer, students will compare and contrast literary elements, devices, and ideas. Students will evaluate the play for how it conveys images and sensory details through the script, and they will figure out how to translate those images and details on stage, especially the relationship of word choice and mood. They will analyze the techniques authors use to describe characters, including the differences in telling a story without narrated prose, the difficulties of revealing character only through dialogue and action, and the implications of changes of scenery/sets, etc. In small groups, students will write summaries of how they would translate one scene to the stage. These performances will be assessed using the Written Summary Rubric BLM. Groups will then perform the scene or a part of the scene for the class. These performances will be assessed using the Scene Performance

Rubric BLM. Groups will discuss afterwards how they thought about translating the script into the performed scene.

Activity 8: Reading a Play and Performing a Scene (GLEs: 04b, 04d, 11a. 11b, 11c, 11d, 11e, 31, 35, 40a; CCSS: RL.6.5, RL.6.10)

Materials List: Text Marking for Emphasis Handout BLM, Scene Performance Rubric BLM (See Activity 7), Sample Cue Card BLM, learning log, Character Journal BLM

To illustrate the need for creating meaning as a performer, each student will learn a simple, easily memorized phrase (e.g.,” Anthony, come here." or "Open the door."). Each student will say his or her line in three or four different tones of voice to convey different meanings. Students will practice improvisation by pretending to take imaginary shoes out and make a big deal about putting them on (e.g., a ballerina will lace up to her knees, a fireman will pull on high boots). Then, silently, students will act out the character (dance, put out fires climbing ladders, etc.) and have the other students guess the character.

The students will be put into groups to develop their own short scene to perform for the class. The teacher will brainstorm with the class some common fairy tales, like "The Three Billy Goats Gruff," "The Three Little Pigs," or "Goldilocks." The teacher will give each group five minutes to come up with a short scene that has a beginning, middle, and end based on one of the fairy tales. They will be expected to use the techniques they developed in the previous exercises. The teacher will remind students to incorporate various movement, voice, staging and character interaction techniques in their scene. These performances will again be assessed using the Scene Performance Rubric BLM.

Following teacher instructions, in their cooperative groups, students will find and list plays in which they are interested, using the print and electronic sources from library, the Internet, and the classroom as resources. Each group will choose one play from the list. Students will skim and scan the play to identify a scene that reflects the main idea of the play, making inferences as needed. To meet CCSS RL.6.5, the teacher will inform students that they will be asked to explain why they chose this scene, with an emphasis on how this scene fits into the greater work.

Using the Text Marking for Emphasis Handout BLM, students will decide how to translate the script of the scene into a performance of the scene, practicing the script with others in the group. One student will be appointed the director and will help the group decide how to play, or block, the scene. Students will discuss various strategies for delivering their lines and propose various alternatives so the group can discover the variety of ways the voice and body might be used to convey meaning.

This process of using the voice and physical movement to convey meaning involves students making inferences about the characters, plot, and setting. Students will practice linking their inferences to specific passages in the text of their plays. The teacher will distribute copies of the Sample Cue Card BLM and then lead a discussion of the elements

of a cue card. An additional cue card example can be found at
http://www.readwritethink.org/lesson_images/lesson289/cuecard.pdf. This example is
part of a full-blown lesson on writing monologues, which can also be done as preparation
for students performing their own roles in their group's chosen plays. The complete
lesson is found at http://www.readwritethink.org/lessons/lesson_view.asp?id=289.
However, there is merit in doing just a sample cue card, followed by students writing cue
cards for their individual roles in their group's chosen plays.

Students will create a reading response *learning log* (view literacy strategy descriptions)
that records the observations and reactions of a character in the play they are reading.
They will write their reading response *learning log* entries from the character's point of
view, using language the character might have used. The teacher will remind students
that the actor's interpretation and the director's staging of the scenes informs what the
audience knows about a character. The text alone leaves many questions unanswered.
Students' character *learning log* entries will help fill in the gaps by developing a more
complete picture of the persona. Students will use the Character Journal BLM to use the
persona of a central character to analyze key issues and events in the play, and to explore
how their own personal values and beliefs shape their understanding of the play's events.

The group will then practice their chosen scene from the play, using their voices and
body movements to convey meaning, and present it to the class. After the presentation,
the group will discuss the steps involved in working as a group to put the scene together,
with the director reporting on his/her role in the production. They will also explain their
chosen scene and how it relates to the larger work. Additional drama lesson plans,
assessments, and student resources are available at
http://www.ket.org/artstoolkit/drama/lessonplan/#middle and
http://www.readwritethink.org/lessons/lesson_view.asp?id=1005.

**Activity 9: Developing Story Structure for a Skit (GLEs: 04b, 04d, 05a, 09, 11a,
11d, 19a, 20b, 20c, 20d, 20e, 20f, 20g, 23, 31, 35)**

Materials List: Group Process Rubric BLM, "Plot Bags," Story Elements Planner BLM,
Character Map BLM, Scene/Skit Performance Rubric BLM, Audience Checklist BLM,
projection or presentation device (e.g., overhead and transparency pen, dry erase board
and marker, document camera, SmartBoard, etc.)

The teacher will facilitate a discussion of the importance of character, setting, and plot as
elements of a story. Students will be divided into groups of four and will be assigned the
following roles, which can be rotated as needed: 1) Facilitator—coordinates the group
and helps to ensure each group member participates and group remains on task; 2)
Director—focuses on character movement and voice during the skit and gives
suggestions; 3) Casting Director—makes suggestions for filling roles based on group
members' attributes.; 4) Screenwriter—suggests possible character lines. The teacher will
have prepared paper bags of five seemingly random items to be used as props for each
group's skit. One bag is needed per group plus one bag for teacher modeling. The
following objects are examples: baseball cap or hat, newspaper or magazine article,

clipboard, ticket stub, computer disk, map, glasses, travel brochure, winter scarf, keys, photograph, sunscreen, medicine bottle, mirror, fingernail file, magnifying glass, etc.

The teacher will display the sample skit plot bag and remove each item from the bag. The teacher will ask students to think of a story plot that would involve these items and give them a minute or two to think quietly. Then the teacher will tell students to turn to a neighbor and share their ideas for story plots. The teacher will ask a volunteer to share his/her partner's idea with the class and then ask several more volunteers to share ideas. The teacher will write these ideas on an overhead transparency or chart paper for later reference. Next, the teacher will display and discuss the story ideas shared, reminding students how each connects to the props that are contained in the sample skit bag. The group process will be evaluated using the Group Process Rubric.

Using an LCD projector or large monitor, the teacher will display a blank Story Elements Planner BLM. Then, using the chosen story idea, the teacher will complete all three sections of the Planner, having students suggest entries for each item. The teacher will begin with Setting, followed by Character(s), and then Conflict/Resolution. The teacher will remind students that the props must be used in the skit, so planning should include ways to incorporate them. The teacher will then model the use of a separate Character Map BLM for each character in the story.

The teacher will facilitate a discussion of the guidelines for creating and performing skits, using the Scene/Skit Performance Rubric BLM. Skits will not be plays with elaborate scripts, assigned parts, and multiple rehearsals. Instead, students will create a rough outline of the skit and perform it in a spontaneous manner while trying to use a variety of literary devices, including foreshadowing, flashback, and imagery. Students will again use their cooperative group roles as described in the beginning of this activity to repeat the directions for the activity orally, to use the items in their prop bags, to brainstorm possible story lines, to determine the story elements—character, setting, and conflict/ resolution for their skits, and determine the sequence of events for their skits, using the same BLMs as the teacher did in modeling this process. Once groups have written their skits, they should briefly rehearse them. The teacher will remind students that scripts are to be loosely created, resulting in impromptu interpretation for most of the skit. Students performances will take more than one or two class periods.

To promote active listening, the teacher will distribute copies of the Audience Checklist BLM to each student. Students will be required to pay close attention to each skit to try to determine the conflict and resolution of each. After each performance, students will fill in their Audience Checklist BLM. Following class discussion of the conflict and resolution of the skit, students may then change their answers on the handout. If time permits, the teacher will discuss the setting (and its effect on the plot) and character development.

2013-2014
Activity 10: Developing a Story Structure for a Skit—the Actor's Studio
(CCSS: SL.6.1b, c, d)

Materials List: Group Process Rubric BLM, "Plot Bags," Story Elements Planner BLM, Character Map BLM, Scene/Skit Performance Rubric BLM, Audience Checklist BLM, projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), Group Discussion Record BLM

This activity is an extension of Activity 9. Because the Common Core Standards call for greater student accountability in group discussions, an extension of this activity in 2013-2014 provides a BLM for students to record their group roles and tasks, deadlines, and to prepare discussion points in advance. The Group Discussion Record BLM should be seen as a companion document to Activity 9. The primary difference in this second year involves coaching students in techniques for collegial discussions and work groups and having them set and monitor their own deadlines. Another key difference is that instead of assigning students to these roles—Facilitator, Director, Casting Director, and Screenwriter—students will determine their individual strengths and determine their roles, evaluating their performance along the way. Students will make changes as needed.

Activity 11: Writing and Performing a Play for TV (GLEs: 11d, 11g, 14, 19a, 20b, 20c, 20d, 20e, 20f, 20g, 23, 31)

Materials List: Story Elements Planner BLM, Dialogue that Reveals Character Worksheet BLM, Secondary Proofreading/Editing Checklist, Teleplay Script Rubric BLM, paper or notebooks

Writing plays involves the process of planning, improvising, adapting, recording through writing, taping, or other means, and refining scripts. The scripts for student-generated plays are based on personal and shared experiences, heritage, and imagination, as well as literature and history. As a class, students will discuss some of their favorite television shows as examples of plays, including the author's purpose for each. Students will use inductive and deductive reasoning to identify cause-effect relationships in each, raising questions and comparing and contrasting the literary elements of the plays they have read and performed with the TV shows. Students will describe in writing the genre characteristics of a short story compared to the characteristics of a dramatic script, noting the textual and visual aids used to convey meaning in the dramatized version.

With students, the teacher will complete a sample *word grid* (view literacy strategy descriptions) designed to differentiate between the different forms drama may take. The *word grid* should focus on various aspects of the genre, emphasizing that not all aspects surface in all the genre's forms. Discussion of the *word grid* should be geared toward information students will need to write a teleplay script.

Example of Word Grid for Drama

	comprised of dialogue and stage directions	allows for use of props	meant to be performed live	meant to be recorded, edited	allows for improvisation
reader's theatre	▬	▬	▬	▬	▬

play	▬	▬	▬	▬	▬
teleplay script	▬	▬	▬	▬	▬
film script	▬	▬	▬	▬	▬

Small groups of students will write a teleplay script for a television show. Groups will use the Story Elements Planner BLM to brainstorm and discuss major characters (their appearances, and actions, and how other characters react to them); determine the setting (including where and when it takes place and a brief description of it); choose a basic plot with complications; and determine the central conflict on which their dramatic tension will depend (including why it occurs, how it could be resolved, and how it will affect the central character) for their teleplays. This conflict is the core of a play's dramatic tension and suspense; it can take the form of a challenge, a surprise, a time restraint or the suspense of the reader/audience being in on a secret a character doesn't know. Tension is what works in a play to ensure the audience's desire to know what will happen. Plays also make great use of contrast, the dynamic use of movement/stillness, sound/silence, light/darkness, etc. Students will create a flowchart to show the events of their story.

Students will discuss the staging of the complications and resolution of their story, thinking about favorite TV shows as models. Once these ideas have been discussed, students will record them on a plot organizer. Students will review the need for realistic dialogue, which is often full of fragments or other incomplete thoughts, and the use of the ellipsis in writing such dialogue (e.g., *"Oh, no; well . . .; uh . . "*; etc.). Using the Dialogue that Reveals Character Worksheet BLM, students will individually practice writing realistic, short dialogues that reveal specific emotions for each character, such as affection, anger, disappointment, depression, irritation, fright, cowardice, etc. Students will review punctuation rules for writing dialogue as needed.

The class will develop rubrics for evaluating the student-written dramas and for their actual performance, and should include use of word choice, dialogue, stage directions, dramatic literary devices, meeting the needs of the audience, and use of foreshadowing, flashback, and imagery. Students will then begin a draft, using stage directions and dialogue that advances the story. This professional-looking, properly formatted script should be double-spaced in order to make revision easier.

Students will revise to add simple sound effects as needed, which can be used to indicate location, weather, time of day, or to indicate actions occurring offstage such as cars arriving, phone ringing, clock striking, etc. If time allows, artistic students can be engaged in creating simple sets and/or props for certain scenes. Students should then use the rubric to evaluate their drafts. They will share the script with another group, who will ask questions and make suggestions for improvements or needed clarity. The author group will make needed revisions, edit their scripts carefully, again using the Secondary Editing/Proofreading Checklist BLM. Students will decide what final revisions to make

to their papers. A final copy should be word processed, if possible. The scripts will be assessed with the Teleplay Script Rubric BLM.

Students will practice performing the script and record their performance, using the elements of effective speaking used in drama to influence an audience. Students will watch and evaluate the television shows with a performance rubric. Points for following good group process behaviors, for meeting deadlines, and for completing each part of the process should be awarded along the way. Students will reflect in their reading response logs on what they learned in the process of writing and viewing their television shows.

Activity 12: Reacting to the Recorded TV Show Performance (GLEs: 17c, 19a, 19b, 19c, 19d, 19e, 24b, 27a, 27b, 28a, 39f; CCSS: RL.6.7)

Materials List: Presentation Invitation Rubric BLM, Video Critique Rubric BLM, Reading v. Viewing BLM

Students will select one or more of the dramas they recorded in Activity 11 and write invitations to other classes to attend a private showing. These invitations will be assessed using the Presentation Invitation Rubric BLM.

Before students read the student-developed scripts and view the performance videos, employ the SQPL strategy to aid students in focusing and sustaining attention. The Student Questions for Purposeful Learning, or *SQPL,* (view literacy strategy descriptions) strategy promotes purposeful and critical reading and learning, and in this case, viewing, by prompting students to ask and answer their own questions about content. Generate a statement related to the material that would cause students to wonder, challenge, and question. The statement does not have to be factually true as long as it provokes interest and curiosity. Present the statement to students via projection or duplication on a handout. Students will pair up and generate 2-3 questions they would like to have answered based on the statement. When all pairs have composed their questions, have each team share their questions with the class. As students ask their questions aloud, record these on the board. As duplicate questions arise, star or highlight these. Once all questions have been shared, review the student-generated list and add any questions if necessary. At this point, have students read and view the two texts, the written script and the recorded performance, so they can seek answers to their questions. Remind students to pay attention to information that helps answer questions from the board as they view and/or listen to the presentations. Stop periodically and have partners discuss which questions could be answered and ask for volunteers to share.

For the purposes of this activity, the statement should be geared toward the experience of reading a script vs. viewing the script performed. The statement could read, "A production should not deviate from the scripted text," or "Changes from the scripted text should be deliberate but not obvious to the viewer." Students' questions might read like these: "If a production differs, how will it affect the viewer's response?" or "What are the benefits and drawbacks to an audience member reading a script in advance?"

Students will work in groups to generate reflective questions to involve and connect the audience to the dramatic production and relate it to personal experiences. Encourage students to evaluate some of the following issues: what moment in the play they liked best; how a particular character made them feel; personal associations with characters or situations; what the funniest (saddest) moment in the play was; which costumes they liked; any symbolism they found interesting; anything that they didn't understand.

Have students view the recordings in small groups, and then conduct the discussion using the group-generated questions, and to take notes on the answers elicited, using the Reading v. Listening BLM. Unlike previous versions of this BLM in units 2 and 5, the column for points of comparison has been left blank. These should be determined by student discussion not by the teacher.

Example of Reading v. Viewing BLM

	reading	viewing
Best moment in the play		
How [a particular character, a particular moment] made me feel		
Personal associations or connections made		
Funniest (saddest) moment in the play		
Best costume(s)/set		
Symbolism		
Confusing parts/ideas		

Group members will then each write a critique of the videos, identifying what could be done differently the next time around, citing evidence brought up during the discussion. When writing the critique of a play, students should also consider the sequencing and the contribution of technology in the staging of the play. Students will demonstrate in their critiques the correct use of possessive pronouns, regular and irregular verb tenses, and prepositional phrases. Students will be assessed using the Video Critique Rubric BLM.

Revisit student questions and responses from the *SQPL* exercise, noting differences between the two versions.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities, and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that can be used for this unit:

General Assessments

- Students will be provided with a checklist of drama/vocabulary terms for the unit. Students will be assessed on the completion of vocabulary lists/products. Students will also be assessed on vocabulary acquisition via a teacher-created selected/constructed response format.
- Students will give oral presentations in small groups or whole class, summarizing the details learned about reading, writing, or performing Reader's Theater, plays, and dramatic scenes.
- Students will complete a visual representation of the knowledge they have gained about drama at the end of the unit. These may include outlines, posters, graphic organizers, *PowerPoint*, and other technologies to demonstrate mastery of knowledge about drama.
- Students will use a proofreading checklist that addresses the most common errors in punctuation, capitalization, usage, and sentence formation to proofread their final drafts of scripts.
- For specific skills within the unit, the teacher will use observations, checklists, and anecdotal records to monitor individual student progress in reading comprehension strategies, elements and forms of drama, writing process, vocabulary acquisition, and related performance components.

Activity-Specific Assessments

- Activity 2: Students will create a word wall of dramatic terms and vocabulary; words will be added to the wall throughout the unit, including words that refer to:
  - ➢ narrative elements of drama
  - ➢ various written forms of drama
  - ➢ elements of dramatic performance

- Activity 7: The graphic organizer should:
  - ➢ list attributes unique to the poems
  - ➢ list attributes unique to the play
  - ➢ list attributes common to both genres
  Students will write a summary of how they would translate one scene from a play to the stage. Each summary should:
  - ➢ identify the setting (time and place) of the scene

➢ identify the main characters and the central conflict of the scene
➢ identify clearly the events of the scene
➢ make clear the importance of dialogue in conveying the scene

- Activity 11: Student groups will plan the storyline of their script. The script should:

  ➢ be double-spaced and word processed
  ➢ identify the setting (time and place) of the scene
  ➢ identify the main characters and the central conflict of the scene
  ➢ identify clearly the events of the scene
  ➢ identify the turning point and resolution of the conflict
  ➢ use the conventions of scriptwriting (indenting, speaker tags, use of colons, etc.) to mark clearly speaker, narrator (if applicable), stage directions, dialogue, character list, and character descriptions, etc.)

  Students will create a class rubric to evaluate their scripts. The rubric should include all of the items listed for the graphic organizer, including:

  ➢ foreshadowing
  ➢ flashback
  ➢ imagery

  Student groups will perform their scripts. The performance should:

  ➢ employ confident body language and eye contact with the audience
  ➢ be appropriately animated with appropriate movements, facial expressions, and gestures
  ➢ be clearly enunciated
  ➢ use varied pitch, rate, volume, stress, and tone as appropriate
  ➢ appear to be well rehearsed; if a script is used, it should be used only for occasional reference
  ➢ have a strong, memorable ending

- Activity 12: Student groups will create questions to help the audience connect the drama, both in scripted and recorded form, to their personal experiences. The questions should help the authors identify:

  ➢ which were the best moments in the production
  ➢ how a particular character made the audience feel
  ➢ which moments were the saddest, happiest, funniest, etc.
  ➢ which costumes, props, or staging were most successful
  ➢ which parts were confusing, etc.

  Student group members will write a critique of their ownproduction. The critique should:

> ➢ state the writer's overall opinion clearly
> ➢ state at least two specific reasons for the opinion
> ➢ support each reason with proof (supporting details such as an event or a quote) from personal observations made during the viewing
> ➢ offer specific suggestions for improvement

Drama: Grade 6 Recommendations

Recommended Plays for Reading and/or Performance

Brancato, Robin F.	*War of the Words*
Bush, Max.	*Ghost of the River House*
Bush, Max.	*Hansel and Gretel*
Bush, Max.	*Boy Who Left Home to Find Out About the Shivers*
Bush, Max.	*Rapunzel*
Carter, Alden R.	*Driver's Test*
Chodorov, Jerome, and Joseph Fields.	*Junior Miss*
Collier, James Lincoln.	*The Teddy Bear Habit*
Dahl, Roald.	*Charlie and the Chocolate Factory*
Ephron, Delia, John Forster, and Judith Kahan.	*How to Eat Like a Child*
Hirschhorn, Elizabeth.	*Sonata*
Laurence, Kristen.	*Little Women*
McCullers, Carson.	*The Member of the Wedding*
Norman, Marsha.	*The Secret Garden*
Pinutaro, Joe.	*Reindeer Soup*
Sergel, Christopher.	*Cheaper by the Dozen*
Slaight, Brad.	*Sightings*
Wilder, Thornton.	*The Happy Journey*

Recommended Teaching Resources

Bany-Winters, Lisa.	*On Stage: Theater Games and Activities for Kids*
Bany-Winters, Lisa.	*Show Time: Music, Dance, and Drama Activities for Kids*
Belli, Mary Lou, and Dinah Lenney.	*Acting for Young Actors: The Ultimate Teen Guide*
Brosius, Peter.	*Theatre for Children: Fifteen Classic Plays*
Fox, Mem	*Teaching Drama to Young Children*
Friedman, Lisa, and Mary Dowdle	*Break a Leg!: The Kid's Guide to Acting and Stagecraft*
Jennings, Coleman.	*Plays Children Love: Volume II*
Johnson, Maureen Brady.	*Middle Mania: Imaginative Theater Projects for Middle School Actors*
Maddox, Deborah.	*Audition Monologues: Power Pieces for Kids and Teens*
Peterson, Lenka, and Dan O'Connor.	*Kids Take the Stage*

Rooyackers, Paul.   *101 Drama Games for Children*
Shepard, Aaron.   *Folktales on Stage: Children's Plays for Reader's Theater*
Shepard, Aaron.   *Readers on Stage: Resources for Reader's Theater*
Shepard, Aaron.   *Stories on Stage: Children's Plays for Reader's Theater*
Spolin, Viola.   *Theater Games for the Classroom: Teacher's Handbook*
Surface, Mary Hall.   *Short Scenes and Monologues for Middle School Acto*
Walker, Lois.   *Readers Theatre Strategies in the Middle and Junior High Classroom*
Worthy, Jo.   *Readers Theater for Building Fluency*