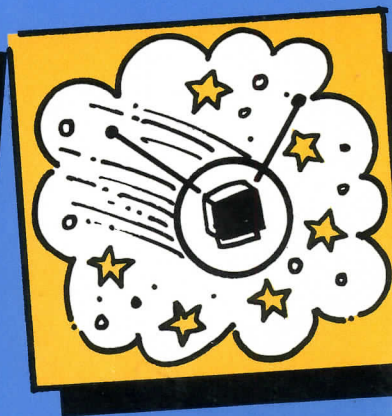
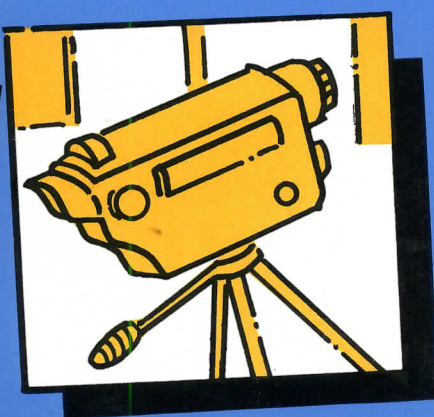


READY-TO-USE LITERATURE ACTIVITIES FOR GRADES 7-12

Over 130 worksheets to
stimulate interest and
develop language skills

With Techniques and Ideas for Using
Video in the Classroom



PATRICIA ALTMANN/LISA LUCIANO

Ray Thomas
April 1994

Ready-to-Use Literature Activities for Grades 7-12

\$31.00

**With Techniques and Ideas for Using Video
in the Classroom**

Patricia Altmann
Lisa Luciano

Illustrations by Carrie Oesmann,
based on original renderings by Lisa Luciano



**THE CENTER FOR APPLIED
RESEARCH IN EDUCATION**
West Nyack, New York 10995

© 1989 by

THE CENTER FOR APPLIED
RESEARCH IN EDUCATION
West Nyack, N. Y. 10995

All rights reserved.

Permission is given for individual classroom teachers to reproduce the student worksheets for classroom use. Reproduction of these materials for an entire school system is strictly forbidden.

10 9 8 7 6

Printed in the United States of America

Library of Congress Cataloging-in-Publication Data

Altmann, Patricia.

Ready-to-use literature activities for grades 7-12.

Includes bibliographies.

1. Literature—Study and teaching (Secondary)—

Audio-visual aids. 2. Activity programs in education.

I. Luciano, Lisa. II. Title.

PN61.5.A48 1989 807'.1273 88-25689

ISBN 0-87628-779-8

ISBN 0-87628-779-8



THE CENTER FOR APPLIED
RESEARCH IN EDUCATION
BUSINESS & PROFESSIONAL DIVISION
A division of Simon & Schuster
West Nyack, New York 10995

— *Dedication* —

To our parents for their constant love and support and for believing in us even when we didn't.

To all our "kids" past, present and future for gray hair, shared laughter, worry lines, helping hands, sleepless nights and tearful farewells.

Thanks for making learning a two-way experience.

— *About the Authors* —

PATRICIA ALTMANN was graduated from Concordia College, Bronxville, New York, with a B.A. in Education. She also holds an M.A. in Reading from Manhattan College, Bronx, New York. Ms. Altmann taught for ten years in grades K-8; the last five of these years were spent teaching Reading and Literature on the junior high level in New York City. She is currently teaching on the elementary level in New York.

LISA LUCIANO received a B.A. in Communications from Fordham University. Director of the television production studio at Cathedral High School in Manhattan, New York, Ms. Luciano has also been teaching high school English, Drama, Film, Performing Arts, and Television Production for over nine years.

— About This Book —

Having taught English in grades 7–12, we've learned several things. First of all, traditional techniques for teaching literature *do* still work. There is no substitute for reading the book. However, our experience has shown that teaching in a more creative and visual manner remains with the student far longer and can make the day more enjoyable for both you and your class.

Ready-to-Use Literature Activities for Grades 7–12 is divided into ten literary genres. Since some books can be placed in more than one category, we suggest you read through the entire text. Keep in mind that many of the projects can be used to teach short stories as well as full-length novels and plays.

The ten chapters are:

- *Chapter 1* encompasses works characterized as *adventure* stories. These novels usually involve larger-than-life heroes and villains, exotic locations, action, and danger. Some of the projects include creating a comic strip, word games, map usage, visual design, and newspaper skills.

- Your class may not sign aboard the *Calypso*, but after doing some of the exercises in *Chapter 2*, on *animals, environment, and nature*, they will hopefully have a better understanding of and sensitivity to the creatures and world around them. Issues touched upon range from an analysis of a relationship with a beloved pet to the prospect of nuclear destruction. Many of the activities are geared to the students' natural affinity for animals, requiring that they make moral decisions and evaluate man's responsibility for the future of our planet.

- *Biography* is the focus of *Chapter 3*. Some assignments ask the class to assess the subject's impact on the world, while others require that the students deduce how history might have been altered without that person's contributions. By analyzing the subject's personality, your students will discover traits that led that person to extraordinary deeds. Hopefully, reading about someone else's achievements will inspire some students to set higher goals for their own lives.

- *Chapter 4* includes novels that, through the course of time, have joined the luminous ranks of the *classics*. No matter what the setting, the ideas and emotions are timeless and therefore worthy of attention. In this chapter's activities, the student can design a new book cover, change a major event in the story, discuss memorable bits of dialogue, trace the main character's family tree, create a board game of the story, and even fill out a report card "grading" the novel.

- Any novel that deals with modern issues is included in *Chapter 5*. *Contemporary fiction* is often popular because it seems not so far removed from the students' lives, and the activities take advantage of that. The class is given the opportunity to project consequences beyond the actual conclusion of the story, to fill out a personality test, to write an advice column, and even to become a guidance counselor.

- *Plays*, whether comic or serious, can be found in *Chapter 6*. Students are given the opportunity to transcend the footlights and to become involved in production, casting, set design, improvisational acting, and critical evaluation of the work.

- Turn your classroom into a courtroom or newsroom. Draft a charter for the city you've just founded or organize a nineteenth-century dinner party. All this and more is possible in *Chapter 7*. These *historical fiction* exercises stress creative thinking and help students put the past in perspective.

- *Chapter 8* remains a *mystery* until you try some of the projects! Students play the roles of victim, criminal, police officer, private investigator and everything else in between as the solutions ultimately unfold.

- At the risk of incurring the wrath of the gods, delve into *Chapter 9*, the realm of mythology, folk tales, fairy tales, and fables. Exercises in this chapter ask students to find modern applications for age-old ideas as well as for ideas presented in class.

- Boldly go where no teacher has gone before—into the science fiction, fantasy and horror set forth for you in *Chapter 10*. Interesting concepts and moral challenges await your students as they enter new dimensions of thought and action.

The first section of each chapter is called "Be Seated." There are over 130 ready-to-use worksheets to be done individually by students, requiring only that they have read the chosen material. This is followed by "Up Front," in which there are group activities such as improvisations, presentations, and teacher-directed discussions. Next is "To Be Continued," which is a description of long-term projects that require preparation, possible research, or extra time to complete the assignments.

Each chapter also contains a list of recommended books, their authors, and suggested reading levels. This is not an attempt to tell you what to teach. It is merely a compilation of works we have found to be enjoyable and effective. Some of the titles are there on the merit of the writing; others were chosen for the ideas put forth.

The last section of each chapter is an extensive video list of appropriate titles in the particular genre. These video lists include the book/play's original title and author. If the film/television title differs, it can be found in parentheses under the original work. The third column lists the release/air date for the film/television version. The fourth column gives the approximate running time of the program. In some cases, the first film version is the best; however, you may prefer a more modern adaptation. (NOTE: Check the ratings of theatrically released and made-for-cable films. R-rated movies can work with a mature class, but it is best to know what to expect by screening films first.)

If you are not familiar with the use of a video system, the comprehensive appendices, "Tangled Wires—Unraveling the World of Video," will help you. Here you will find the following:

- methods for organizing classwork and TV viewing
- choosing the best adaptation and dealing with the differences between text and program
- supplementary techniques to increase student interest
- controlling the classroom environment to enhance the viewing experience

- how and where to rent/purchase videotapes for classroom use
- technical problems that may be encountered during viewing
- a how-to guide for creating your own class video projects
- an all-purpose worksheet to test class comprehension and attention to TV viewing
- terms and activities to further integrate the reading and viewing experience

A special feature of *Ready-to-Use Literature Activities for Grades 7-12* is the Skills Index that will help you quickly locate all reproducible worksheets for reinforcing or teaching a particular skill pertaining to literature, such as author's purpose, plot, and setting.

Using visual aids is hardly a revolutionary concept. Filmstrips and 16mm films have long been staples in the classroom, and we must accept the fact that the students we will be teaching in the years to come are totally geared to media. Using video in your classroom can add to your students' understanding of the literary work, encourage them to read, and spark interest and discussion. Have fun with it!

Patricia Altmann
Lisa Luciano

Skills Index		Analysis	Author's Purpose	Character	Conflict	Dialogue	Elements	Evaluation	Listening	Memory	Motivation	Performance	Plot	Point of View	Portfolio	Predicting Outcomes	Research	Setting	Simulation	Style	Symbols	Theme	Vocabulary
1-1.	Feelings			X																			
1-2.	Get a Job!			X																			
1-3.	Humble Pie			X																			
1-4.	In the Eye of the Beholder			X																			
1-5.	Message in a Bottle			X																			
1-6.	Personal Best			X																			
1-7.	Picture This												X										
1-8.	This Gun for Hire												X										
1-9.	Can't Happen Here																	X					
1-10.	Stranded																	X					
1-11.	Take Me Away																	X					
1-12.	Tough Enough?																	X					
1-13.	Daring Do																					X	
1-14.	Scrambled Eggs																						X
2-1.	Bird's-Eye View			X																			
2-2.	Good Home Wanted			X																			
2-3.	Honest Abe			X																			
2-4.	One of a Kind			X																			
2-5.	Second Time Around			X																			
2-6.	Punch the Clock												X										
2-7.	Two by Two																					X	
2-8.	What We Stand For																					X	
2-9.	Globetrotter																	X					
3-1.	Career Counseling			X																			
3-2.	Fill Me In!			X																			
3-3.	Give Me Liberty Or . . .			X																			
3-4.	If Elected . . .			X																			
3-5.	In the Words of Socrates			X																			
3-6.	Leisure Time			X																			
3-7.	Scaling the Heights			X																			
3-8.	Trading Places			X																			
3-9.	Where There's a Will			X																			

Skills Index																		
	Analysis	Author's Purpose	Character	Conflict	Dialogue	Elements	Evaluation	Listening	Memory	Motivation	Performance	Plot	Point of View	Portfolio	Predicting Outcomes	Research	Setting	Simulation
3-10. Soul Searcher												X						
3-11. With or Without You												X						
3-12. Time Machine																X		
3-13. Name Game																		X
4-1. Tell Me Why		X																
4-2. Dare Me!			X															
4-3. Go Climb a Tree			X															
4-4. You Can Quote Me					X													
4-5. Details, Details							X											
4-6. "E" for Effort							X											
4-7. Coming to a Theater Near You												X						
4-8. If the Fates Allow												X						
4-9. Sign of the Times												X						
4-10. Turnabout is Fair Play												X						
4-11. Cover Me																		X
4-12. The Right Stuff																		X
5-1. In Case of Fire			X															
5-2. It's All in the Cards			X															
5-3. Matchmaker			X															
5-4. Mr. or Miss Right			X															
5-5. Most Likely to . . .			X															
5-6. Now Starring			X															
5-7. The Doctor Is In			X															
5-8. You've Got Your Troubles, I've Got Mine			X															
5-9. Back to the Future												X						
5-10. Be Advised												X						
5-11. Tears of a Clown												X						
5-12. Anytime, Anyplace																X		
5-13. Picture This																X		
5-14. Tell Me Another One																		X
5-15. Everything Olde is New Again																		X

Skills Index

	Analysis	Author's Purpose	Character	Conflict	Dialogue	Elements	Evaluation	Listening	Memory	Motivation	Performance	Plot	Point of View	Portfolio	Predicting Outcomes	Research	Setting	Simulation	Style	Symbols	Theme	Vocabulary
5-16. Dedicated to the One I Love			X																			
5-17. Name That Tune			X																			
5-18. Help, I Need Somebody																X						
6-1. Casting Call			X																			
6-2. Double Standards			X																			
6-3. 3-D			X																			
6-4. Time Warp					X																	
6-5. Front Row, Center							X															
6-6. Taking Transcription												X										
6-7. Vital Information												X										
6-8. Token Gesture																				X		
6-9. Common Sense																					X	
6-10. Fall in Line!						X																
6-11. Ready When You Are, C. B.											X											
6-12. Drama Portfolio														X								
7-1. Mistaken Identity			X																			
7-2. Precious Time			X																			
7-3. R.S.V.P.			X																			
7-4. Take a Stand!			X																			
7-5. Don't Look Back!							X															
7-6. Ground Rules							X															
7-7. Talking Leaves							X															
7-8. Extra, Extra!																	X					
7-9. Frontiers																		X				
7-10. I Want to Go Back																		X				
7-11. Back Talk																						X
8-1. Catch Me If You Can	X																					
8-2. Any Last Requests?			X																			
8-3. No More Mr. Nice Guy			X																			
8-4. Scared Straight			X																			
8-5. Masquerade							X															
8-6. I've Seen That Face Before									X													

Skills Index																		
	Analysis	Author's Purpose	Character	Conflict	Dialogue	Elements	Evaluation	Listening	Memory	Motivation	Performance	Plot	Point of View	Portfolio	Predicting Outcomes	Research	Setting	Simulation
8-7. Show and Tell									X									
8-8. Dream On																	X	
8-9. Stop, Look, and Listen			X															
8-10. Somebody's Watching Me									X									
8-11. Gone Fishing												X						
8-12. Cliffhanger														X				
8-13. Front Page News															X			
9-1. At the Movies	X																	
9-2. Holding Out for a Hero	X																	
9-3. Family Honor			X															
9-4. Do You Believe in Magic?							X											
9-5. Larger Than Life							X											
9-6. The Real Scoop							X											
9-7. Thunder or Thor's Hammer?							X											
9-8. Word to the Wise							X											
9-9. You've Got the Power							X											
9-10. Lived Happily Ever After?												X						
9-11. Rambo and the Three Bears												X						
9-12. Stop the Presses!												X						
9-13. Lifestyles of the Rich and Famous																X		
9-14. For the Record			X															
9-15. Interview Evaluation Sheet							X											
9-16. Point of Origin																		X
10-1. My Buddy			X															
10-2. Fright Night						X												
10-3. Separate Ways						X												
10-4. Whatchamacallit?						X												
10-5. See No Evil							X											
10-6. Wings of Tomorrow							X											
10-7. Is There a Doctor in the House?									X									

[illegible]



— Contents —

About This Book	v
Skills Index	vii
Chapter 1 ADVENTURE	1
Be Seated • 2	
Worksheets 1-1 through 1-14	
Up Front • 19	
And the Winner Is . . . • 19	
Defend Yourself • 19	
Coming Attractions • 19	
New Attitude • 19	
To Be Continued • 20	
Sing His Praises • 20	
And Awaaay We Go! • 20	
Home Sweet Home • 20	
Recommended Book List • 20	
Video List • 21	
Chapter 2 ANIMALS/ENVIRONMENT/NATURE	23
Be Seated • 24	
Worksheets 2-1 through 2-9	
Up Front • 35	
Don't Do It • 35	
Tell It Like It Is • 35	
Paving Paradise • 35	
All the World's a Stage • 35	
Turn, Turn, Turn • 35	
To Be Continued • 36	
Personification Unlimited • 36	
All Donations Gratefully Accepted • 36	
Rescue You • 36	
Sounds of Silence • 36	
Recommended Book List • 37	
Video List • 37	

Chapter 3	BIOGRAPHY	39
	Be Seated • 40	
	Worksheets 3-1 through 3-13	
	Up Front • 56	
	Shrunk Heads • 56	
	And So On • 56	
	The Grass Is Always Greener • 56	
	Worth a Thousand Words? • 56	
	To Be Continued • 56	
	Do You Recognize This Voice? • 56	
	Mystery Guest • 57	
	The Life and Times of . . . • 57	
	Recommended Book List • 57	
	Video List • 58	
Chapter 4	CLASSICS	61
	Be Seated • 62	
	Worksheets 4-1 through 4-12	
	Up Front • 76	
	And They Said It Wouldn't Last • 76	
	Going the Distance • 76	
	Do You See What I See? • 76	
	Babes in Bookland • 76	
	To Be Continued • 76	
	Brief Encounter • 76	
	It's Your Turn • 77	
	Imitation Is the Sincerest Form of Flattery • 77	
	Theme Work • 77	
	Recommended Book List • 77	
	Video List • 78	
Chapter 5	CONTEMPORARY FICTION	81
	Be Seated • 82	
	Worksheets 5-1 through 5-15	

Up Front • 100	
Get Tough • 100	
Losing You • 100	
Now That You're Gone • 100	
Teachers' Lounge • 100	
To Be Continued • 100	
Dear Diary • 100	
Dedicated to the One I Love (worksheet 5-16) • 101	
Name That Tune (worksheet 5-17) • 101	
Help, I Need Somebody (worksheet 5-18) • 101	
Recommended Book List • 106	
Video List • 106	
Chapter 6 DRAMA	111
Be Seated • 112	
Worksheets 6-1 through 6-9	
Up Front • 123	
Do You or Don't You? • 123	
I Get Around • 123	
Pick a Fight! • 123	
Follow My Lead • 123	
Places, Please! • 123	
By the Numbers • 124	
To Be Continued • 124	
Fall in Line! (worksheet 6-10) • 124	
Ready When You Are, C.B. (worksheet 6-11) • 124	
Do You Want to Know a Secret? • 125	
Drama Portfolio (worksheet 6-12) • 125	
I Can See Clearly Now • 125	
Recommended Book List • 129	
Video List • 129	
Chapter 7 HISTORICAL FICTION	131
Be Seated • 132	
Worksheets 7-1 through 7-11	

Up Front • 146	
Head to Head • 146	
Stick to Your Guns! • 146	
To Be Continued • 146	
Newsworthy? • 146	
Alone Again • 146	
Come to Order! • 147	
Wagons, Ho! • 147	
Breaking the Chains • 147	
Golden Oldies • 147	
Recommended Book List • 148	
Video List • 148	
Chapter 8 MYSTERY	151
Be Seated • 152	
Worksheets 8-1 through 8-8	
Up Front • 162	
Shifty Eyes • 162	
Would You Believe? • 162	
Will the Real _____ Please Stand! • 162	
Seeing Is Believing • 162	
To Be Continued • 163	
Stop, Look and Listen (worksheet 8-9) • 163	
Where Were You On the Night of _____? • 163	
Somebody's Watching Me (worksheet 8-10) • 163	
Gone Fishing (worksheet 8-11) • 163	
Have You Reached a Verdict? • 163	
Cliffhanger (worksheet 8-12) • 164	
Front Page News (worksheet 8-13) • 164	
Recommended Book List • 170	
Video List • 170	
Chapter 9 MYTHOLOGY/FOLK TALES/FAIRY TALES/FABLES	173
Be Seated • 174	
Worksheets 9-1 through 9-13	

Up Front • 190	
Good Guys Finish First • 190	
A God Without Pity • 190	
To Be Continued • 190	
For the Record (worksheets 9-14 and 9-15) • 190	
Who Was That Masked God? • 191	
Campaign Trail • 191	
Word of Mouth • 191	
Point of Origin (worksheet 9-16) • 191	
Recommended Book List • 196	
Video List • 196	
Chapter 10 SCIENCE FICTION/FANTASY/HORROR 199	
Be Seated • 200	
Worksheets 10-1 through 10-11	
Up Front • 214	
Can't Let You Go • 214	
If All Else Fails, Read the Directions • 214	
To Be Continued • 214	
Are You Game? (worksheet 10-12) • 214	
Eternally Yours (worksheet 10-13) • 214	
When I Was Young . . . • 215	
Monster Mash • 215	
Taking It to the Streets • 215	
Simon Says (worksheet 10-14) • 215	
Puzzled? • 216	
Recommended Book List • 221	
Video List • 221	
Appendices	
TANGLED WIRES: UNRAVELING THE WORLD OF VIDEO 225	
Appendix 1: Come Together • 226	
Appendix 2: What You See Is Not Always What You Get • 227	
Appendix 3: Brave New World • 229	
Appendix 4: Where or When • 230	

Appendix 5: Hands On •	231
Appendix 6: Troubleshooting •	233
Appendix 7: Lights, Camera, Action! •	234
Appendix 8: Television Viewing Log •	236
Appendix 9: Film Facts •	238

— Chapter 1 —

ADVENTURE

Be Seated • 2

Feelings
Get a Job!
Humble Pie
In the Eye of the Beholder
Message in a Bottle
Personal Best
Picture This
This Gun for Hire
Can't Happen Here
Stranded
Take Me Away
Tough Enough?

Daring Do
Scrambled Eggs

Up Front • 19

And the Winner Is . . .
Defend Yourself
Coming Attractions
New Attitude

To Be Continued • 20

Sing His Praises
And Awaaay We Go!
Home Sweet Home

Recommended Book List • 20

Video List • 21



— *Be Seated* —

1-1. FEELINGS

The plot of a novel is often the direct result of the emotions of a character. To begin this activity, a brainstorming session is necessary to make a general listing of emotions. From this list students will decide what emotions are displayed in the work and find examples that support their answers.

1-2. GET A JOB!

Students need to be acquainted with classified ads before attempting this project. A classified ad that would be found in the "situations available" section of a newspaper will be written for the character. Students should keep in mind the skills of the character and also the experiences the character has had.

1-3. HUMBLE PIE

Characters in adventure novels must be sure of their capabilities. It is the student's job to decide if this attitude is confidence or arrogance. A character must be chosen and a decision must be made concerning his/her attitude. Three actions must be given along with explanations to support the student's point of view.

1-4. IN THE EYE OF THE BEHOLDER

The perception of a hero's lifestyle in adventure novels can be interpreted in two different ways. One person might view the action as an exciting fantasy while someone else might find it a frightening and reckless experience. Students must defend and explain one of the following statements using examples from the book to support their opinion: (a) The hero/heroine leads a fun, exciting life, or (b) The hero/heroine leads a scary, dangerous life.

1-5. MESSAGE IN A BOTTLE

One of the characters is being held captive and has one chance to send a message for help. The students may not use the character's name or a picture. Their job is to create a design or phrase that is indicative of the chosen character. Collect the projects and have the class guess who the subject is.

1-6. PERSONAL BEST

Students usually have their own hero in a story, even if no one else agrees with their choice. First, they will evaluate their personal standards for heroism. Based on

this, they will choose a character from the story that comes closest to this ideal. In a composition entitled "My Personal Hero," students will explain their choice.

1-7. PICTURE THIS

Since many adventure books are packed full of action, they lend themselves easily to comic strips. In this project, have students choose an event in the book and create a six-frame comic strip that highlights the main action of the book. Emphasize that artistic ability is not mandatory: Stick figures are sufficient as long as students supplement the visual with bits of dialogue.

1-8. THIS GUN FOR HIRE

Heroes are never seen picking up their checks in novels. In this project the student will have the chance to decide how much the hero should be paid. A list itemizing the deeds performed must be created along with a price for each and a total salary.

1-9. CAN'T HAPPEN HERE

Foreign settings can be confusing and often distance the students from the action. When you feel the class is familiar enough with the text, have them move the story to their hometown. They should note specific places where the plot will now take place in their imaginary version. To conclude the exercise, they must explain how the story will change due to the new location. Decide in advance whether to include a time shift in the exercise, as this will complicate the assignment.

1-10. STRANDED

Your class is trapped in a remote setting similar to that found in the story. They must decide what three items they would most like to have with them. Their choices do not have to include necessities for survival. They will follow up by explaining their choices.

1-11. TAKE ME AWAY

Many settings in adventure books are glamorous and scenic. The student will design a travel poster advertising the story's locale. The following must be included: (a) the city's or the country's name, (b) a visual representation (student drawings or cutouts), and (c) a catchy slogan, such as "I Love New York," "Virginia Is for Lovers," or "Come Say, G'Day."

1-12. TOUGH ENOUGH?

Using the setting of the novel, the student should imagine himself/herself to be an adventurer who must journey through this territory. Taking note of the climate and time period, a survival kit will be created. As an option, you may have the students actually assemble the kit.

1-13. DARING DO

Courage is a universal theme in most adventure stories. Based on this idea, the student will create an acrostic poem. You may decide whether the class should use courage in general or refer to specific acts in the novel.

1-14. SCRAMBLED EGGS

The challenge of a word game makes the tedious task of vocabulary not quite such a chore. Using the title of the book, each student will make up as many words as he/she can. To add a degree of difficulty, stipulate that the words must in some way refer to the story.

Period _____ Date _____

1-1



FEELINGS

Directions: What a character is feeling can often give a clue about his/her future actions. First, list general emotions. Now think of events in the story that were a result of a character listening to his/her heart instead of his/her head. Was it the best thing to do?

[illegible]

Name _____

1-2

Period _____ Date _____

GET A JOB!

Directions: Think about the abilities and experiences of the main character. If he/she suddenly were in need of employment, write a want ad that person would be likely to answer.

Example: Robin Hood

WANTED

Position available for an athletic nature lover. Leadership qualities and sense of fair play a must. Salary varies.

**Call Sherwood Employment Agency
1-800-SHERIFF
Ask for Marian**

Character: _____



© 1989 by The Center for Applied Research in Education, Inc.

Name _____

1-3

Period _____ Date _____

HUMBLE PIE

Directions: Characters in adventure novels are required to do spectacular things and therefore must be sure of their abilities. You must decide if this means they are confident or arrogant. Choose a character, list three of his/her actions and explain which category it belongs in. Remember, confidence is believing in yourself because of positive past experiences. Arrogance is a conceited assumption that you can do anything without any proof of your capabilities.

Character: _____

Circle One

Action 1 _____

Confident

Explanation _____

Arrogant

Action 2 _____

Confident

Explanation _____

Arrogant

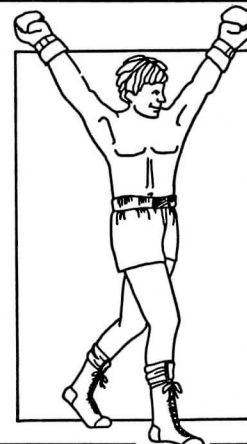
Action 3 _____

Confident

Explanation _____

Arrogant

Overall, I think this character's actions are confident/arrogant (circle one) because



Name _____

1-4

Period _____ Date _____

IN THE EYE OF THE BEHOLDER

Directions: The amazing events of an adventure story can be seen in two different ways. You may think a character's actions are a wonderful fantasy or just reckless behavior. After carefully considering your personal thoughts, choose one of the statements below. Explain your reaction and list examples from the book.

_____ The hero/heroine leads a fun, exciting life.

_____ The hero/heroine leads a scary, dangerous life.

> *check one*



EXPLANATION:

This image shows a single sheet of white paper with horizontal black ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

EXAMPLES:

1. _____
2. _____
3. _____
4. _____

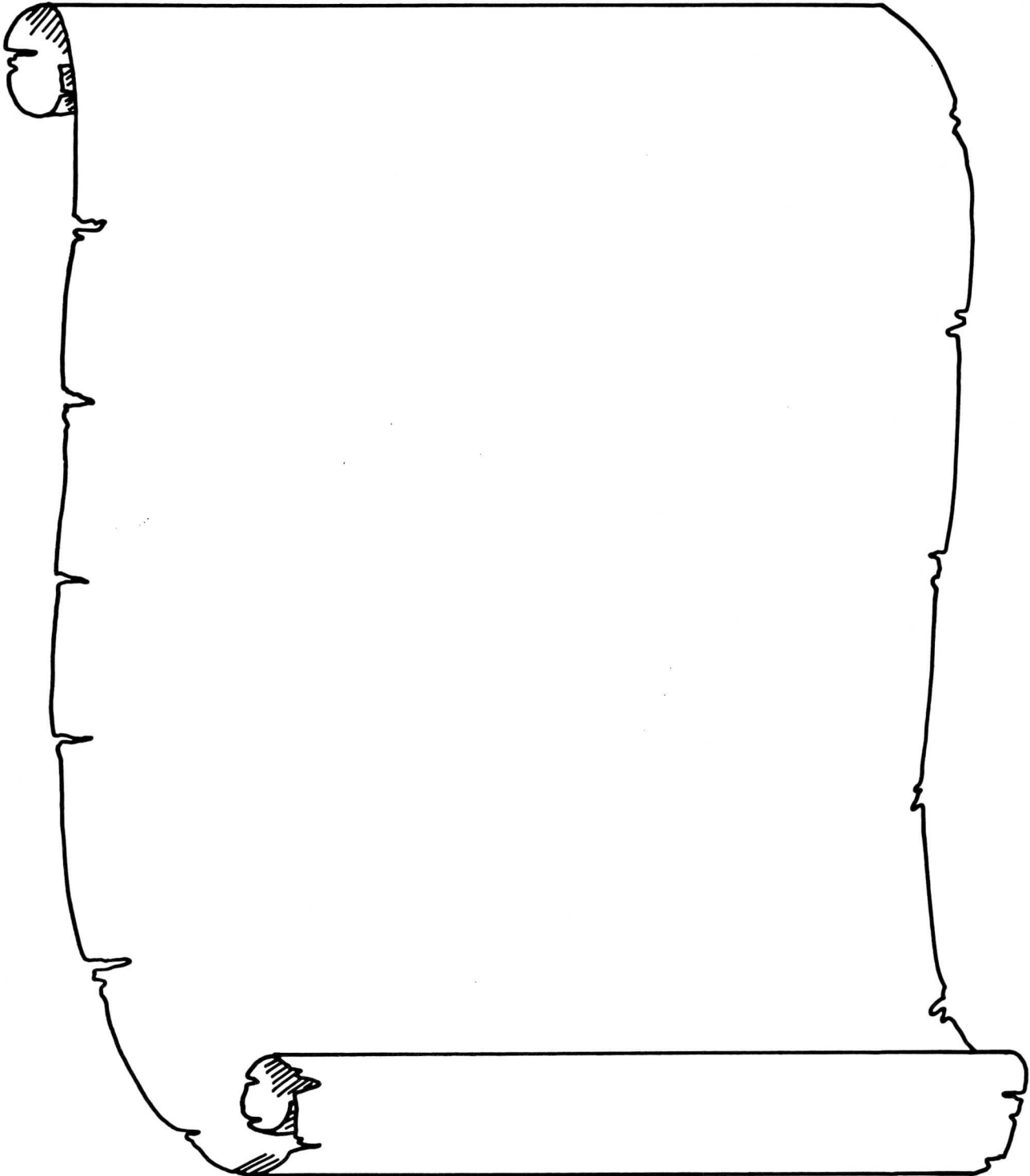
Name _____

1-5

Period _____ Date _____

MESSAGE IN A BOTTLE

Directions: One of the story's characters is being held prisoner, but has a chance to send a message for help. Without using his/her name or picture, create a design or phrase that would be recognized as coming from that person. Be clear, but hurry. Time's running out!



Name _____

1-6

Period _____ Date _____

PERSONAL BEST

Directions: Are heroes born or are they created out of necessity? What are your personal standards for heroism? After listing qualities you feel a hero should have, choose a character from the story who most closely measures up to these ideals.

HEROIC
QUALITIES: _____

My personal hero would be _____ because

_____.

An example of this was when _____

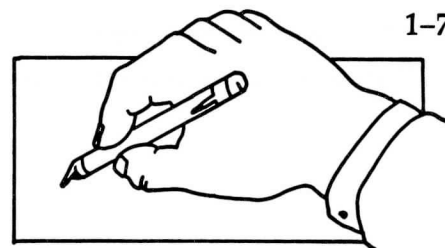
_____.



Name _____

Period _____ Date _____

1-7



PICTURE THIS

Directions: The adventures of comic strip heroes/heroines are often the basis for films and television series. Examples: Superman, Wonder Woman. Using the descriptions in the book you are reading, try to visualize the main characters. Choose the most important events and draw a comic strip that basically tells the story. Remember, heroes/heroines lead exciting lives, so your work should reflect this by being colorful. Simple drawings work as well as complex ones. You can even cut out magazine pictures and use them. Don't forget dialogue, sound effects, and descriptions to highlight the action.

Title: _____

①	②	③

④	⑤	⑥

Name _____

1-8

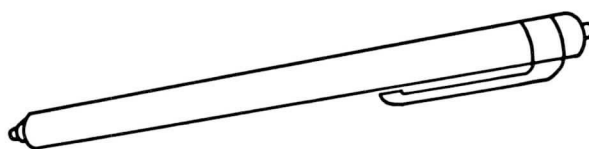
Period _____ Date _____

THIS GUN FOR HIRE

Directions: When was the last time you saw a hero collect a paycheck for all that hard work? It's your responsibility to decide how much the character's services are worth. List the noteworthy activities, give a price for each, and calculate the total salary.

ACTIVITY	PRICE

TOTAL _____



_____		_____19_____
Pay to the order of _____		\$ _____
_____ Dollars		
Memo _____	Signature _____	

Name _____

1-9

Period _____ Date _____

CAN'T HAPPEN HERE

Directions: Sometimes it is hard to imagine a setting that is far away or in another time period. You now have the opportunity to change that. Move the story's characters to your hometown. Think about how the events would change. Be sure to include specific places where the action will occur.

ACTION: _____

LOCATION: _____

CHANGES: _____

ACTION: _____

LOCATION: _____

CHANGES: _____

ACTION: _____

LOCATION: _____

CHANGES: _____



Name _____

1-10

Period _____ Date _____

STRANDED

Directions: You are stranded on a deserted island. Assuming you have what you need to survive, what three other things would you bring along? Remember, you may be stuck there a long time. Explain why the chosen items are so important.

1. I would bring _____ because

_____.

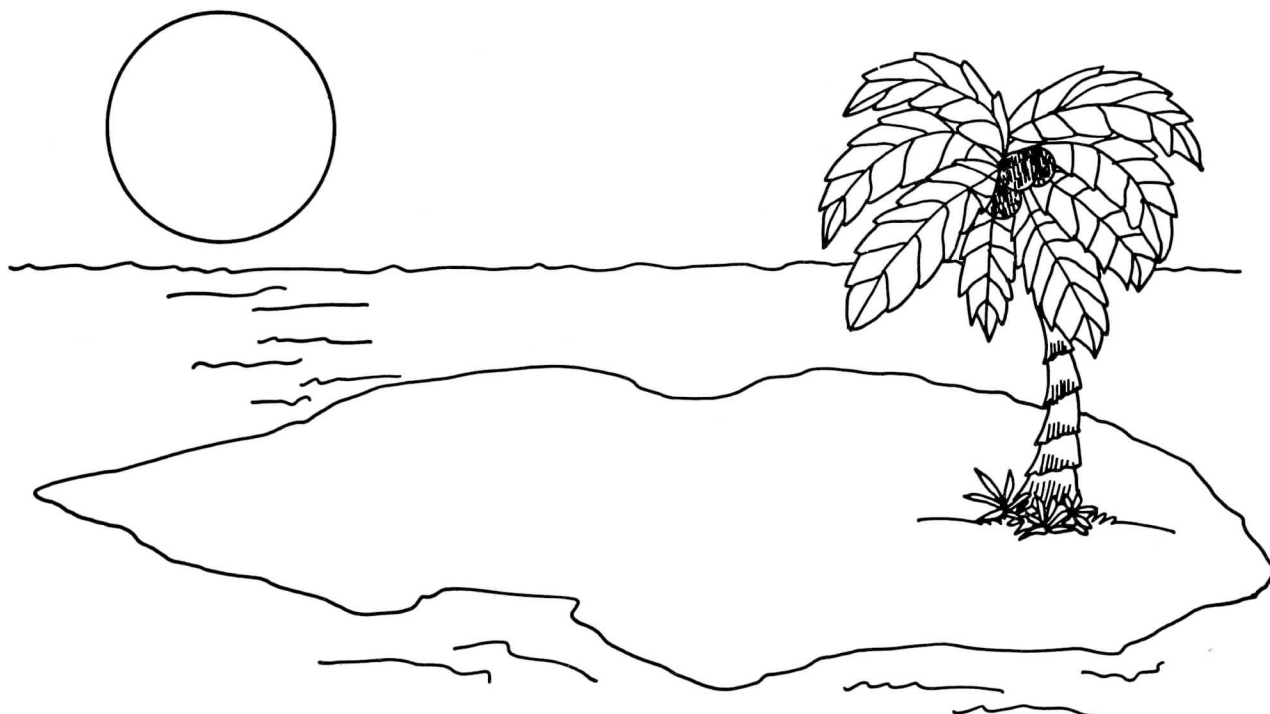
2. Next, I would want _____ because

_____.

3. Finally, I would have to have _____ because

_____.

Illustrate the chosen items below.



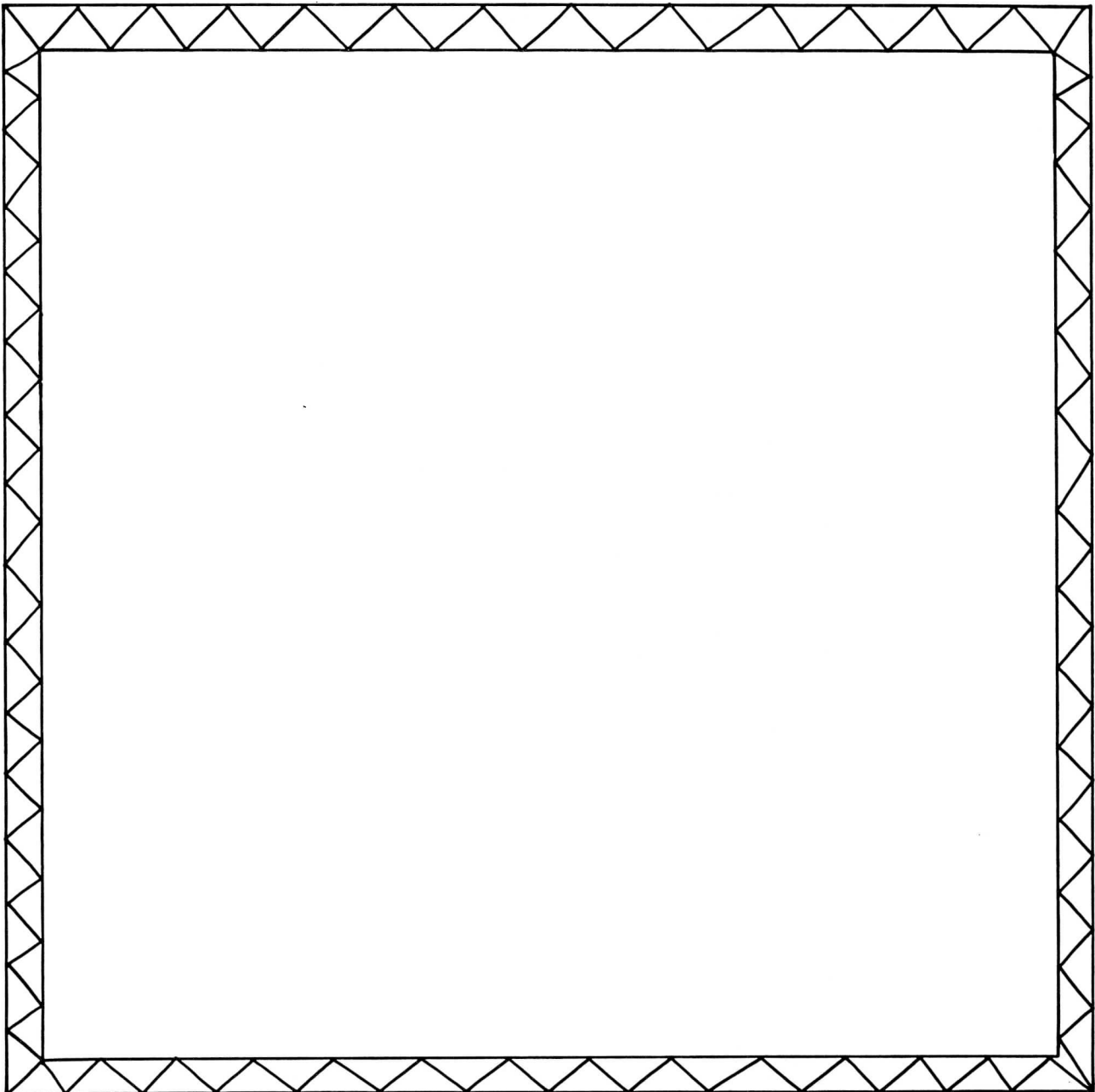
Name _____

1-11

Period _____ Date _____

TAKE ME AWAY

Directions: You work for a travel agency. It is your job to design a poster advertising the setting of the story. Use the space below to sketch your first draft. When complete, transfer this design to another sheet and finish the project. Be sure to include the city's or the country's name, a catchy slogan, such as "I Love New York," and something visual (drawings or cutouts).



Name _____

1-12

Period _____ Date _____

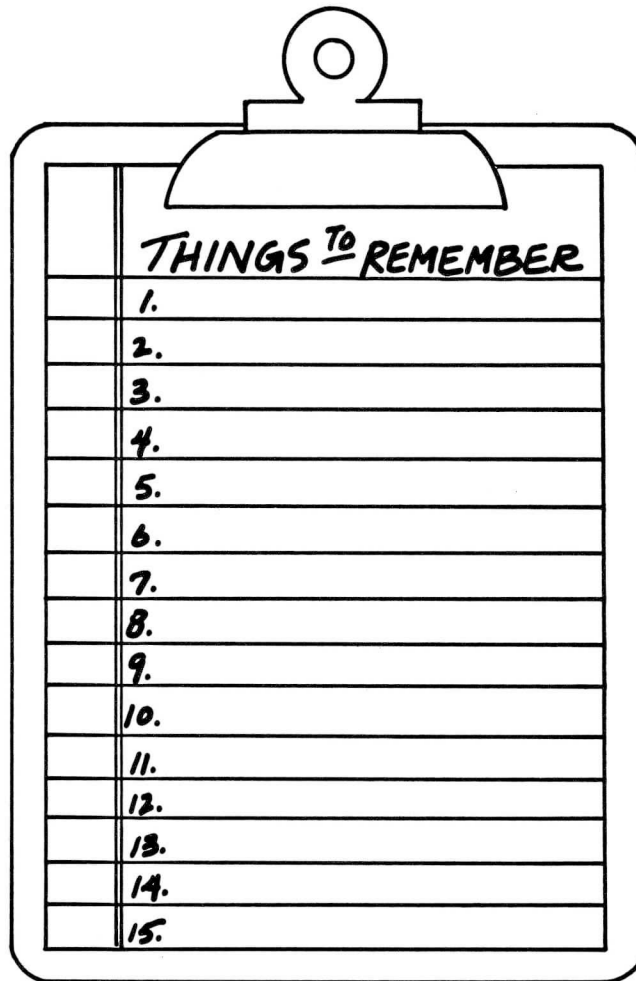
TOUGH ENOUGH?

Directions: You are a world-famous adventurer who will take any job no matter how difficult. You have been hired to locate the main character of the novel. Taking into account the time period and geographical conditions of the setting, prepare a survival kit to take on your journey. Remember, you are totally on your own, so think carefully about what you will need.

Setting: _____ (location) _____ (time period)

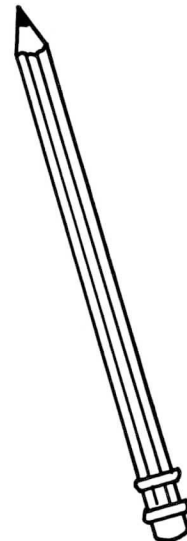
Important Factors: geography, climate, dangers, etc.

_____	_____
_____	_____
_____	_____
_____	_____



THINGS ^{TO} REMEMBER

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13.
14.
15.



Name _____
Period _____ Date _____

1-13



DARING DO

Directions: A hero/heroine must have courage to accomplish difficult tasks. Think about the main character of the story you are reading, and then write a poem using each letter of the word *courage*. Each phrase should in some way represent the character.

C

O

U

R

A

G

E

Use the space below to do an illustration or another poem on a theme of your choice.

Name _____

1-14

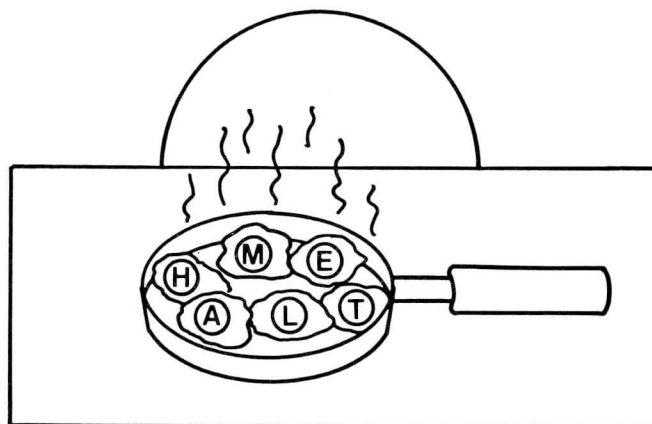
Period _____ Date _____

SCRAMBLED EGGS

Directions: As a mind-stretching exercise, see how many words you can form by rearranging the title of the story you are reading. Your answers should be at least four letters long. For an extra challenge, try to make words that relate to the story.

TITLE: _____

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____



— Up Front —

AND THE WINNER IS . . .

Your students are special guests at the annual "Fictional Hero of the Year" awards banquet. Students will choose who they feel is most deserving of this honor. They will then write an introduction for this person that includes his or her most notable achievements. Keeping in mind the character's unique personality and speech patterns, they will write and deliver before the class an acceptance speech for the award. (As an added bonus, give award ribbons to the best speakers.)

DEFEND YOURSELF

A lack of information can often lead someone to misinterpret a person's actions. Is the person prompted by selfishness or selflessness? It will be the student's job to analyze the character's motivations. First, have the students brainstorm to form a list of the major plot events. Next, organize the class into debate groups. Each group will pick a point of view and defend it using specific examples from the novel.

COMING ATTRACTIONS

Many chapters end in cliffhangers. At the end of every section, have the students predict what is going to happen next. Stress to the class not to "peek" ahead but just to use the clues the author leaves and their imagination. There will probably be differences of opinion. Have the class vote on the most likely future event. Keep a running score as to how often students guess correctly.

NEW ATTITUDE

If the adventure story takes place in a previous time period, the students can examine the action of the hero and see if he or she would feel the need to act in the same way today. An example of this would be the following: A man insulted in public in the past may have been forced into a duel, whereas today the action taken would be very different, if any action would be needed. Select a scene and have the students act it out as originally written. Starting with the same premise, the scene will now be acted out using modern-day norms. Since the activity is based on improvisation, it is possible to have many conclusions, allowing for the involvement of several groups.

— To Be Continued —

SING HIS PRAISES

This project requires some legwork on your part. First, you must acquaint the students with the ballad format. Many books and records are available in libraries. Choose a character as the subject and list actions, appearance, and personality traits. Students will then work in groups formulating phrases based on these lists. It will be the groups' responsibility to present a visual presentation to the class. Some suggested techniques would be acting out to narration, and using slides or pictures.

AND AWAAAY WE GO!

An interesting long-term project would be to trace the characters' movement throughout the novel. If the places exist, a standard map can be used or you may choose to have the students design an original. A fictional place would necessitate the student designing his/her own map based on details provided in the story.

HOME SWEET HOME

It seems that in adventure novels the hero literally appears from nowhere. Using his/her imagination and information given in the novel, the student will visualize the hero's home. First, an initial layout of the character's apartment/house needs to be designed. Based on this the student will create a three-dimensional diorama. Encourage your students to be creative and to use any available mediums (clay, paper, wood, and the like).

— Recommended Book List —

For Grades 7 and 8

The Prince and the Pauper, by Mark Twain

Swiss Family Robinson, by Johann Wyss

20,000 Leagues Under the Sea, by Jules Verne

For Grades 9 and 10

Around the World in Eighty Days, by Jules Verne

Little Drummer Girl, by John LeCarre

Robin Hood, by E. Charles Vivian

For Grades 11 and 12*The Count of Monte Cristo*, by Alexander Dumas*Ivanhoe*, by Sir Walter Scott*Rumor of War*, by Philip Caputo*The Scarlet Pimpernel*, by Baroness Orczy**— Video List —**

TITLE	AUTHOR	PRODUCED	TIME
<i>Airport</i>	A. Hailey	1970	137:00
<i>Around the World in 80 Days</i>	J. Verne	1956	170:00
<i>Battle Cry</i>	L. Uris	1954	148:00
<i>Beau Geste</i>	C. Wren	1939	120:00
<i>Bell for Adano</i>	J. Hersey	1945	103:00
<i>Ben-Hur</i>	L. Wallace	1959	217:00
<i>Billy Budd</i>	H. Melville	1962	125:00
<i>Bridges at Toko-Ri</i>	J. Michener	1954	104:00
<i>Brothers Karamazov</i>	F. Dostoyevsky	1958	146:00
<i>Caine Mutiny</i>	H. Wouk	1954	125:00
<i>Call of the Wild</i>	J. London	1935	81:00
* <i>Captains and the Kings</i>	T. Caldwell	1979	480:00
<i>Captains Courageous</i>	V. Fleming	1937	116:00
<i>Count of Monte Cristo</i>	A. Dumas	1934	119:00
<i>Deerslayer</i>	J. F. Cooper	1957	78:00
* <i>Deliverance</i>	J. Dickey	1972	109:00
<i>Eagle Has Landed</i>	J. Higgins	1977	123:00
<i>Exodus</i>	L. Uris	1960	213:00
* <i>Far Pavillions</i>	M. M. Kaye	1984	300:00
<i>Farewell to Arms</i>	E. Hemingway	1932	78:00
<i>For Whom the Bell Tolls</i>	E. Hemingway	1943	170:00
<i>From Here to Eternity</i>	J. Jones	1953	118:00

*TV mini-series

* "R" rated film

TITLE	AUTHOR	PRODUCED	TIME
<i>Hawaii</i>	J. Michener	1966	186:00
<i>Indiana Jones and the Temple of Doom</i>	W. Huyck, G. Katz	1984	118:00
<i>Joseph Andrews</i>	H. Fielding	1978	103:00
<i>Kidnapped</i>	R. L. Stevenson	1960	97:00
<i>Last of the Mohicans</i>	J. F. Cooper	1936	91:00
<i>Lawrence of Arabia</i>	R. Kiernan	1962	222:00
<i>Les Miserables</i>	V. Hugo	1935	108:00
<i>Light in the Forest</i>	C. Richter	1958	93:00
<i>Little Drummer Girl</i>	J. LeCarre	1984	130:00
<i>Man in the Iron Mask</i>	A. Dumas	1939	110:00
<i>Man Without a Country</i>	E. E. Hale	1973	73:00
<i>Master of Ballantrae</i>	R. L. Stevenson	1953	89:00
<i>Mutiny on the Bounty</i>	Nordhoff and Hall	1935	132:00
<i>Papillon</i>	H. Charriere	1973	150:00
<i>Prince and the Pauper</i>	M. Twain	1937	120:00
<i>Prisoner of Zenda</i>	A. Hope	1937	101:00
<i>Robin Hood</i> (<i>Adventures of Robin Hood</i>)	E. C. Vivian	1938	102:00
<i>Rumor of War</i>	P. Caputo	1980	200:00
<i>Sacketts</i>	L. L'Amour	1979	200:00
<i>Sand Pebbles</i>	R. McKenna	1966	193:00
<i>Scarlet Pimpernel</i>	Baroness Orczy	1934	95:00
<i>Sea Wolf</i>	J. London	1941	90:00
<i>Swiss Family Robinson</i>	J. Wyss	1960	128:00
<i>Tom Jones</i>	H. Fielding	1963	129:00
<i>True Grit</i>	C. Portis	1969	128:00
<i>War Games</i>	D. Bischoff	1983	110:00

*TV mini-series

* "R" rated film

— Chapter 2 —

ANIMALS ENVIRONMENT NATURE

Be Seated • 24

Bird's-Eye View
Good Home Wanted
Honest Abe
One of a Kind
Second Time Around
Punch the Clock
Two by Two
What We Stand For
Globetrotter

Up Front • 35

Don't Do It

Tell It Like It Is

Paving Paradise

All the World's a Stage

Turn, Turn, Turn

To Be Continued • 36

Personification Unlimited

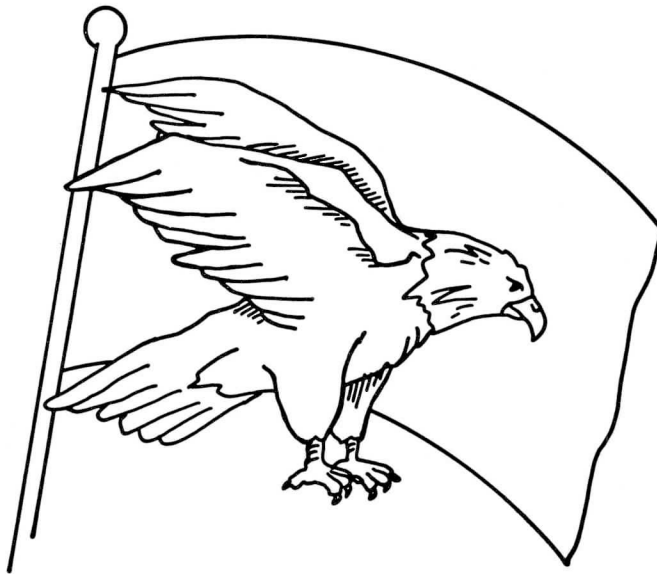
All Donations Gratefully Accepted

Rescue You

Sounds of Silence

Recommended Book List • 37

Video List • 37



— *Be Seated* —

2-1. BIRD'S-EYE VIEW

This exercise tests the student's skills of observation. After choosing a character from the story, he/she will decide what real-life person most resembles that animal. The common characteristics can be voice, appearance, or personality.

2-2. GOOD HOME WANTED

Exotic animals would appear to make interesting pets, but a great deal of time and effort must go into their care. Assuming the subject of the story is not a traditional pet, have each student imagine that he/she is responsible for the welfare of this animal. Things to consider would be food, shelter, grooming, and any special precautions.

2-3. HONEST ABE

Human beings and animals often share the same characteristics. Select five qualities displayed by a character in the story and have the student list real-life people who exhibit the same traits. Examples should be provided.

2-4. ONE OF A KIND

Like humans, every animal has a unique personality. If the story contains more than one main character, the student will compare and contrast the noteworthy qualities of any two. Using this information he/she will decide which of the two is more likable and why.

2-5. SECOND TIME AROUND

Assuming reincarnation is possible, ask the student which of the characters in the book he/she would most like to come back as. The student will decide whom he/she would like to be, give reasons why, and explain what he/she likes/dislikes most about no longer being human.

2-6. PUNCH THE CLOCK

During the course of a day people follow a consistent ritual of activities and, though we do not take note of it, so do animals. Seeing through the eyes of the main character, each student will create a 24-hour schedule. The student should keep in mind the type of animal, the environment, potential dangers, and food and shelter.

2-7. TWO BY TWO

If your story is centered on the theme of survival, pose the following question to your class. "If you had the power of Noah and there was room for only one more pair of animals on the Ark, which breed would deserve to survive and why?" Stress to the students that their opinions should be based on reason and not sentiment.

2-8. WHAT WE STAND FOR

Many citizens are not aware of the significance of their national symbol. After first making a list of the country's attributes, an animal will be selected from the novel or elsewhere, as the new national symbol. Students must justify their choices.

2-9. GLOBETROTTER

The class is going on an expedition to either the sea, the mountains, the desert, the jungle, or the forest. Each student must create a visual representation of the scene, make a listing of five things unique to this place, and write a brief narrative about the most memorable moment of his or her adventure.

Name _____

Period _____ Date _____

2-1



BIRD'S-EYE VIEW

Directions: Have you ever noticed that some people resemble animals in the way they look, walk, and talk? Observe people around you and choose one who you feel is "animal-like." He/she can be a family member, a friend, or even a celebrity. Get a picture of that person (or make a drawing if no picture is available) and attach it to this sheet. Put a picture or drawing of the animal they resemble next to it. Beneath the picture write an explanation of why you chose that person. Remember, the comparison can be either positive or negative.

Examples: "cackles like a hen," "walks like a duck," "swims like a fish," "sings like a canary"

Person: _____

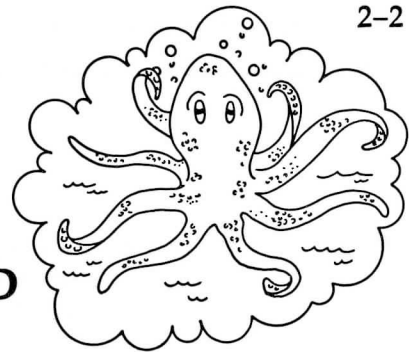
Animal: _____

EXPLANATION: _____

Name _____

Period _____ Date _____

2-2



GOOD HOME WANTED

Directions: Having an unusual pet sounds like fun, but a lot of work goes into its care. You have suddenly become the owner of one of the animals in the story. What special arrangements would you have to make to ensure its health and welfare?

Animal: _____

FOOD:

SHELTER:

GROOMING:

EXERCISE:

SAFETY PRECAUTIONS:

Name _____

2-3

Period _____ Date _____

HONEST ABE

Directions: People and animals share many of the same qualities. Both feel fear, love, pain, etc. Choose five personality characteristics shown by the animals in the story and list people who have shown the same feelings. Explain each of your answers.

CHARACTER	PERSONALITY TRAIT	PERSON
1.		

Explanation:

2.		
----	--	--

Explanation:

3.		
----	--	--

Explanation:

4.		
----	--	--

Explanation:

5.		
----	--	--

Explanation:



Name _____

2-4

Period _____ Date _____

ONE OF A KIND

Directions: Like humans, every animal has a unique personality. Choose two characters from the story and compare/contrast their most memorable qualities. Based on this, decide which of them you like better and why.

1. _____ and _____ are both _____
(character 1) (character 2) (quality)

because _____

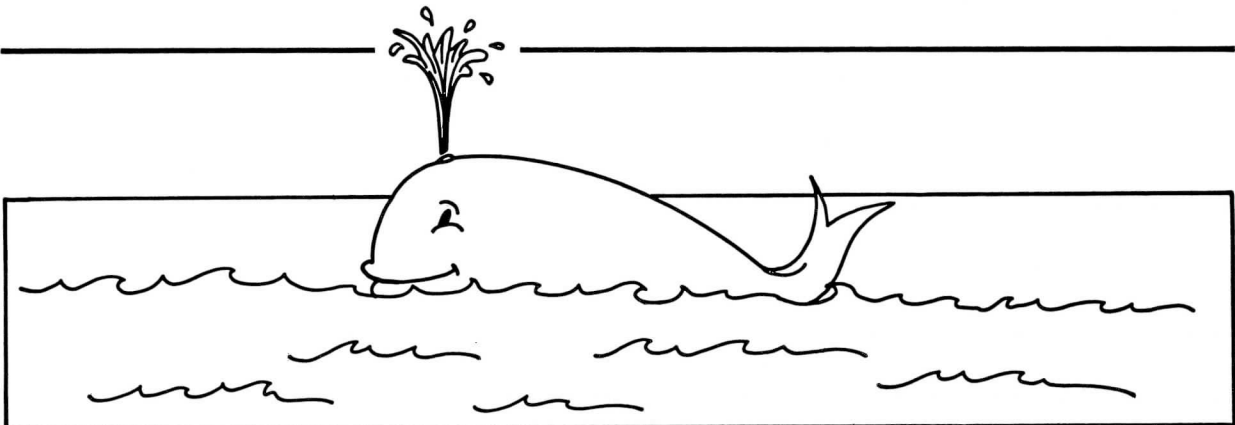
_____.

2. However, _____ is _____, but _____ is
(character 1) (quality) (character 2)

_____ because _____
(quality)

_____.

3. Therefore, I like _____ better because _____
(character)



Name _____

2-5

Period _____ Date _____

SECOND TIME AROUND

Directions: You have the opportunity to be reincarnated as any of the animals in the story you are reading. Which one would it be and why? Think about what you would like and dislike most about no longer being human. Do you have more freedom or more restrictions?

Animal: _____

Why? _____

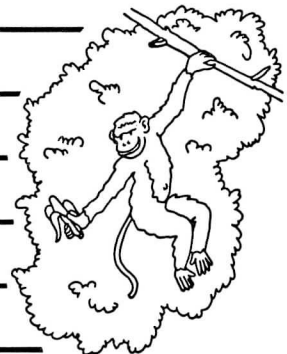
Like: _____

Dislike: _____

Freedoms: _____

Restrictions: _____

Overall, I would / would not (circle one) like to be an animal because _____



Period _____ Date _____



PUNCH THE CLOCK

Directions: Even though we usually do not take note of it, animals spend their time doing many different things. Imagining yourself to be the main character in the novel, make a list of daily activities. Keep in mind a creature's instinctual need for food and shelter, and its reaction to the environment and potential dangers.

Animal (character): _____

[illegible]

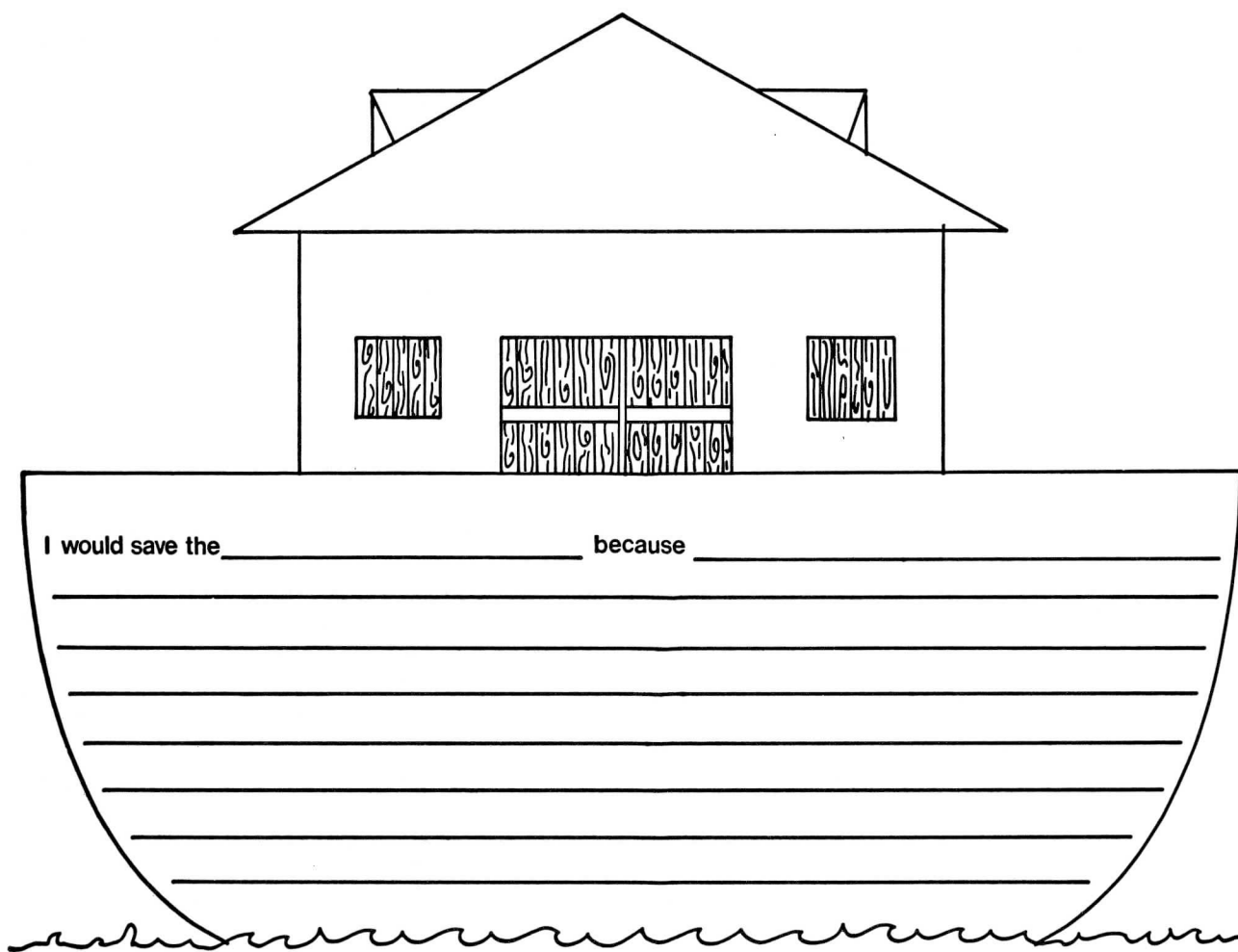
Name _____

2-7

Period _____ Date _____

TWO BY TWO

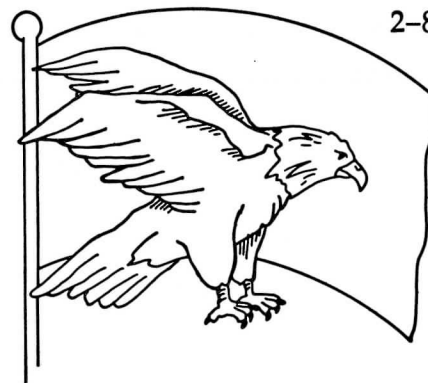
Directions: If you had the power of Noah and there was room for only one more pair of animals on the Ark, which breed would deserve to survive and why? Remember, your answer should be based on reason and not sentiment.



Name _____

Period _____ Date _____

2-8



WHAT WE STAND FOR

Directions: Do you know how the national symbol was chosen and why? This is your opportunity to create a new one. Make a list of qualities this country is known for and then select an animal that best represents them.

Qualities: _____

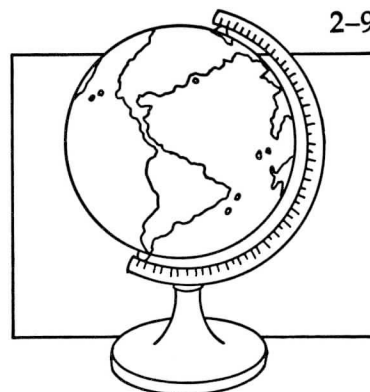
I believe _____ would be the best new national symbol because

Illustrate your choice below.

Name _____

Period _____ Date _____

2-9



GLOBETROTTER

Directions: You are going on an expedition to either the sea, the mountains, the desert, the jungle, or the forest. First show what you think the location looks like (picture or drawing), then list five things that would be found only in this particular place. Finally, briefly describe the most memorable moment of your adventure.

LOCATION: _____

Things that are unique to this place:

1. _____
2. _____
3. _____
4. _____
5. _____

On the back of this sheet, describe your most memorable moment.

— Up Front —

DON'T DO IT

A defenseless animal from the story has been cornered by a ruthless hunter. Class volunteers have three minutes to convince that person not to pull the trigger. Students will role play both sides as they ad-lib their way through the situation.

TELL IT LIKE IT IS

After the class is acquainted with the story, have volunteers give a voice to one of the characters. Using the given voice, they will retell a situation from the animal's point of view. Remind them to include tone, inflection, volume, and enunciation.

PAVING PARADISE

Present your students with the following hypothetical situation: A popular neighborhood park, which is also a bird sanctuary, is going to be converted into a shopping mall. Divide the class into groups and have them take the points of view of each of the following: conservation group members, land developers, local residents, park employees, and store owners.

This debate should show the complexity of the issue.

ALL THE WORLD'S A STAGE

As an interesting group project, divide the class into three equal sections. In each section, students will imagine themselves to be an object (living or not) in one of the following locations: a tropical island, a city park, or a large forest. This improvisation should be indicative of a usual day in each of these locations, and calls for student interaction.

TURN, TURN, TURN

Have students form a circle. Pick either a season or a place in nature, which it will be the class's job to describe. Going around the circle in order, each student will add a word, which is grammatically correct, in order to complete a sentence that you will begin. When your sentence reaches a logical conclusion, have the next student pick a new topic and begin another sentence. When students give an incorrect response, they must sit down and are eliminated from the game. Keep playing till only one student is left.

— To Be Continued —

PERSONIFICATION UNLIMITED

As an exercise to increase the student's awareness of the environment, have him/her obtain a picture of an inanimate object. After attaching the chosen subject to a matte board, the student will stand behind the board and "become" that thing. Creating a voice and personality, he/she will tell about the most exciting event that the object has ever witnessed. The rest of the class will be responsible for asking questions.

ALL DONATIONS GRATEFULLY ACCEPTED

If you want your class to become aware of and be involved in the world around them, this is a project for you. Students will be divided into four groups, with each group being assigned an organization to research. First, a letter will be drafted requesting information on the organization's goals and activities. After receiving a response, each group will write and present a report to the class. If appropriate, have students pick the one they favor, collect money, and send a donation.

Below you will find some representative agencies. There is a wide variety to choose from; the final decision is yours.

Cousteau Society
930 W. 21 St.
Norfolk, Va. 23517

Animal Protection Inst. Of America
P.O. BOX 22505
Sacramento, Ca. 95822

Greenpeace
1611 Connecticut Ave. N.W.
Washington, D.C. 20070

Sierra Club
530 Bush St.
San Francisco, Ca. 95822

RESCUE YOU

Very often animals in novels are threatened by various factors. It will be the student's job to compile a list of endangered species. From the list, an animal will be chosen as the subject of a nature poster that must include a slogan. To ensure that research has been done, have students submit their lists and sources.

SOUNDS OF SILENCE

Screen an excerpt from a film that shows nature, but turn off the sound. Ask the students to pick music they think fits the mood of the film. There are many nature series being broadcast on television that you might tape. Or, if possible, obtain a copy of the film *Animals Are Beautiful People*, available from Warner Home Video.

— Recommended Book List —

For Grades 7 and 8

- Black Beauty*, by Anna Sewell
Born Free, by Joy Adamson
The Incredible Journey, by Sheila Burnford
The Sea Otter's Struggle, by Jane H. Bailey

For Grades 9 and 10

- All Creatures Great and Small*, by James Herriot
The Snow Goose, by Paul Gallico
Watership Down, by Richard Adams

For Grades 11 and 12

- Alive: Story of the Andes Survivors*, by Piers Paul Read
On the Beach, by Nevil Shute
A Whale for the Killing, by Farley Mowat

— Video List —

TITLE	AUTHOR	PRODUCED	TIME
<i>Alive: Story of the Andes Survivors (Hey! I'm Alive)</i>	P. Read	1975	78:00
<i>All Creatures Great and Small</i>	J. Herriot	1974	92:00
<i>Black Beauty</i>	A. Sewell	1971	106:00
<i>Black Stallion</i>	W. Farley	1979	103:00
<i>Bless the Beasts and Children</i>	G. Swarthout	1972	109:00
<i>Born Free</i>	J. Adamson	1966	95:00
<i>Call of the Wild</i>	J. London	1976	100:00
<i>Doctor Doolittle</i>	H. Lofting	1967	152:00
<i>Fox and the Hound</i>	H. Simon	1981	83:00
<i>Greystoke: Legend of Tarzan</i>	E. R. Burroughs	1984	129:00
<i>Lassie Come Home</i>	E. Knight	1943	88:00
<i>My Friend Flicka</i>	M. O'Hara	1943	89:00

TITLE	AUTHOR	PRODUCED	TIME
<i>National Velvet</i>	E. Bagnold	1945	125:00
<i>Never Cry Wolf</i>	F. Mowat	1983	105:00
<i>Old Yeller</i>	F. Gibson	1957	83:00
<i>On the Beach</i>	N. Shute	1959	134:00
<i>Quest for Fire</i>	J. H. Rosny	1982	97:00
<i>Red Pony</i>	J. Steinbeck	1949	89:00
<i>Ring of Bright Water</i>	G. Maxwell	1967	107:00
<i>Secret of N.I.M.H.</i>	R. O'Brien	1982	82:00
<i>Watership Down</i>	R. Adams	1978	92:00
<i>Whale for the Killing</i>	F. Mowat	1981	150:00
<i>Yearling</i>	M. K. Rawlings	1946	134:00

— Chapter 3 —

== BIOGRAPHY ==

Be Seated • 40

Career Counseling

Fill Me In!

Give Me Liberty Or . . .

If Elected . . .

In the Words of Socrates

Leisure Time

Scaling the Heights

Trading Places

Where There's a Will

Soul Searcher

With or Without You

Time Machine

Name Game

Up Front • 56

Shrunken Heads

And So On

The Grass Is Always Greener

Worth a Thousand Words?

To Be Continued • 56

Do You Recognize This Voice?

Mystery Guest

The Life and Times Of . . .

Recommended Book List • 57

Video List • 58



— Be Seated —

3-1. CAREER COUNSELING

Celebrities are often asked what they would choose if they had to choose another career. Keeping in mind the subject's education, skills, and personality, each student will choose a new career for that person. Students should be able to justify their choices.

3-2. FILL ME IN!

Much information is asked about a person on a job application. In this project, the student will fill out a job application as if he/she were the subject of the reading. This assignment discovers if the student retains facts and understands the person's character.

3-3. GIVE ME LIBERTY OR . . .

How many people would be willing to die for their convictions? The student will choose an issue the subject would feel strongly about and write a letter to the editor of a newspaper as that person expressing his/her feelings. Emphasize to the class that they should keep in mind the time period and major issues of the day.

3-4. IF ELECTED . . .

Essays often show how much a student has learned about a person. In this assignment, each member of the class will decide if the subject would make a good president. First, a listing of the qualities needed by a strong leader will be made. Second, the qualities the subject possesses should be circled on the worksheet. Incorporating these attributes into a composition, the student will justify his/her answer.

3-5. IN THE WORDS OF SOCRATES

After reading about a person, students should be familiar with that individual's philosophy of life. After writing a motto that represents what the person stood for, each student will write a composition explaining how the saying is exemplified by the subject's actions. Students can use an original expression or one that is well-known.

3-6. LEISURE TIME

In the multi-media world we live in, we have available many selections on television and in the magazines we read. From what the students have learned

concerning the main subject, they should select the magazines the person would subscribe to and the television shows they would watch if they were living today.

3-7. SCALING THE HEIGHTS

Disregarding the person's accomplishments, this time the student will make observations about the subject as a human being. Based on the list of personality traits given on the worksheet, the subject will be rated on a 1 to 5 scale, with 1 being low and 5 being high. After explaining his/her choice, he/she will write a short character sketch of the subject using what was discovered from the list.

3-8. TRADING PLACES

Time to turn the tables. In this exercise your students get to hand out the grades. Based on what they have learned during the course of their reading, they will fill out a report card for the main character. Some information will be factual and some will need to be inferred from students' reading.

3-9. WHERE THERE'S A WILL

A person's possessions often tell a lot about the individual. In this activity students will write a will for the subject. They should pick out items they know or think are important to that person. These items will be bequeathed to those individuals who played prominent roles in the deceased's life.

3-10. SOUL SEARCHER

There are parts of a biography for which the author must make a judgment about what happened in the character's life. An author's judgment may then be used to "fill in the gaps" in conversations or certain acts about which no one has exact knowledge. Assign a section of the book to be done in conjunction with the accompanying worksheet. The student will make two columns, one labeled "author's judgment" and the other "known facts." He/she will take the events of the chapter and put them in the correct column.

3-11. WITH OR WITHOUT YOU

Can a single human being's impact on the world be calculated? Together, you and your class will make this decision about the main subject. It is recommended that you first discuss with the class the achievements of this person. It will then be each student's responsibility to analyze how history may have been altered had this person not lived. This project would probably work better by discussing biographies of political figures and world leaders.

3-12. TIME MACHINE

When and where a person lives determines what he/she can do with his/her life. After moving the subject to a totally new setting, each student will decide what role the person would now play in society. For example, if Susan B. Anthony lived today, what causes and issues would motivate her, and how would she act upon her ideals?

3-13. NAME GAME

As an exercise in character analysis, each student will write an acrostic poem using descriptive words. Students will first select colorful adjectives that relate to the character. From this list they will choose the best adjective for each letter. Finally, the name will be written vertically using a word for each letter.

<i>Just</i>	<i>Admirable</i>
<i>Oratorical</i>	<i>Diligent</i>
<i>Honest</i>	<i>Arrogant</i>
<i>Nationalistic</i>	<i>Meticulous</i>
	<i>Statesmanlike</i>

Directions: You are the subject of the book being read and are facing yet another interviewer who asks, "If you had to choose another career, what would it be?" Keeping this person's education, skills and personality in mind, how would that person have answered?

like to be a _____ because _____
(new occupation)

[illegible]

Name _____

3-2

Period _____ Date _____

FILL ME IN!

Directions: A job application can tell many important things about a person. Complete the form below, based on your knowledge of a character in the book.

1. Name: _____

2. Date/place of birth: _____

3. Are you a citizen of the United States? Yes _____ No _____

4. If no, what citizenship do you hold? _____

5. Schools Attended: _____

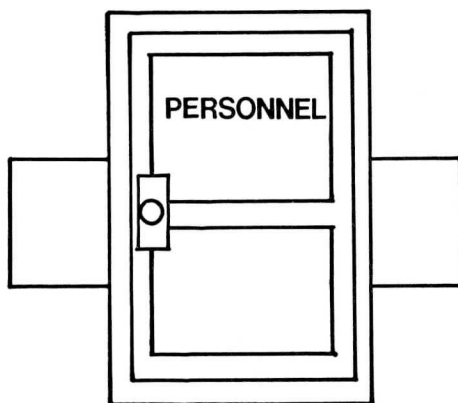
6. Degrees Held: _____

7. Previous Work Experience: _____

8. Briefly list personality characteristics that qualify you for this job.

_____	_____
_____	_____
_____	_____

9. Names of two references.



Signature _____

Name _____

3-4

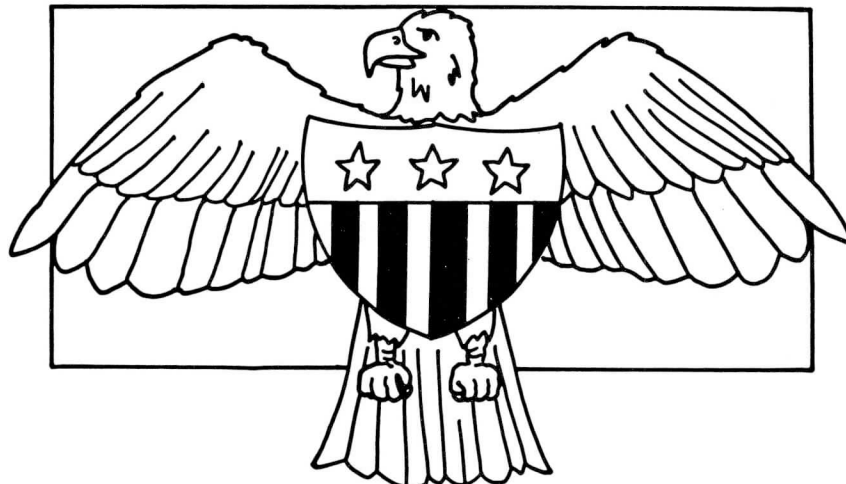
Period _____ Date _____

IF ELECTED . . .

Directions: Everyone claims to know how to run the country better than the person currently in office. Given the opportunity, would the subject of your reading make a good president? Make a list of qualities a competent leader must have and decide whether that person measures up to those standards. Put your answer in composition form.

Qualities: _____

_____ would / would not (circle one) make a good president because
(subject)



Name _____

3-5

Period _____ Date _____

IN THE WORDS OF SOCRATES

Directions: Whether we realize it or not, everyone has a concept they live by. Having read about a person's life, what would be his/her motto or philosophy? Think of an original expression (or use a famous one) that represents what the person stood for. Explain your choice.

Subject's Name: _____

Motto: _____

I believe the expression represents the subject's life because _____

An example of this from the story is _____



Name _____

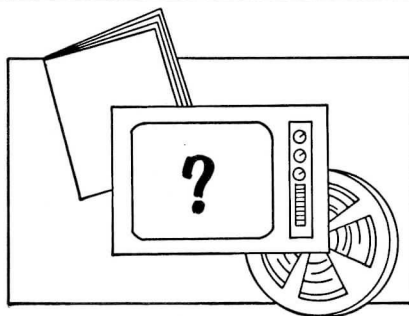
3-6

Period _____ Date _____

LEISURE TIME

Directions: Media (television, film, magazines, etc.) surround us. Based on your reading, what TV programs and magazines would your subject have watched/subscribed to? Think of that person's interests and activities to help make your choices. Check the library for specific titles of magazines and their contents.

TV / MAGAZINES	OVERALL CONTENT	WHY CHOSEN



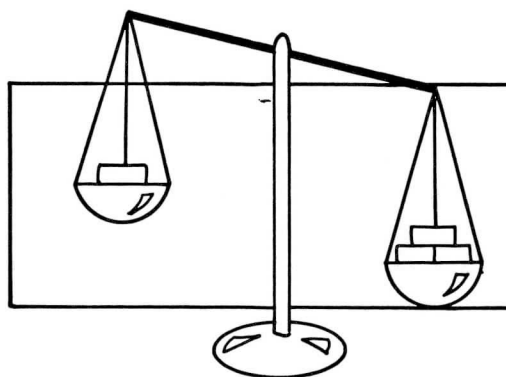
Name _____
 Period _____ Date _____

3-7

SCALING THE HEIGHTS

Directions: Ignoring the accomplishments of the subject of your reading, judge this person as a human being. Rate personality traits on a scale of 1 to 5, with 1 being the lowest and 5 being the highest. Based on this information, write a brief character sketch.

PERSONALITY TRAIT	RATING
1. Hard working	
2. Honest	
3. Assertive	
4. Persevering	
5. Happy	
6. Confident	
7. Caring	
8. Fair-minded	
9. Diplomatic	
10. Mature	



SCORE: 1-10 (subhuman) 11-20 (try harder) 21-30 (run-of-the-mill)
 31-40 (most likely to succeed) 41-50 (superhuman)

TOTAL: _____

Character Sketch

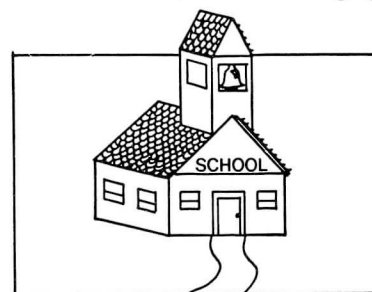
Name _____

3-8

Period _____ Date _____

TRADING PLACES

Directions: It's your turn to hand out the grades. Based on what you know about the subject of the story, fill out the report card below.



Student's Name _____ Date _____ Grade Level _____

SUBJECT	GRADE
1. English	
2. Mathematics	
3. Science	
4. Geography	
5. (Elective of your choice)	

A = 90-100

B = 80-90

C = 70-80

D = 65-70

F = below 65

CATEGORY	GRADE
a. Shows respect for teachers	
b. Shows respect for other students	
c. Shows respect for self	
d. Exhibits appropriate classroom behavior	
e. Academic achievement reflects ability	
f. Displays leadership qualities	
g. Follows directions	
h. Accepts criticism	
i. Pleasant and outgoing	

+ = good

✓ = okay

- = needs improvement

Total Subject Grade Average _____ Overall Behavior Average _____

On the back of this sheet, write your general evaluation of this student.

Name _____

3-9

Period _____ Date _____

WHERE THERE'S A WILL

Directions: You are a lawyer and the subject of the book has come to you to draw up a will. Remember that all important possessions should be accounted for and given to specific people who figured prominently in this person's life.

(date)

I, _____, being of sound mind and body, do hereby
(subject)

bequeath the following possessions. To _____ I give

my _____ because _____

_____. To _____

I leave my _____ because _____

_____. In addition, I want _____

to have _____ because _____

_____.

Finally, I leave the bulk of my estate to my dear _____

due to the fact that _____

_____.

Anyone who contests this will automatically surrender any claims to the contents therein.



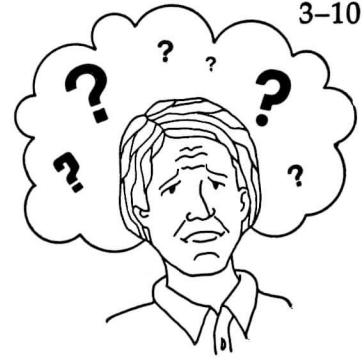
(signature)

(witness)

Name _____

Period _____ Date _____

3-10



SOUL SEARCHER

Directions: Because not all the details of a person's life can be known, often an author must fill in the gaps based on the knowledge he/she does have. This may involve dialogue or events for which there were no witnesses. Based on a particular section of the book, fill in the columns below. Was more of the story based on fact or the author's imagination?

[illegible]

On the back of this sheet, explain why three of the events in the second column cannot be verified.

Name _____

3-11

Period _____ Date _____

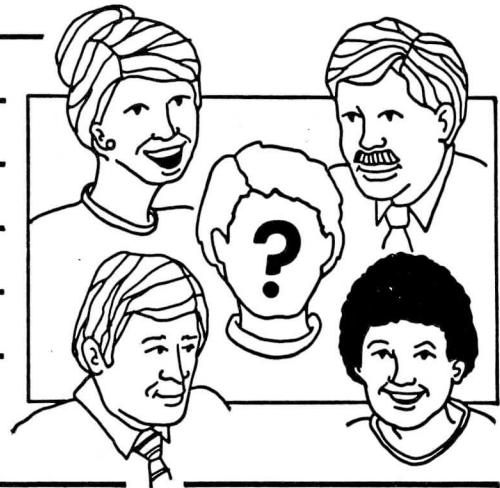
WITH OR WITHOUT YOU

Directions: Is it possible to know what effect one person can have on the world? Think about the achievements of the person you have read about, and then try to decide how history would have been changed had that person never lived.

Subject: _____

Notable Achievements: _____

If the person mentioned above had never lived, the following things would have changed:



Name _____

3-12

Period _____ Date _____

TIME MACHINE

Directions: When and where a person lives determines their actions. Move the subject of your reading to a totally new setting and decide what role he/she would now play.

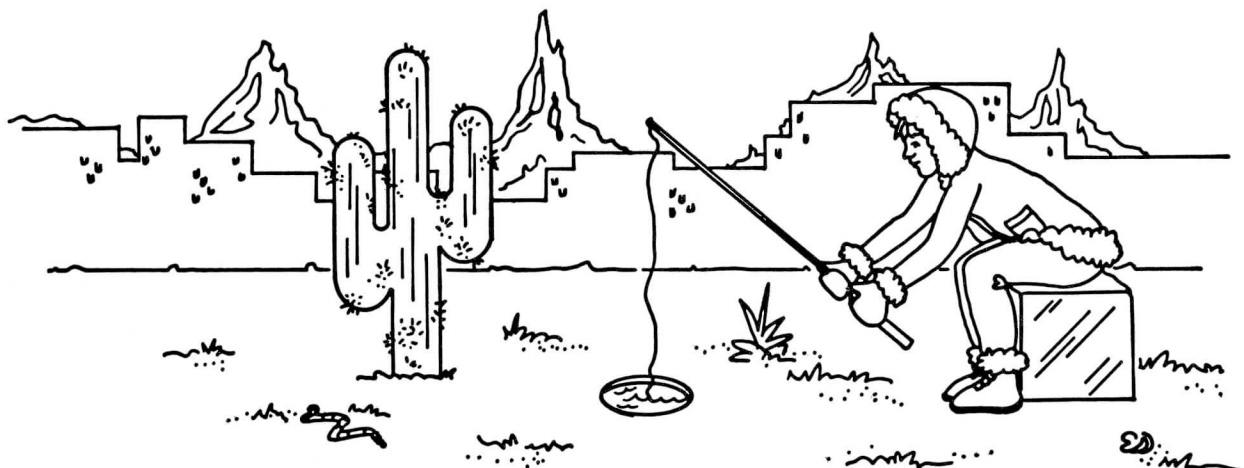
Example: If Susan B. Anthony lived today, what causes and issues would motivate her, and how would she act upon her ideals?

Subject: _____

Original Setting: _____ New Setting: _____

I think _____ (subject) would be a _____ (occupation)

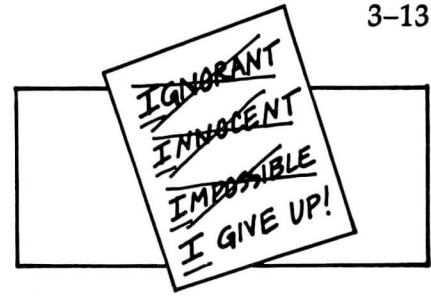
in the new setting because _____



Name _____

Period _____ Date _____

3-13



NAME GAME

Directions: Think of adjectives that relate to the personality of the subject of the book you are reading. Using each letter of that person's name, create an acrostic poem.

Examples: Just Admirable
 Oratorical Diligent
 Honest Arrogant
 Nationalistic Meticulous
 Statesmanlike

Use the area below as workspace. Try to think of two or more words for each letter; then use the best one. Write the finished acrostic on the back of this sheet.

_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

— Up Front —

SHRUNKEN HEADS

People often wonder why others act the way they do. In this project the class will role play the following situation: The subject of the book has gone to a psychiatrist to discuss his/her problems. You will need volunteers to play the following parts: psychiatrist, main subject, and assorted individuals from the person's past. As the subject mentions various events, they will be acted out by various members of the class.

AND SO ON

This project is a good review after a biography has been completed by the whole class. Choose one student, who will begin by giving one detail about the person. A second student will have to repeat the first detail and add a new fact. This will continue around the room. To add more excitement and encouragement, you may want to give an incentive if the whole class is able to successfully finish the task.

THE GRASS IS ALWAYS GREENER

Many students like to imagine they are other people. In this project the class must decide whether or not they would like to have been the subject of the book. Once they are equally divided, pro and con, they will debate the issue using facts and events from the person's life.

WORTH A THOUSAND WORDS?

Pictures often tell a story better than words. Each student will select a picture from the newspaper that relates to an event in the subject's life. He/she will explain the clipping to the class. Collect all the pictures and make a bulletin board display.

— To Be Continued —

DO YOU RECOGNIZE THIS VOICE?

This project is similar to the television show "This is Your Life." One student will act as the master of ceremonies, another the subject, and the rest of the class people from the person's life. For this activity to be successful, all participants must be familiar with all details of the book.

MYSTERY GUEST

If students are each reading a biography of a different person, this assignment is perfect for them. Each student will present an oral report to the class without divulging the subject's name. The other class members will be responsible for guessing who the report is about. Turn the exercise into a game by having each student write down his/her choice and keeping a tally as to how often he/she is correct.

THE LIFE AND TIMES OF . . .

After reading a biography, students can then practice writing one. Each student will choose a relative or friend to interview. He/she should then write up questions that are designed to find out about the person's life. When the interview is completed, the information should be compiled into composition form. It is recommended that you restrict the subject to an adult to ensure there is sufficient information to write about.

—— Recommended Book List ——

For Grades 7 and 8

Brian's Song, by William Blinn
The Diary of a Young Girl, by Anne Frank
The Miracle Worker, by William Gibson
The Spirit of St. Louis, by Charles A. Lindbergh

For Grades 9 and 10

Death Be Not Proud, by John Gunther
George Washington—The Indispensable Man, by James Thomas Flexner
Profiles in Courage, by John F. Kennedy

For Grades 11 and 12

Eleanor and Franklin, by Joseph P. Lash
The Elephant Man, by Christine Sparks
Gandhi (A Memoir), by William L. Shirer

— Video List —

TITLE	SUBJECT	PRODUCED	TIME
<i>All the King's Men</i>	Huey Long	1949	109:00
* <i>Amazing Howard Hughes</i>	Howard Hughes	1977	215:00
<i>Birth of the Beatles</i>	Beatles	1979	100:00
<i>Brian's Song</i>	Brian Piccolo	1970	73:00
<i>Brother Sun, Sister Moon</i>	St. Francis of Assisi	1973	121:00
<i>Can You Hear the Laughter?</i>	Freddie Prinze	1978	100:00
<i>Chariots of Fire</i>	H. Abrahams/E. Liddell	1981	123:00
<i>Coal Miner's Daughter</i>	Loretta Lynn	1980	125:00
<i>Collins, Marva (Story)</i>	Marva Collins	1981	100:00
* <i>Columbus, Christopher</i>	Christopher Columbus	1985	288:00
<i>Curie, Madame</i>	Marie Curie	1943	124:00
<i>Damien — Leper Priest</i>	Father Damien	1980	100:00
<i>Death Be Not Proud</i>	Johnny Gunther	1975	100:00
<i>Diary of Anne Frank</i>	Anne Frank	1959	180:00
<i>Earhart, Amelia</i>	Amelia Earhart	1976	100:00
<i>Edison, the Man</i>	Thomas Edison	1940	107:00
* <i>Eleanor and Franklin</i>	Eleanor and Franklin Roosevelt	1976	208:00
<i>Elephant Man</i>	John Merrick	1980	125:00
<i>Elvis</i>	Elvis Presley	1979	150:00
<i>Eric</i>	Eric Lund	1975	100:00
<i>Fear Strikes Out</i>	Jim Piersall	1957	100:00
+ <i>Frances</i>	Frances Farmer	1982	139:00
<i>Freud</i>	Sigmund Freud	1962	120:00
<i>Gandhi</i>	Mahatma Gandhi	1982	188:00
<i>Holly, Buddy (Story)</i>	Buddy Holly	1978	114:00
<i>I Know Why the Caged Bird Sings</i>	Maya Angelou	1979	100:00
<i>Joan of Ark</i>	Joan of Ark	1948	100:00

*TV mini-series

+ "R" rated film

Authors were excluded due to the numerous books available for each subject.

TITLE	SUBJECT	PRODUCED	TIME
<i>Julia</i>	Lillian Hellman	1977	118:00
<i>King: A Filmed Record</i>	Martin Luther King	1970	153:00
<i>Miracle Worker</i>	Helen Keller	1962	107:00
<i>Mommie Dearest</i>	Joan Crawford	1981	129:00
<i>My Brilliant Career</i>	Miles Franklin	1979	100:00
<i>Other Side of the Mountain</i>	Jill Kilmont	1975	101:00
<i>Patton</i>	George Patton	1970	170:00
<i>Playing for Time</i>	Fania Fenelon	1980	150:00
<i>PT 109</i>	John Kennedy	1963	140:00
<i>Shining Season</i>	John Baker	1979	100:00
<i>Something for Joey</i>	John Cappelletti	1977	100:00
<i>Sound of Music</i>	Maria VonTrapp	1965	174:00
<i>Spirit of St. Louis</i>	Charles Lindbergh	1957	138:00
<i>Sybil</i>	Sybil	1976	208:00
<i>*Washington, George</i>	George Washington	1984	384:00
<i>Whatta Gal</i>	Babe Didrikson	1975	100:00
<i>Woman Called Moses</i>	Harriet Tubman	1978	200:00
<i>Young Mr. Lincoln</i>	Abraham Lincoln	1939	100:00

*TV mini-series

+ "R" rated film

Authors were excluded due to the numerous books available for each subject.



— Chapter 4 —

CLASSICS

Be Seated • 62

Tell Me Why
Dare Me!
Go Climb a Tree
You Can Quote Me
Details, Details
"E" for Effort
Coming to a Theater Near You
If the Fates Allow
Sign of the Times
Turnabout Is Fair Play
Cover Me
The Right Stuff

Up Front • 76

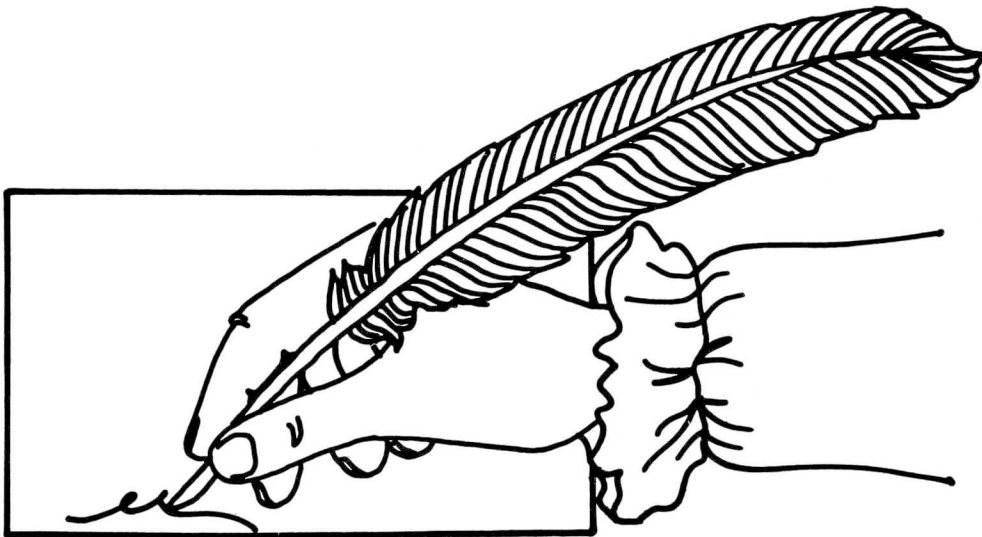
And They Said It Wouldn't Last
Going the Distance
Do You See What I See?
Babes in Bookland

To Be Continued • 76

Brief Encounter
It's Your Turn
Imitation is the Sincerest Form of
Flattery
Theme Work

Recommended Book List • 77

Video List • 78



— Be Seated —

4-1. TELL ME WHY

Allow the students to imagine interviewing the author. Each student will devise ten questions that he/she would ask the author if given the chance. If appropriate, have the class role play the parts of interviewer and author.

4-2. DARE ME!

We all face challenges everyday in our life, but rarely on the same scale as a hero in a classic novel. The student must first decide what the main character's biggest challenge was, and then describe how he/she handled it. Finally, the student will imagine and explain how he/she would behave given the same circumstances.

4-3. GO CLIMB A TREE

Many classics deal with families or the ancestry of families. To better understand these often-intricate relationships, a family tree or lineage chart will be drawn. This can be done as an individual or class activity.

4-4. YOU CAN QUOTE ME

Many classics have lines that have become universally known. In this activity, allow the student to choose one line from the novel that is the most memorable. He/she will first explain why it is noteworthy to him/her and also what it means to the character.

4-5. DETAILS, DETAILS

Even though a novel has attained classic status, this does not mean the author was infallible. There is always room for improvement, and that is the job that is being given to your class. Each student will imagine himself/herself to be the publisher and will draft a letter of criticism to the author pointing out elements that could be improved.

4-6. "E" FOR EFFORT

In this project the student will get a chance to grade the book on the following elements: plot, characterization, setting, theme, and style. Each element will receive a grade and an explanation.

4-7. COMING TO A THEATER NEAR YOU

If the book read has been made into a movie this project is perfect for the class. After reading the classic and seeing the movie, have the students write an essay detailing the differences in the two versions.

4-8. IF THE FATES ALLOW

Do we control our own lives or is there a greater force planning our future? Pose this question to your class and encourage a discussion. Students will then defend one of the following statements in regard to the novel: (a) The ending was the result of fate, or (b) The hero created his/her own destiny.

4-9. SIGN OF THE TIMES

Classic stories are often thought of as applying only to a previous time period, but their universal story lines would work just as well today. For example, *Romeo and Juliet* was made into *West Side Story*. First, each student will list the characters' original names. Next, modern names will be given that would be appropriate in today's society. Finally, he/she will make a determination as to how the plot would be altered by being updated.

4-10. TURNABOUT IS FAIR PLAY

If the students had the chance, they would probably like to change things about the novel they are reading. Give students the opportunity to alter one character, one event, and one setting. They will then explain their reasoning and detail what ramifications would ensue.

4-11. COVER ME

Book covers often seem very plain and boring to students. In this project each student will create an original cover for the book they are reading. It must include title, author, and an appropriate visual concept. Stress to the class that the artwork must relate directly to a character or idea expressed in the story.

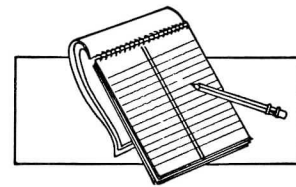
4-12. THE RIGHT STUFF

In addition to books, many other things in life are considered to be classics, such as Coca-Cola, Cadillacs, and the Empire State Building. After deciding what constitutes a "classic," each student will select five items or institutions that fall into this category and explain why.

Name _____

Period _____ Date _____

4-1



TELL ME WHY

Directions: You have been granted the rare opportunity to conduct an exclusive interview with the author of the novel you are reading. Based on your knowledge of the person and his/her work, think of ten questions you will ask. Remember, this person's time is valuable and limited, so ask about thought-provoking, significant things.

Interviewee: _____

If your teacher decides this will be just a written assignment, fill in the answers yourself as you imagine the author would respond. If it is oral, a classmate will role play the interview with you and put in his/her answers later.

Question 1: _____

Answer: _____

Question 2: _____

Answer: _____

Question 3: _____

Answer: _____

Question 4: _____

Answer: _____

Question 5: _____

Answer: _____

Question 6: _____

Answer: _____

Question 7: _____

Answer: _____

Question 8: _____

Answer: _____

Question 9: _____

Answer: _____

Question 10: _____

Answer: _____

Name _____

4-2

Period _____ Date _____

DARE ME!

Directions: We face challenges everyday in our lives, but usually not on the same scale as a character in a novel. Decide what the main character's biggest challenge was and describe how he/she handled it. Put yourself in the same situation and explain how you would have dealt with it.

Character: _____

1. The biggest challenge the character faced was _____

2. He/she handled it by _____

3. If I were in the same situation, I would have _____

because _____



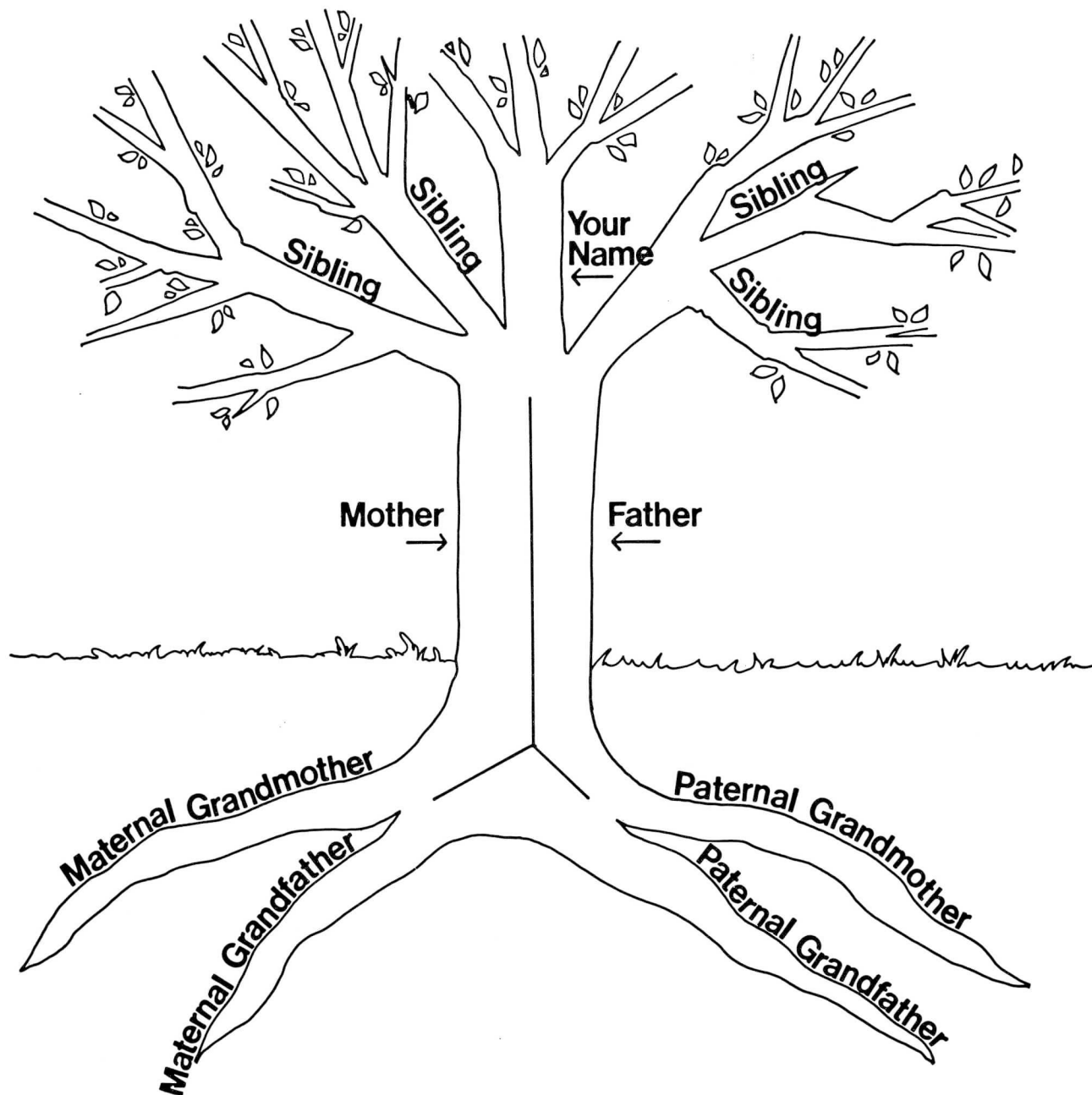
Name _____

4-3

Period _____ Date _____

GO CLIMB A TREE

Directions: Classic novels often involve complicated family relationships. To better understand the family you are reading about, you will take a deeper look at your own. Fill in the diagram below as completely as possible. Talk to older relatives for names and dates.



Name _____
Period _____ Date _____

4-4

YOU CAN QUOTE ME

Directions: Many classic stories have lines of dialogue that have become universally well known. First, choose a quote from the book and explain what the expression means in general terms. Next, briefly describe the meaning that same phrase has to the characters.

Example: "To be or not to be." —Hamlet

If the average person said this, they might be discussing a career choice. When Hamlet utters these words, he is debating whether or not to commit suicide.

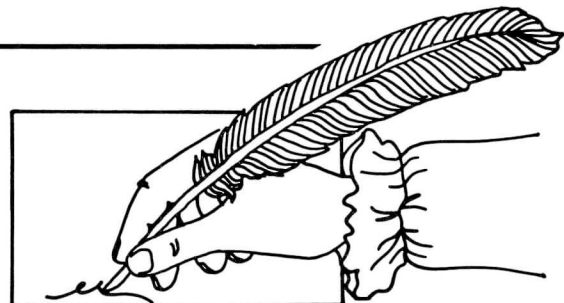
Quote: _____

Spoken by: _____

Location: _____
(chapter) (page) (paragraph)

General meaning: _____

Specific literary meaning: _____



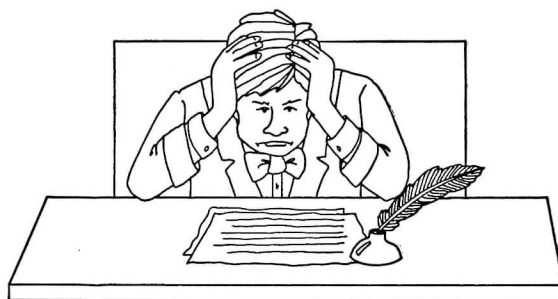
Name _____

4-5

Period _____ Date _____

DETAILS, DETAILS

Directions: Imagine it is one year prior to the copyright date of the book you are reading. The author has come to you with the manuscript and you have wisely decided to publish it. Below is a letter you will send to the writer listing suggested revisions in the text. The changes can involve plot, character, or style, but be specific.



(date)

Dear _____ :
(author)

I have just finished reading _____ , and love
(book title)
it, but I think it would be much better with a few of the changes I've listed below:

1. _____
2. _____
3. _____
4. _____
5. _____

Please look over the above comments and let me know what you think. If you have any problems with the proposed alterations, respond as soon as possible. Looking forward to hearing from you.

Sincerely,

(signature)

(publisher)

Name _____

Period _____ Date _____

4-6

"E" FOR EFFORT

Directions: You are going to "grade" the book you have read. Think carefully, be fair, and then fill in the report card below.

BOOK TITLE: _____

AUTHOR: _____



ELEMENTS

GRADE

PLOT SYNOPSIS:

CHARACTERS — List/Identify:

SETTING — Times/Places:

THEME — Discuss/Example:

STYLE — Narrator(1st person/collective)/Example:

FINAL
GRADE

A = EXCELLENT

B = VERY GOOD

C = AVERAGE

D = POOR

F = FAILURE

I = INCOMPLETE

Name _____

4-7

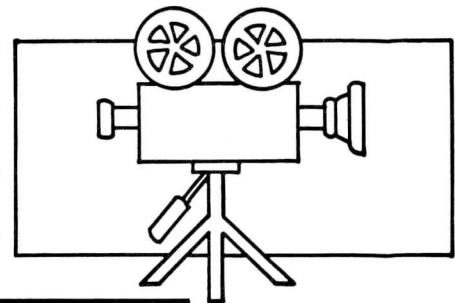
Period _____ Date _____

COMING TO A THEATER NEAR YOU

Directions: After reading the book and then seeing the movie version, you should have noticed that some changes were made. Think about the differences, and then complete the sections below.

CATEGORY	BOOK	FILM
Characters' Physical Appearances		
Relationships		
Plot Additions		
Plot Deletions		
Characters' Names		

I enjoyed the book / film (circle one) better because _____



Name _____

4-8

Period _____ Date _____

IF THE FATES ALLOW

Directions: Do we control our own lives, or is there a greater force planning our future? Think about this in regard to yourself and the main character, and then defend one of the following statements: (a) The ending of the story was the result of fate, or (b) The hero created his/her own destiny.

I believe that _____ because
(chosen statement)

An example of this would be when _____



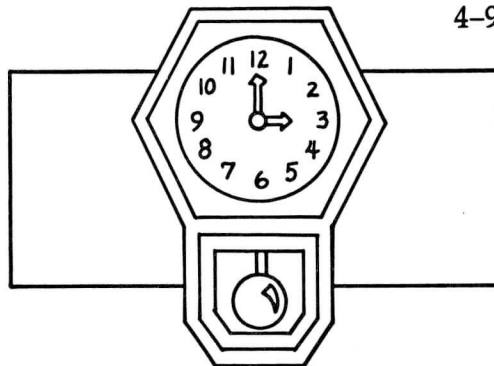
Name _____

Period _____ Date _____

4-9

SIGN OF THE TIMES

Directions: Classic novels are usually identified with their original settings, but the universal stories being told work well today, too. For example, *Romeo and Juliet* was the original concept for *West Side Story*. First, list the characters' original names; then change the names to fit a modern situation. Finally, decide what actions would change if you moved the plot to the current time.



Book title: _____

Author: _____

ORIGINAL CHARACTER NAMES

NEW NAMES

In the modern setting, the following changes would occur:

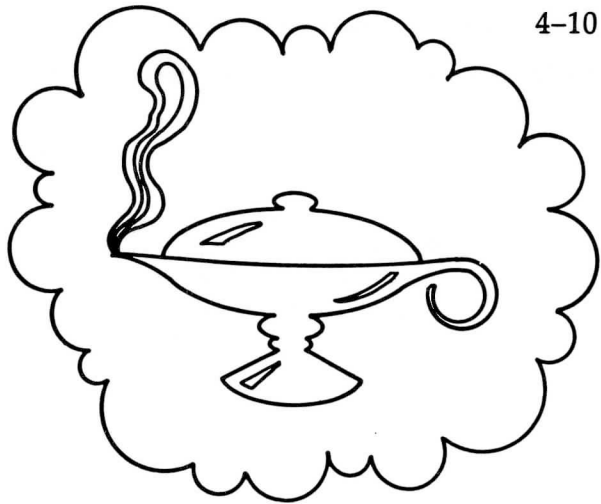
Name _____

Period _____ Date _____

4-10

TURNABOUT IS FAIR PLAY

Directions: You have the power to change one character, one event, and one setting in the novel you are reading. That's a big responsibility! What decisions will you make and what will be the results?



1. Character change: _____

Effect: _____

2. Event change: _____

Effect: _____

3. Setting change: _____

Effect: _____

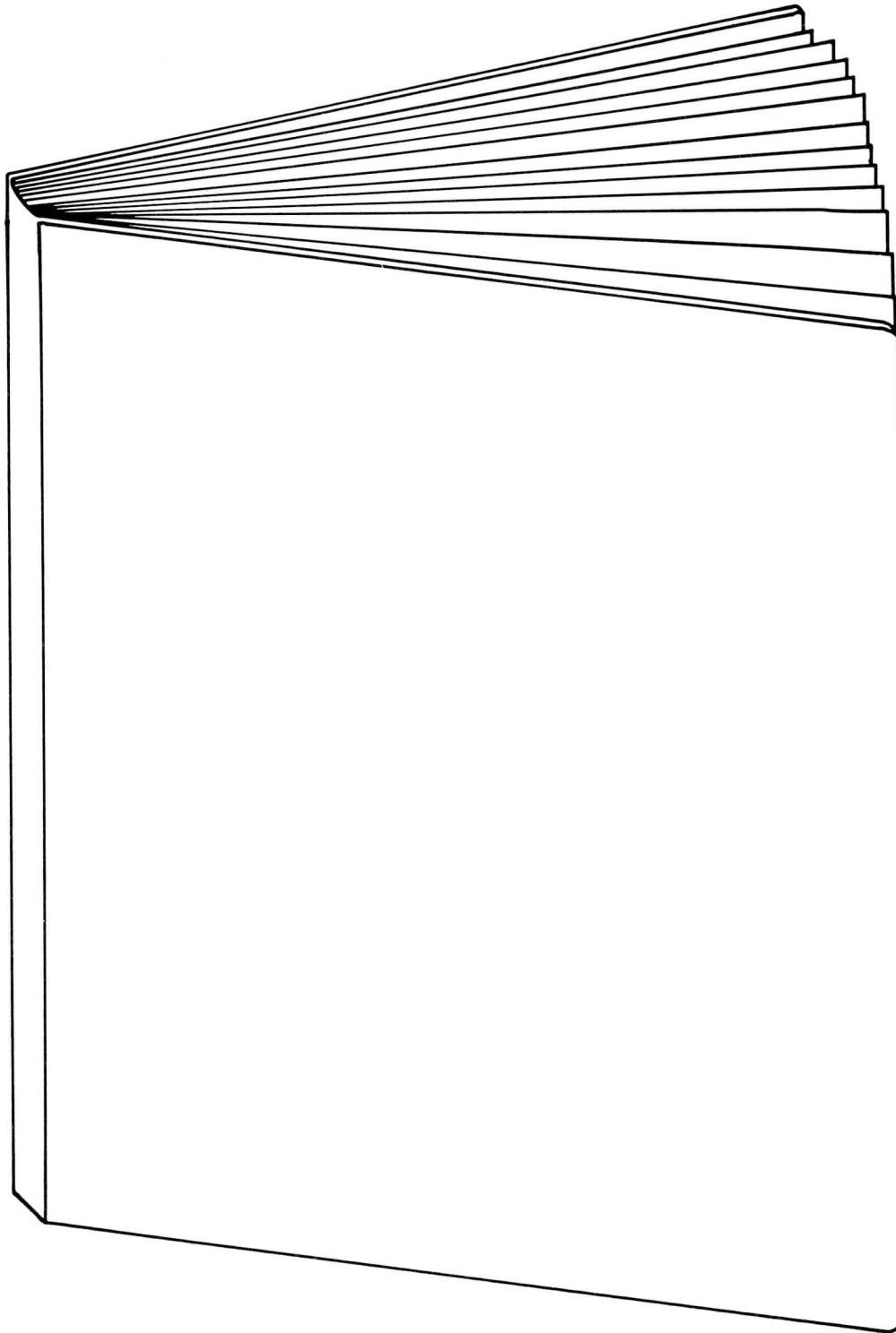
Name _____

4-11

Period _____ Date _____

COVER ME

Directions: You are the head of the art department of a publishing company and have been assigned to create a new cover for the book you are reading. Include the title, author, and a visual concept that relates to some part of the novel. Remember, you want to get everyone's attention, so make it clear and colorful.



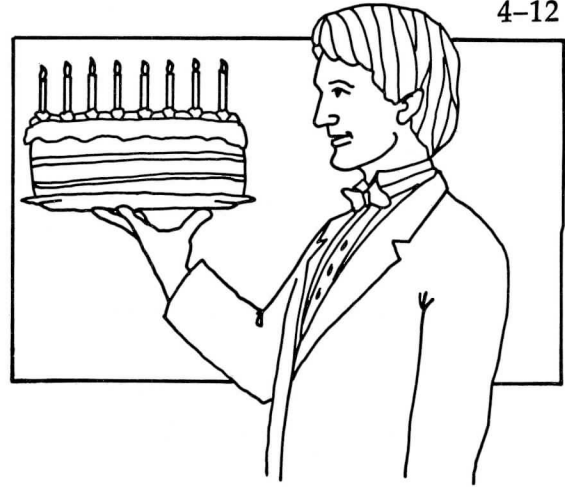
Name _____

Period _____ Date _____

4-12

THE RIGHT STUFF

Directions: In addition to books, many things are thought of as "classics." A classic is something that has quality, style, and is long-lasting. Think of five items or institutions that fall into this category and explain why.



Examples: Coca-Cola, Cadillacs, the Empire State Building

1. _____ is a classic because _____

2. _____ is a classic because _____

3. _____ is a classic because _____

4. _____ is a classic because _____

5. _____ is a classic because _____

— Up Front —

AND THEY SAID IT WOULDN'T LAST

In order for a book to be considered a classic it must withstand the test of time. List on the board the following literary elements: plot, character, theme, dialogue, and motivation. Discuss each in relationship to the book. Based on information gathered, have the class choose the element they feel has given the novel its "classic" status.

GOING THE DISTANCE

After the students have become familiar with works that are considered classics, hold a discussion on which modern fiction will be considered as classic in 100 years. Have students explain their choices.

DO YOU SEE WHAT I SEE?

Students can experiment with point of view in this activity to better understand how first-person narration affects a novel. Choose a scene that would lend itself to this exercise. Have one student take the part of narrator and describe the action as he/she sees it unfold. Select other students who, as the characters involved, will in turn give their points of view on the same series of events. As a result, the class should realize how different a person's perceptions can be, depending on his/her relationship to the action.

BABES IN BOOKLAND

From this activity the student should obtain a better understanding of language. Choose a passage from the book and have one student read it aloud. The class as a group will then rewrite the scene through the eyes of a young child. Have one student put the responses on the board. It is recommended to have dictionaries available.

— To Be Continued —

BRIEF ENCOUNTER

In this activity students should choose two characters, each from a different book, and have them meet. They will then write a short story about what happens

when these two characters interact. Students should keep in mind the personalities of the characters and create only new action.

IT'S YOUR TURN

Designing a board game about the book may heighten some students' interest in the book. In groups, students will design a board game including the board, the playing pieces, and the rules. Groups can then exchange games and play them in class.

IMITATION IS THE SINCEREST FORM OF FLATTERY

In order to better understand the author's style, students should try this project. You will first describe the type of language and the sentence length the author uses in the novel. The student will then follow this format in writing a composition of his/her choice.

THEME WORK

Students often have difficulty understanding the concept of theme in a novel. Once the theme of the book has been established, each student will create a montage in order to help himself/herself better understand the ideas being presented.

— Recommended Book List —

For Grades 7 and 8

The Adventures of Huckleberry Finn, by Mark Twain

A Christmas Carol, by Charles Dickens

Little Women, by Louisa May Alcott

For Grades 9 and 10

David Copperfield, by Charles Dickens

Romeo and Juliet, by William Shakespeare

A Tale of Two Cities, by Charles Dickens

West Side Story, by Irving Shulman

For Grades 11 and 12

Hamlet, by William Shakespeare

The Hunchback of Notre Dame, by Victor Hugo

The Scarlet Letter, by Nathaniel Hawthorne

— Video List —

TITLE	AUTHOR	PRODUCED	TIME
<i>Adventures of Huckleberry Finn</i>	M. Twain	1960	107:00
<i>Adventures of Tom Sawyer</i>	M. Twain	1938	93:00
<i>Anna Karenina</i>	L. Tolstoy	1935	95:00
<i>Camille</i>	A. Dumas	1936	108:00
<i>Christmas Carol</i>	C. Dickens	1951	86:00
<i>Crime and Punishment</i>	F. Dostoyevsky	1935	88:00
<i>David Copperfield</i>	C. Dickens	1935	130:00
<i>Gone With the Wind</i>	M. Mitchell	1939	222:00
<i>Grapes of Wrath</i>	J. Steinbeck	1940	129:00
<i>Great Expectations</i>	C. Dickens	1946	118:00
<i>Great Gatsby</i>	F. S. Fitzgerald	1947	144:00
<i>Hamlet</i>	W. Shakespeare	1948	153:00
<i>House of the Seven Gables</i>	N. Hawthorne	1940	89:00
<i>Hunchback of Notre Dame</i>	V. Hugo	1982	150:00
<i>Ivanhoe</i>	Sir. W. Scott	1982	150:00
<i>Jane Eyre</i>	C. Brontë	1944	96:00
<i>Julius Caesar</i>	W. Shakespeare	1953	120:00
* <i>Life and Adventures of Nicholas Nickleby</i>	C. Dickens	1947	106:00
<i>Little Women</i>	L. M. Alcott	1933	115:00
<i>Lord of the Flies</i>	W. Golding	1963	90:00
<i>Macbeth</i>	W. Shakespeare	1971	140:00
<i>Madame Bovary</i>	G. Flaubert	1949	115:00
<i>Midsummer Night's Dream</i>	W. Shakespeare	1935	117:00
<i>Moby Dick</i>	H. Melville	1956	116:00
<i>Moll Flanders (Amorous Adventures of Moll Flanders)</i>	D. DeFoe	1965	126:00
<i>Of Mice and Men</i>	J. Steinbeck	1937	107:00

*Royal Shakespeare Company's 8½-hour version also available

TITLE	AUTHOR	PRODUCED	TIME
<i>Oliver Twist</i>	C. Dickens	1948	105:00
<i>Othello</i>	W. Shakespeare	1965	166:00
<i>Pride and Prejudice</i>	J. Austen	1940	116:00
<i>Richard III</i>	W. Shakespeare	1956	158:00
⁺ <i>Romeo and Juliet</i>	W. Shakespeare	1968	138:00
<i>Scarlet Letter</i>	N. Hawthorne	1926	80:00
<i>Tale of Two Cities</i>	C. Dickens	1935	121:00
<i>Taming of the Shrew</i>	W. Shakespeare	1967	126:00
⁺ <i>Tess of the D'Urbervilles (Tess)</i>	T. Hardy	1979	180:00
<i>Three Musketeers</i>	A. Dumas	1948	125:00
<i>Treasure Island</i>	R. L. Stevenson	1950	96:00
<i>Ulysses</i>	J. Joyce	1967	140:00
<i>War and Peace</i>	L. Tolstoy	1956	208:00
<i>West Side Story</i>	I. Shulman	1961	155:00
<i>Wuthering Heights</i>	E. Brontë	1939	104:00

⁺ Contains nudity

The British Broadcasting Company has produced all of Shakespeare's plays for television. Check your local public station for more information.

— Chapter 5 —

CONTEMPORARY FICTION

Be Seated • 82

In Case of Fire

It's All in the Cards

Matchmaker

Mr. or Miss Right

Most Likely To. , ,

Now Starring

The Doctor Is In

You've Got Your Troubles,
I've Got Mine

Back to the Future

Be Advised

Tears of a Clown

Anytime, Anyplace

Picture This

Tell Me Another One

Everything Olde is New Again

Up Front • 100

Get Tough

Losing You

Now That You're Gone

Teachers' Lounge

To Be Continued • 100

Dear Diary

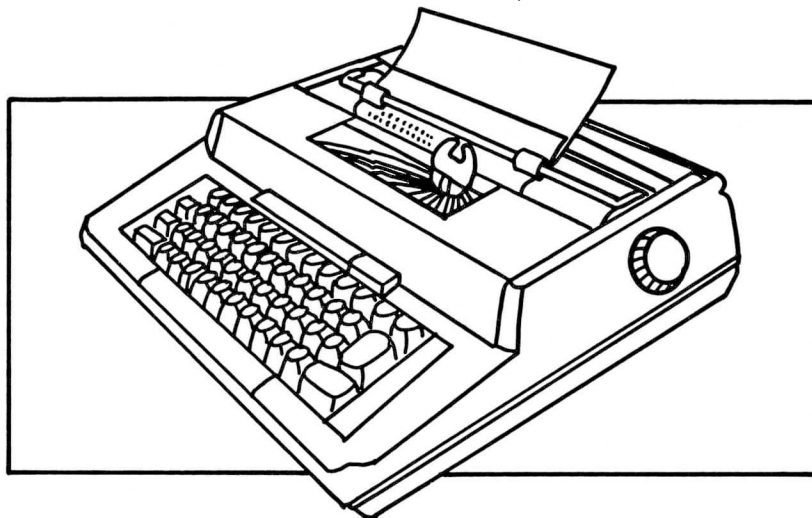
Dedicated to the One I Love

Name That Tune

Help, I Need Somebody

Recommended Book List • 106

Video List • 106



— *Be Seated* —

5-1. IN CASE OF FIRE

Examining a person's priorities is a general way to determine their true character. Students will illustrate their knowledge of the character's personality by deciding what he/she would save in the event of a natural disaster. They will then discuss how their choices would compare to those of the character.

5-2. IT'S ALL IN THE CARDS

A conclusion is not necessarily the end. Often the reader is left to decide where the story would have gone had the author continued. In this activity students will have the opportunity to project five years into the future. They are asked to tell where the main character is, what his/her personal relationships are, what he/she is now doing, and how his/her life has been affected by the events in the work.

5-3. MATCHMAKER

In today's computer age, dating services have become accepted as a logical means of finding a truly compatible mate. Using the actual experience of the main character, have the student fill out the questionnaire as that person might have. Any information requested that is not actually given in the story can be created by the student, but it should be a reasonable assumption based on what he/she knows about the character's actions and attitudes. Students should be prepared to explain their answers by citing examples from the work.

5-4. MR. OR MISS RIGHT

We all have the fantasy of finding the perfect mate. Students will first decide what qualities they look for in another person and then explain their choices. Based on their knowledge of the characters in the story, they will pick the one they feel comes closest to their ideal.

5-5. MOST LIKELY TO. . .

Students often feel far removed from the characters they read about. In this exercise they will imagine the character to be a member of the student body of their school. They are asked to create a yearbook entry which includes a drawing of the character (as they envision him/her), a list of activities, what they would have been voted, and an appropriate quote.

5-6. NOW STARRING

Society creates predetermined roles, which we all must conform to. The student will make two lists, one for the roles the character plays, the other for the roles the student plays. Students will then choose roles they share in common with the character and those that are favorites of each.

5-7. THE DOCTOR IS IN

Putting themselves in the place of the main character, the students will fill out a personality test. This exercise will reinforce the concept of motivation and allow students to apply fictional ideas and actions to their personal experiences and feelings.

5-8. YOU'VE GOT YOUR TROUBLES, I'VE GOT MINE

For this assignment, the main character must be imagined to be a student who has been sent to the school guidance counselor. What would come of such a session? Some of the information requested can be taken from the novel; the rest must be logically deduced by the students.

5-9. BACK TO THE FUTURE

The time period an author chooses impacts the events of a story. Students will pick a character and an action and explain why such an action could not have taken place a century before the opening of the novel. It is necessary for the students to be aware of the norms and morality of past times in order to successfully complete this assignment.

5-10. BE ADVISED

Students sometimes feel they have the answer to a character's problems. In this exercise they first must write a letter describing a problem encountered in the novel. Acting as an impartial observer, they will answer the letter giving a logical solution to the problem. You might have students read a few newspaper advice columns to familiarize themselves with the form.

5-11. TEARS OF A CLOWN

Humor is in the eye of the beholder. Some people fall down laughing at ethnic jokes while others find them distasteful and degrading. Choose a situation, perhaps an incident at school, that the students are familiar with and explain how because

they are not directly involved, the experience is funny but if they were the victim they would have a very different reaction. From there the students can choose excerpts from the book which illustrate the same idea.

5-12. ANYTIME, ANYPLACE

The setting of a novel often has a dramatic effect on the characters' actions. For example, two men who duel over a lady's honor in Victorian England probably would not feel compelled to settle their differences in this way under other circumstances. After discussing the significance of the actual setting, have the students choose another place and time for the action of the novel and explain what the results would be.

5-13. PICTURE THIS

Modern novels that do not feature illustrations leave the visualization of the setting up to the reader's imagination. The students are asked to either draw or locate a picture that they feel best exemplifies the setting. They are to then find descriptive examples from the novel.

5-14. TELL ME ANOTHER ONE

Often, students find book titles simplistic, or perhaps confusing. In this assignment, students are given the opportunity to create a new title, which should reflect plot, characters, or theme.

5-15. EVERYTHING OLDE IS NEW AGAIN

Students often are frustrated at reading Shakespeare, Dickens, and the like, because they have little patience with what they see as archaic language. This exercise may show them how to figure out the meanings of unfamiliar vocabulary. In the first part of the worksheet, students are presented with dated expressions and asked to give modern equivalent meanings. The answers are as follows:

<u>Old</u>	<u>New</u>
crazy water	liquor
pushing up daisies	dead
sawbones	surgeon
in a family way	pregnant
green-eyed monster	jealousy

The second part asks students to take modern words or ideas and create old-fashioned terminology. Remind the students that language in the past was often direct and logical and that they should keep this in mind when doing the assignment.

Name _____

5-1

Period _____ Date _____

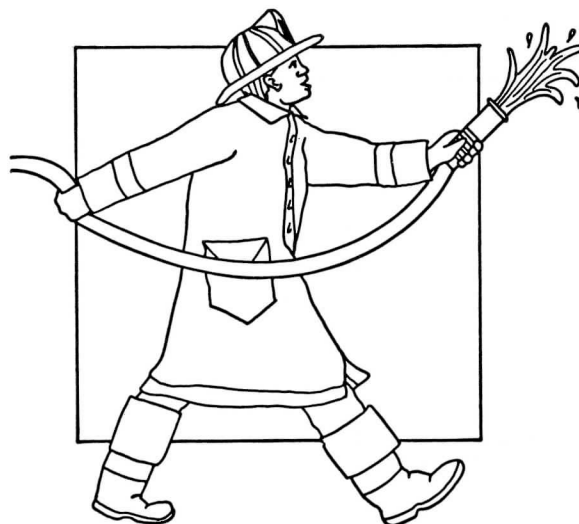
IN CASE OF FIRE

Directions: A natural disaster (earthquake, flood, fire, storm, etc.) is about to destroy the home of your main character. He/she must evacuate in minutes. What items (not people or pets) would that person take?

Character's Name: _____

POSSESSION	EXPLANATION
1.	
2.	
3.	
4.	
5.	

Would you have made the same choices? Why or why not?



Name _____

5-2

Period _____ Date _____

IT'S ALL IN THE CARDS

Directions: You are the fortune teller, _____.
The main character of your literary work, _____,
has come to you seeking knowledge of the future. Predict what his/her life will be like
five years after the conclusion of the story.

"I see many things in your future. First of all, you live _____

_____.

The people you are closest to are _____

_____.

You will spend most of your time _____

_____.

A great many changes have taken place in your life. Because of your experiences you now live by the
motto _____

_____. "



Name _____

Period _____ Date _____

5-3

MATCHMAKER

Directions: The main character of your story has gone to a dating service.
Fill in the application below as he/she would.



Applicant's Name: _____

1. Describe the physical appearance that you are most attracted to. (Be sure to include eye color, hair color, and approximations of height and weight.)

2. What activities do you enjoy on a date?

3. What hobbies and interests do you enjoy?

4. Describe the type of personality that you would like your mate to have.

5. Describe your own personality.

6. How old would you like your mate to be? Why?

7. Is there anything specific (such as money or religion) that your mate must have or be?

Name _____

5-4

Period _____ Date _____

MR. OR MISS RIGHT

Directions: Think of married people whom you know. What qualities do they have that you like?
Make a list of ten qualities you feel are necessary for your perfect mate.

	QUALITY	EXPLANATION
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

Choose a character from the story who you feel would be the best match for you and explain why.

"I would like to spend the rest of my life with _____



Name _____

5-5

Period _____ Date _____

MOST LIKELY TO . . .

Directions: One of the characters you are reading about has just become a member of your school's graduating class. What yearbook entry would appear for this person? Draw a picture of what you think this character looks like and then fill in the other elements.

Example:



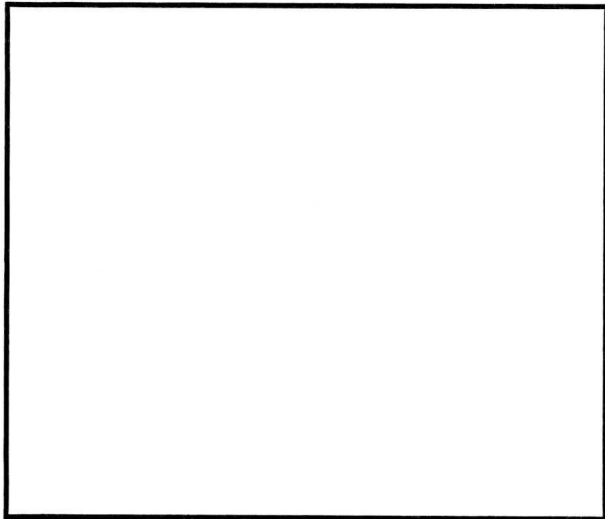
ACTIVITIES: Food Taster's Club

Chess Club

Croquet Club

VOTED: Most Likely to Get in Trouble

QUOTE: "Curiosity almost killed this cat."



ACTIVITIES: _____

VOTED: _____

QUOTE: _____

(character)

Name _____

5-6

Period _____ Date _____

NOW STARRING

Directions: Each person plays many roles in life. Make a list of five roles that you are currently playing and five roles you have observed your chosen character play. Some roles are student, daughter/son, brother/sister, friend, and so forth.

YOUR ROLES

CHARACTER'S ROLES

Circle the roles that you and the character have in common. Place a star next to the favorite role for you and for the character. Below, briefly explain how you and the character behave in the same ways.



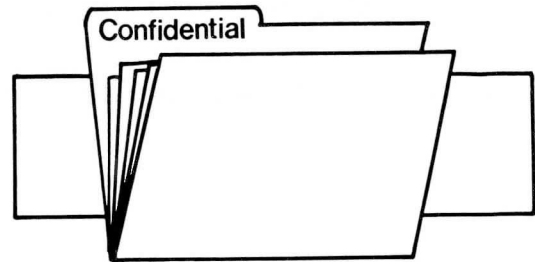
Name _____

5-7

Period _____ Date _____

THE DOCTOR IS IN

Directions: Did you ever wish you were a psychiatrist and could find out what's going on in someone else's head? Motivation is why we do things and can be more important than what we actually do. Imagine yourself to be the main character in the story. Try to think as he/she would and fill in the questionnaire below.



PART I — Place a check next to each statement below that applies to you (the character). Give an example in the column on the right.

<input type="checkbox"/>	1. I get very little support at home.	
<input type="checkbox"/>	2. I'm too shy.	
<input type="checkbox"/>	3. Many things/people make me nervous.	
<input type="checkbox"/>	4. I'm not really popular.	
<input type="checkbox"/>	5. I fail at many things.	
<input type="checkbox"/>	6. I worry about my family.	
<input type="checkbox"/>	7. I'm not physically attractive.	
<input type="checkbox"/>	8. I feel inferior to others.	
<input type="checkbox"/>	9. I'm unhappy a lot of the time.	
<input type="checkbox"/>	10. I don't know if I'm in love.	
<input type="checkbox"/>	11. I don't get along with my family.	
<input type="checkbox"/>	12. I think I'm prejudiced (race, religion).	
<input type="checkbox"/>	13. I don't think I'll succeed in life.	
<input type="checkbox"/>	14. I don't know what I really want.	
<input type="checkbox"/>	15. I'm stubborn.	
<input type="checkbox"/>	16. I argue a lot.	
<input type="checkbox"/>	17. I do things without thinking first.	
<input type="checkbox"/>	18. I'm sometimes immature.	
<input type="checkbox"/>	19. I exaggerate too much.	
<input type="checkbox"/>	20. I don't take important things seriously.	

PART II — Select the statements that are true for you personally. Write an essay discussing at least three of your choices and why you feel that way. Be honest and specific in answering. Use the back of this sheet for your essay.

Name _____

5-8

Period _____ Date _____

YOU'VE GOT YOUR TROUBLES, I'VE GOT MINE

Directions: You are the school guidance counselor for a character in the story. Fill in the form below.

GUIDANCE REPORT

STUDENT: _____ BIRTHDATE: _____
(character's name)

ADDRESS: _____

IN CASE OF EMERGENCY CONTACT: _____

EDUCATION: _____

PROBLEM: _____

RECOMMENDATIONS: _____

(counselor)



Name _____

5-9

Period _____ Date _____

BACK TO THE FUTURE

Directions: How we behave is determined by the time in which we live. This is especially true of literary characters.

Example: If Romeo and Juliet had lived today, they might not have felt bound by their family's feuding and therefore would have been free to be together.

Think of things that happened in your story that could not have occurred a century ago.

_____ could never have _____
(character) (action)

100 years ago because _____



Name _____

5-10

Period _____ Date _____

BE ADVISED

Directions: Choose a character in the story you are reading who has a problem. Write a brief letter he/she might send to a newspaper advice column. With your knowledge of the situation, respond with a letter giving a reasonable solution to the problem.

Dear _____ :

Signed, _____

Dear _____ :

Good Luck, _____



5-12

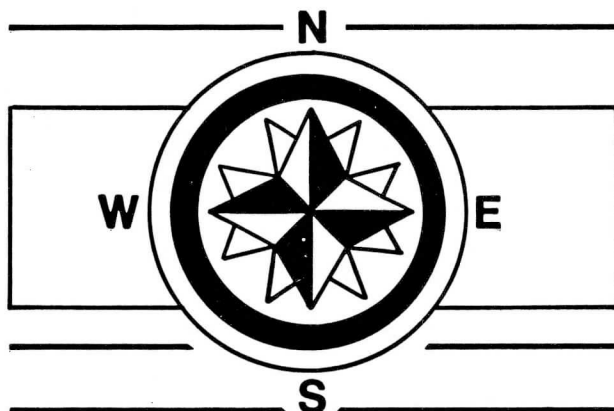
ANYTIME, ANYPLACE

Original setting: TIME PLACE

New setting: _____

TIME PLACE

Below, discuss what changes would occur.

[illegible]

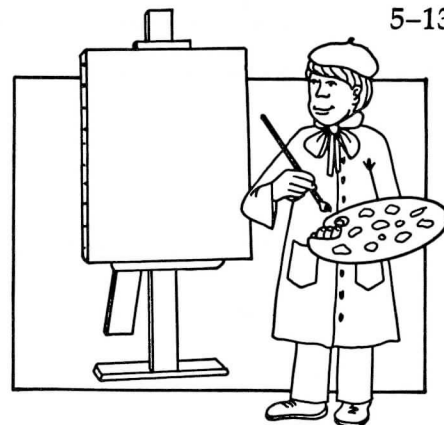
Name _____

Period _____ Date _____

5-13

PICTURE THIS

Directions: Draw or find a picture of what you feel the setting of the story would look like.



Find five examples from the book that describe the setting.

PAGE NO.	DESCRIPTION
1.	
2.	
3.	
4.	
5.	

Name _____

5-14

Period _____ Date _____

TELL ME ANOTHER ONE

Directions: You are the editor of a large publishing company. You love the book presented to you, but you hate the title. Complete the letter below to the author, explaining why you decided on a new title.

Date: _____
(original copyright)

Dear _____ :
(author)

I read your manuscript " _____ ,"
and loved it. Our company would be happy to publish your work, but I really feel it needs a snappier
title. How about " _____ " ? I think this works
(new title)
better because _____

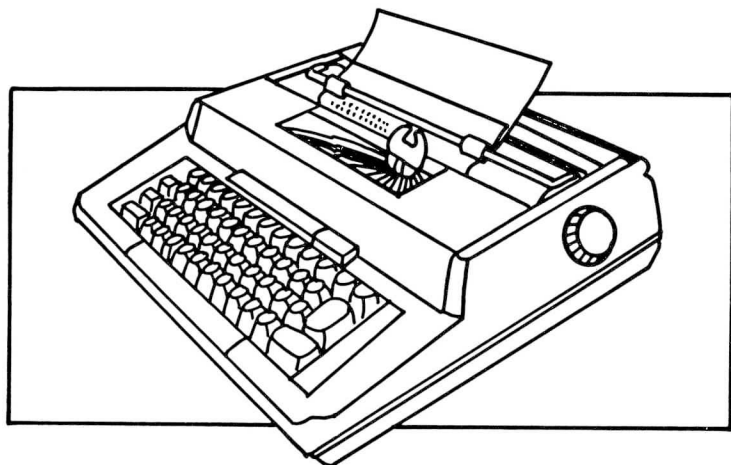
_____ .

We'll contact you to discuss a contract. Thank you for choosing our company. I look forward to
working with you.

Sincerely,

(your signature)

(publishing company)



Name _____

5-15

Period _____ Date _____

EVERYTHING OLDE IS NEW AGAIN

Directions: Even though language has changed, people haven't. Many of the same problems of yesterday still exist today. Look at the list of words below, and beside each put the modern expression you believe is the same.

OLD	NEW	WHY
1. crazy water		
2. pushing up daisies		
3. sawbones		
4. in a family way		
5. green-eyed monster		

Now take five modern words used in the story and create an "old" word.

Example: escalator (new) — quicksteps (old)

NEW	OLD	WHY
1.		
2.		
3.		
4.		
5.		



— Up Front —

GET TOUGH

In this activity students are to role play a conflict from the book. Students should take on the parts of the story's characters and continue to role play until they have solved the problem. Students should be reminded to act the way the character does, using his/her speech, mannerisms, and the like.

LOSING YOU

This in-class assignment asks for improvisation on the part of the student. Many contemporary novels deal with young people's desperate acts, such as suicide, drugs, and drinking. In this exercise students are to try to talk someone out of such acts. Students should be given a time limit, such as five minutes, to succeed.

NOW THAT YOU'RE GONE

Every character has a purpose for being put in a novel. In this discussion starter, the teacher will lead a talk as to how the novel would be different if one of the characters had been killed off. The teacher may also choose to discuss the purposes of some of the minor characters (why the author put them in).

TEACHERS' LOUNGE

A group of five students will role play five teachers in the faculty room discussing the main character. The teacher may wish to initiate this role play by setting up a situation that the main character was involved in. This is a good insight into how we as teachers are viewed by our students.

— To Be Continued —

DEAR DIARY

In this project, students will become one of the novel's characters and will keep a diary. The teacher should choose the time period that the diary is to cover. This time period should be based on the duration of the book. Teachers may ask for a diary covering several years or only a week, depending on the important events in the book. Students should be sure to include events from the book and also to express the character's feelings.

DEDICATED TO THE ONE I LOVE

In this exercise, a theme song for a main character will be selected. When you feel the students are familiar enough with the personality traits of the main characters, they can execute this assignment. You may want to set some class time aside to discuss themes in popular music. You can discuss these themes in general, or you can choose just one lyric that illustrates a particular literary character already known to the students. For instance, at the end of *Romeo and Juliet*, while Romeo is banished from Mantua, he might have sung the song "Dedicated to the One I Love." The students can either write down the appropriate lyrics on the worksheet (see 5-16) and give a written explanation, or they can bring a copy of the song to class and do the assignment as an oral project.

NAME THAT TUNE

We are subjected to a barrage of commercials every day, and while the name of the product is often forgotten, years later we still remember a catchy tune or phrase. Since this is a form students are already familiar with, it shouldn't be difficult for them to create a jingle for the novel they are reading. A brainstorming session to list characters, plot action, and themes should be the first step so students have information to call upon. The example given on the worksheet (see 5-17) is the song "That Was Then, This Is Now," which is, coincidentally, the title of S. E. Hinton's book. For their project, however, the students should create lyrics using ideas from whatever novel they are reading, and set these lyrics to the melody of any popular song. Encourage them to rhyme the words, thus adding poetry skills to the exercise.

HELP, I NEED SOMEBODY

Part of the lure of contemporary novels is that students can relate the characters' dilemmas to their own personal experiences. Even though the story students are reading may deal with only one specific issue, it would be instructive for them to become aware of several topical issues facing young people. Using the various media at their disposal, they are to obtain and write on worksheet 5-18 the names, addresses, and phone numbers of organizations that offer help in the following areas: alcohol/drug abuse, child abuse, rape, runaways, suicide, teen pregnancy, and venereal disease. This will stretch their research-gathering muscles. Students' interpersonal skills also will be developed if they must make contact with organization representatives for further information. A theme poster can also be created focusing on a particular issue.

Follow Up: If you think you can muster, time, energy, and student support then do we have a project for you. Our school decided to take the above-mentioned assignment further. First, students chose one issue, in our case it was alcohol/drug

abuse. After becoming familiar with the subject, each member of the class created posters that were hung throughout the building warning against the dangers of substance abuse. Next, slogans were designed, printed on buttons, and sold to the student body. The money raised went to a local drug rehabilitation center. Finally, a guest speaker addressed the school giving information and answering questions. The awareness campaign continued throughout the school year with assemblies and class visits by police and representatives of various organizations. Of course, the long-term effects cannot be calculated, but at least for awhile it was "cool" to be "straight." Everyone was better informed, and the students who chose to be involved felt a tremendous sense of accomplishment.

Name _____

Period _____ Date _____

DEDICATED TO THE ONE I LOVE

Directions: Hearing a song can bring back a memory of a long-forgotten experience. In this exercise, first make a list of qualities that describe a character in the story. Think of how the character acted in particular situations and why he/she acted that way. Choose a popular song, past or present, that could be considered the character's theme song, and then use lyrics to illustrate your choice.



Character: _____ Song Title: _____

LYRICS

EXPLANATION

Name _____

5-17

Period _____ Date _____

NAME THAT TUNE

Directions: You run an advertising agency. The author of the novel you are reading wants to do a commercial. Choose a character or aspect of the story and write a jingle about it. A jingle is a short poem put to music. Make yours at least eight lines long and pick a popular tune to go with it. Replace the actual lyrics with your own words that refer to the book being read, and recite them to the rhythm of the music.

Example: "THAT WAS THEN, THIS IS NOW"



Two boys who once shared everything,
but now their world was quickly changing.
Bryan and Mark were best of friends.
Which path they choose will all depend.

Mark gets into trouble,
Bryan sees it all.
He knows his friend is heading for a fall.

That was then, this is now.
Can they make it work out maybe somehow?
Friends once again or end in a row?
That was then, this is now.

(song title)

Name _____

5-18

Period _____ Date _____

HELP, I NEED SOMEBODY

Directions: Topics such as suicide, drug/alcohol abuse, teen pregnancy, runaways, child abuse, rape, and venereal disease are being more openly discussed, and are now the subjects of books, plays, and television programs. If you, a family member, or a friend had one of these problems, would you know where to go for help? Your task is to find at least one organization a person wanting help could contact for each of the problems below. Magazines, newspapers, and television are good sources of information.

PROBLEM	ORGANIZATION	ADDRESS	PHONE NO.
Child Abuse			
Drug/Alcohol			
Rape			
Runaways			
Suicide			
Teen Pregnancy			
Venereal Disease			

On the back of this paper, design a poster that could be used to advertise one of the organizations listed above.



— Recommended Book List —

For Grades 7 and 8

The Pigman, by Paul Zindel
That Was Then, This Is Now, by S. E. Hinton
The Wave, by Morton Rhue

For Grades 9 and 10

Go Ask Alice, (anonymous)
The Promise, by Chaim Potok
Summer of My German Soldier, by Bette Greene
To Sir With Love, by E. R. Braithwaite

For Grades 11 and 12

East of Eden, by John Steinbeck
On Golden Pond, by Ernest Thompson
The World According to Garp, by John Irving

— Video List —

TITLE	AUTHOR	PRODUCED	TIME
<i>Addie Pray (Paper Moon)</i>	J. D. Brown	1973	103:00
<i>Advise and Consent</i>	A. Drury	1962	139:00
<i>Anatomy of a Murder</i>	R. Traver	1959	160:00
<i>Arrowsmith</i>	S. Lewis	1931	108:00
<i>Bang the Drum Slowly</i>	M. Harris	1973	98:00
<i>Being There</i>	J. Kosinski	1979	130:00
* <i>Bell Jar</i>	S. Plath	1979	107:00
<i>Blackboard Jungle</i>	E. Hunter	1955	101:00
<i>Black Like Me</i>	J. H. Griffin	1964	107:00
<i>Bostonians</i>	H. James	1984	120:00
* <i>Brideshead Revisited</i>	E. Waugh	1981	660:00
<i>Bridge of San Luis Rey</i>	T. Wilder	1944	85:00

*TV mini-series

* "R" rated film

TITLE	AUTHOR	PRODUCED	TIME
+ <i>Catch 22</i>	J. Heller	1970	122:00
<i>Circle of Children</i>	M. MacCracken	1977	100:00
<i>Corn is Green</i>	E. Williams	1945	114:00
<i>Cross and the Switchblade</i>	D. Wilkerson	1972	106:00
<i>Dodsworth</i>	S. Lewis	1936	101:00
<i>Dollmaker</i>	H. Arnow	1984	150:00
<i>East of Eden</i>	J. Steinbeck	1955	115:00
<i>Elmer Gantry</i>	S. Lewis	1960	146:00
<i>Europeans</i>	H. James	1979	90:00
* <i>Evergreen</i>	B. Plain	1985	336:00
<i>Fountainhead</i>	A. Rand	1949	114:00
+ <i>French Lieutenant's Woman</i>	J. Fowles	1981	127:00
<i>Gentleman's Agreement</i>	L. Hobson	1947	118:00
<i>Giant</i>	E. Ferber	1956	197:00
<i>Go Ask Alice</i>	Anonymous	1972	73:00
+ <i>Goodbye Columbus</i>	P. Roth	1969	105:00
<i>Goodbye, Mr. Chips</i>	J. Hilton	1939	114:00
<i>Good Earth</i>	P. Buck	1937	138:00
<i>Heart is a Lonely Hunter</i>	C. McCullers	1968	125:00
+ <i>Hotel New Hampshire</i>	J. Irving	1984	110:00
<i>How Green Was My Valley</i>	R. Llewellyn	1941	118:00
<i>I Never Promised You a Rose Garden</i>	J. Greenberg	1977	96:00
<i>Inherit the Wind</i>	J. Lawrence/R. Lee	1960	127:00
<i>Inside Moves</i>	T. Walton	1980	113:00
<i>James at 15</i>	A. Smith	1977	100:00
<i>Johnny Got His Gun</i>	D. Trumbo	1971	111:00
<i>Kramer vs. Kramer</i>	A. Corman	1979	105:00
<i>Love Story</i>	E. Segal	1970	100:00
<i>Mouse that Roared</i>	L. Wilberley	1959	85:00
<i>Natural</i>	B. Malamud	1984	134:00
<i>Of Human Bondage</i>	S. Maugham	1964	105:00

*TV mini-series

* "R" rated film

TITLE	AUTHOR	PRODUCED	TIME
<i>Old Man and the Sea</i>	E. Hemingway	1958	89:00
<i>Oliver's Story</i>	E. Segal	1978	92:00
<i>On Golden Pond</i>	E. Thompson	1981	109:00
<i>Ordinary People</i>	J. Guest	1980	123:00
<i>Outsiders</i>	S. E. Hinton	1983	91:00
<i>Ox-Bow Incident</i>	W. VanTilburg Clark	1943	75:00
<i>Patch of Blue</i>	E. Kata	1965	105:00
<i>Prime of Miss Jean Brodie</i>	M. Spark	1969	116:00
<i>Promise</i>	C. Potok	1979	98:00
<i>Raisin in the Sun</i>	L. Hansberry	1961	128:00
<i>Razor's Edge</i>	S. Maugham	1946	146:00
* <i>Rich Man, Poor Man</i>	I. Shaw	1976	384:00
+ <i>Rumble Fish</i>	S. E. Hinton	1983	94:00
<i>Sarah T: Portrait of a Teenage Alcoholic</i>	R. Wagner	1975	100:00
<i>Separate Peace</i>	J. Knowles	1972	104:00
<i>Six Weeks</i>	F. Stewart	1982	107:00
+ <i>Slaughterhouse 5</i>	K. Vonnegut	1972	104:00
<i>Sound and the Fury</i>	W. Faulkner	1959	117:00
* <i>Space</i>	J. Michener	1985	624:00
<i>Staying Alive</i>	L. Fleischer	1983	96:00
<i>Summer of My German Soldier</i>	B. Greene	1978	100:00
<i>Sun Also Rises</i>	E. Hemingway	1957	129:00
<i>Terms of Endearment</i>	L. McMurtry	1983	129:00
* <i>Testimony of Two Men</i>	T. Caldwell	1978	192:00
<i>Tex</i>	S. E. Hinton	1982	103:00
* <i>Thorn Birds</i>	C. McCullough	1983	480:00
<i>Tobacco Road</i>	E. Caldwell	1941	84:00
<i>To Kill a Mockingbird</i>	H. Lee	1962	129:00
<i>To Sir With Love</i>	E. R. Braithwaite	1967	124:00

*TV mini-series

+ "R" rated film

TITLE	AUTHOR	PRODUCED	TIME
<i>Tree Grows in Brooklyn</i>	B. Smith	1945	128:00
<i>Turning Point</i>	A. Laurents	1977	119:00
<i>Up the Down Staircase</i>	B. Kaufman	1967	124:00
<i>Winter of Our Discontent</i>	J. Steinbeck	1983	100:00
⁺ <i>World According to Garp</i>	J. Irving	1982	136:00
<i>Yentl</i>	I. B. Singer	1983	134:00
<i>Young Lions</i>	I. Shaw	1958	167:00

⁺ "R" rated film



— Chapter 6 —

DRAMA

Be Seated • 112

Casting Call
Double Standards
3-D
Time Warp
Front Row, Center
Taking Transcription
Vital Information
Token Gesture
Common Sense

Up Front • 123

Do You or Don't You?
I Get Around

Pick a Fight!

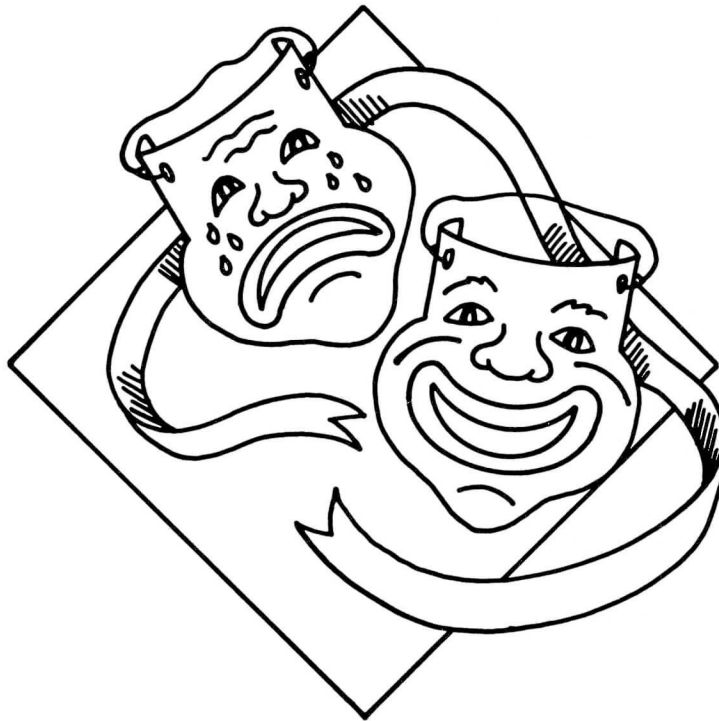
Follow My Lead
Places, Please!
By the Numbers

To Be Continued • 124

Fall in Line!
Ready When You Are, C. B.
Do You Want to Know a Secret?
Drama Portfolio
I Can See Clearly Now

Recommended Book List • 129

Video List • 129



— BE SEATED —

6-1. CASTING CALL

The class runs a major movie studio in Hollywood and has decided to make a film version of the play. Who would students cast (real actors) in each role and why? Stress physical appearance and the type of roles a performer has previously been identified with as criteria for making choices.

6-2. DOUBLE STANDARDS

If morality or personal standards are an issue in the play, this activity will prove useful. Students will list what they feel the main character's rules for living are as compared to their own. Based on this, they will explain why this led to conflicts in the story for the chosen character. In addition, they will have to analyze whether they would have fared any better in the same situation.

6-3. 3-D

The cartoon-like characters created for television and film desensitize students to the subtleties of characterization in literature. In this exercise students will select simple (one-dimensional) characters and complex (multidimensional) ones. One-dimensional characters are nothing more than plot devices used to move the story forward, and little or nothing is known about their personalities. Multidimensional characters are active, express real emotions, and have relationships with past and present characters. After determining which category each character fits into, students will provide examples to support their answers.

6-4. TIME WARP

In order to demystify what students might see as incomprehensible dialogue, have the class try this exercise. Take a clearly written passage from the play and have your class rewrite it in a different time period, going either backward or forward depending upon which direction applies to the particular reading. Two examples are (a) "To be or not to be?" becomes "Do I want to live or die?" and (b) "Mom, I want you to meet Dan. We're getting married," becomes "Mother, be so kind as to receive Daniel. He is my intended spouse."

6-5. FRONT ROW, CENTER

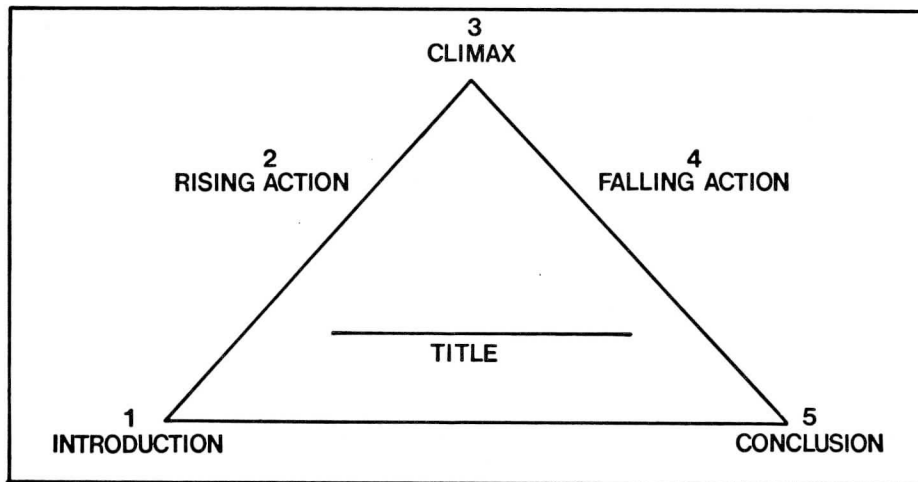
After the play has been read and perhaps viewed, have the class write a review of the work. Students will include comments on plot, characterization, sets, dialogue, costumes, and an overall impression. It is recommended they read newspaper reviews as preparation. Encourage them to inject humor if appropriate.

6-6. TAKING TRANSCRIPTION

The play format allows students to read at an increased speed, but in doing so they often lose sight of important details. Choose a significant passage from the play and have each student rewrite it into composition form. This will test content comprehension and be a vivid illustration to the class of drama's unique style.

6-7. VITAL INFORMATION

The Freytag Pyramid is a standard device for analyzing plot structure. Using this format (see diagram), have the class choose the vital story elements and list them in order of occurrence. From this a synopsis will be written.



6-8. TOKEN GESTURE

To many students, symbolism is a vague and difficult-to-grasp dramatic element. By taking note of the symbols in the world around them, the class may find it easier to understand the symbols in the play. First, each student must obtain a magazine from which a picture or advertisement will be chosen. The student will then determine what lies beneath the surface of the picture, by analyzing what the person or object represents. Based on the results of this exercise, you can now begin a discussion of the symbols in the play being read.

6-9. COMMON SENSE

Themes can be found in songs as well as in literature. In this activity, the class will take current popular songs and find themes in them. Some examples are "Star Spangled Banner" (patriotism); "My Way" (individualism); and "Beat It" (nonviolence).

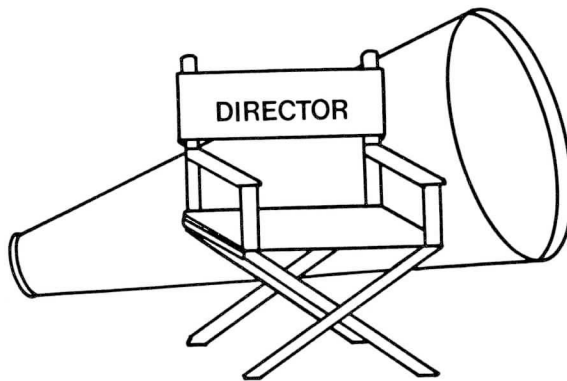
Name _____

6-1

Period _____ Date _____

CASTING CALL

Directions: You are the president of a major Hollywood movie studio and have to cast the film version of the play you are reading. List all the main characters and give the name of the real actor/actress who you feel would best fit the role. Physical appearance and a performer's previous roles should guide your decisions.



PLAY/FILM TITLE: _____

CHARACTER

DESCRIPTION

PERFORMER

[illegible]

Name _____

6-2

Period _____ Date _____

DOUBLE STANDARDS

Directions: Personal standards are often an important issue in plays because they determine a character's behavior. Analyze the main character's actions, and then make a list of his/her rules for living. Explain why these attitudes led to a conflict in the story. Finally, examine some of your own personal standards and decide whether you would have been more successful in the same situation.

CHARACTER: _____

RULES FOR LIVING: 1. _____

2. _____

3. _____

4. _____

5. _____

The main character's rules for living led to a conflict because _____

I feel that I would/would not (circle one) have been more successful than the main character because _____



Name _____

6-3

Period _____ Date _____

3-D

Directions: Just as in real life there are boring people and interesting people, so in plays there are simple, one-dimensional characters and complex, multidimensional characters. Simple characters are just plot devices used to move the story forward, and we learn very little about their personalities. Complex characters are active, express real emotions, and have relationships. Choose two characters that fit each category and explain your answers by giving examples.

1. _____ is a simple character because _____

2. _____ is also one-dimensional because _____

3. However, _____ is more complex because _____

4. _____ is also multidimensional because _____

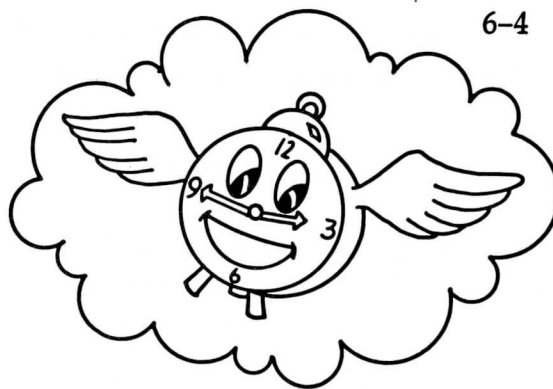


Name _____

Period _____ Date _____

6-4

TIME WARP



Directions: Sometimes the dialogue of an old play remains in its original form and therefore becomes more difficult to understand as time goes by. Take a passage from the play and rewrite it in modern English.

Example: "To be or not to be?" = "Do I want to live or die?"

If the play is written in today's English, then switch things around to make the dialogue sound as though it were written many years ago.

Example: "Mom, I want you to meet Dan. We're getting married." = "Mother, be so kind as to receive Daniel. He is my intended spouse."

ORIGINAL PASSAGE

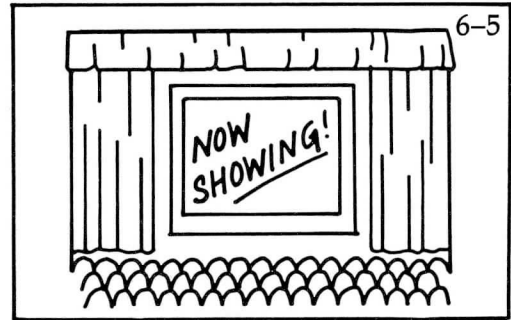
REVISED PASSAGE

Name _____

Period _____ Date _____

FRONT ROW, CENTER

Directions: Everyone likes to talk about movies and plays they have seen, but some people are paid to do it. It is now your turn to become a professional critic. You will write a review of the play you have read. Comments can be positive, negative, or even funny, as long as you support them with specific information and examples. Read some review (which can be found in the entertainment section of most newspapers) as a guide. Make notes on the sheet below and then rewrite the information in complete sentences. Try to create a catchy title.



PLOT:

CHARACTERIZATION:

SETS:

COSTUMES:

DIALOGUE:

PERFORMANCES:

OVERALL IMPRESSION:

6-6

Period _____ Date _____

TAKING TRANSCRIPTION

Directions: Plays are usually faster and easier to read than novels, but in speeding through them you might miss some important details. Take a passage from the play and rewrite it in composition form. By using no dialogue, you will see what a unique form drama is. Remember, you must rely only on narration and description.

ORIGINAL PASSAGE

COMPOSITION FORM

[illegible]

Name _____

6-7

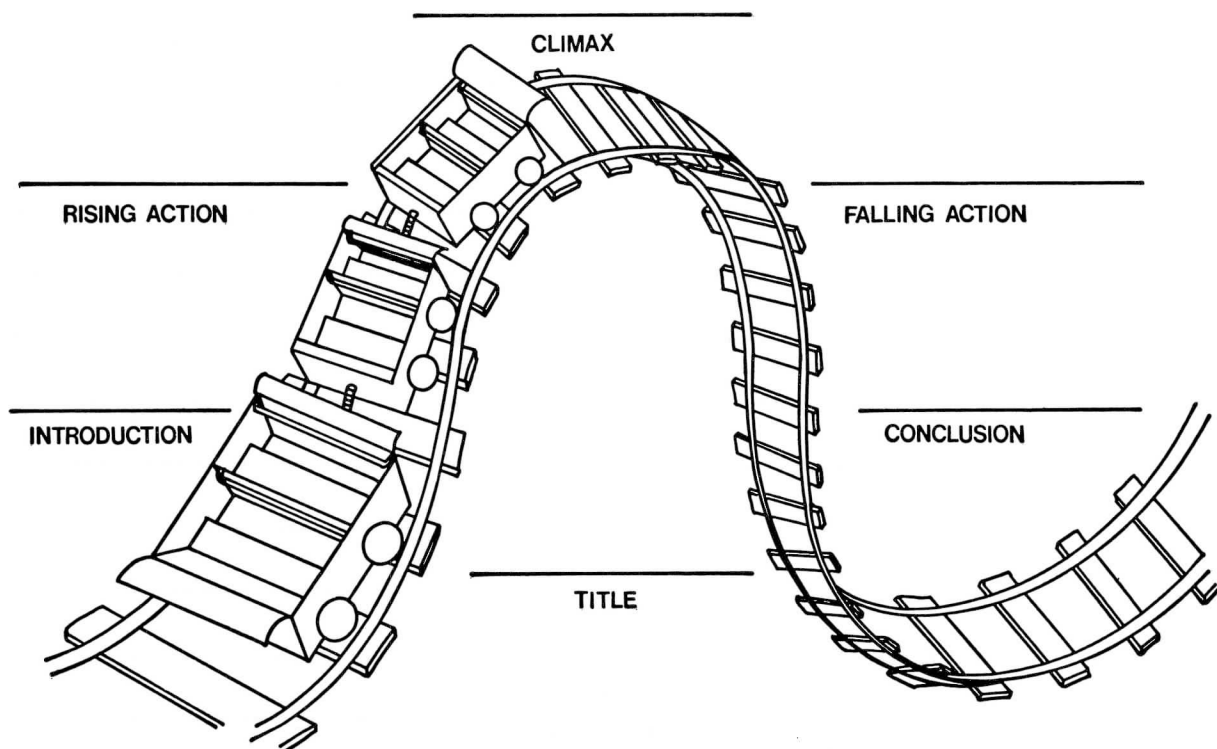
Period _____ Date _____

VITAL INFORMATION

Directions: Structure is the order of events in a play; each occurrence affects what follows. A problem (known as the conflict) is resolved as the play develops. If you think of a plot as an emotional roller coaster, it will be easier to choose the highlights.

- In the INTRODUCTION we become familiar with the setting and meet the main characters.
- During the RISING ACTION we discover relationships, and problems start to intensify.
- The CLIMAX is the emotional peak of the story. It is the point of no return.
- The FALLING ACTION is the characters' last chance to resolve their problems.
- In the CONCLUSION all mysteries are revealed and the story ends for good or bad.

Write the play's title. Think carefully and choose the major events that correspond to each of the five categories. Fill in the diagram with specific references to the story. Now you are ready to write a brief outline of the entire play. This is called a synopsis and should be done on a separate page. Include only important happenings and use complete sentences.



Name _____

Period _____ Date _____

6-8

TOKEN GESTURE

Directions: Symbolism is sometimes hard to find in a play. A symbol is something the author uses to represent something else.

Example: The Statue of Liberty represents freedom.

Look through the pictures and advertisements of magazines such as *Time* and *Newsweek*. Try to find one that has a second meaning beneath the surface. Attach the picture to this sheet, and then explain the dual meaning. This exercise may help you find symbols in the play.



Description of Picture: _____

Obvious Meaning: _____

Symbolic Meaning: _____

Name _____

6-9

Period _____ Date _____

COMMON SENSE

Directions: You can find a theme by analyzing the words of a song, just as you can find the theme of a play. The theme is an overall, common element.

Examples: "Star Spangled Banner" (patriotism)

"My Way" (individualism)

"Beat It" (nonviolence)

Choose a popular song. Decide what the theme of it is. Include some of the lyrics as an example.

SONG TITLE: _____

THEME: _____

WHY? _____

LYRICS: _____



— Up Front —

DO YOU OR DON'T YOU?

Start a discussion with the following: "Think of a time when not doing something caused a problem, and another time when doing something created trouble in your life." After this concept has been explored, let the students apply this to each of the characters, thereby demonstrating the idea of static (passive) versus dynamic (active) characters.

I GET AROUND

This exercise will test your students' thinking and verbal skills as well as their knowledge of the characters. Using the character of their choice, give each student five minutes to conduct an interview. A round-robin method allows each student to be both interviewer and interviewee at some point, with the latter pretending to be the character selected. Answers can be direct quotes from the play or ad-libs.

PICK A FIGHT!

Ask some students to pretend to be characters in the play and to ad-lib an argument on an issue prominent in the story. They should keep the characters' traits, temperaments and motivations in mind. Encourage students to use language appropriate to the play, for example, they should not use slang if it is a period piece.

FOLLOW MY LEAD

To develop the concept of improvisation, have groups of students ad-lib their way through given situations unrelated to the play, to show how people deal with conflict. Some ideas are returning an unwanted item to a nasty store clerk; a student questioning a teacher about a low mark; and facing your parents after missing curfew.

PLACES, PLEASE!

The very nature of drama demands that it be heard as well as read. Let the class do a reading of the play as a group with the text in front of them. Choose the more verbal students to play the larger roles, but encourage everyone to participate. Emphasize both dialogue and expression. If appropriate, allow the students to walk through the action. The more they understand, the more their interest in the play and its various elements will develop.

BY THE NUMBERS

This exercise will demonstrate to the class the numerous options an author has in creating a plot. Divide the story into as many parts as possible. Write each plot highlight on a separate index card with the backs numbered in sequence. Display them to the class after shuffling, and then have students try to put them in the proper order. Give hints to guide students only when necessary. Discuss how their choices differed from the author's and how plot changes would alter the story.

— To Be Continued —

FALL IN LINE!

Discuss the four forms of drama: tragedy, farce, melodrama, and comedy. To be sure the class has an understanding of what elements make each category unique, have students choose modern films or television programs that fit each form and write these on worksheet 6-10. They should then decide which categories the play being read falls into and why. Examples from the text can be used to support their choices.

READY WHEN YOU ARE, C. B.

If you are lucky enough to have a cooperative, interested class, let them put on their own version of the play or a section of it. You can assign responsibilities or let the students pick their own director. Everyone can get involved in some way. (See worksheet 6-11.) Areas to be considered include directing, staging, acting, sets, props, costumes, and sound effects. If your school has the facilities, let them do it on an actual stage and videotape it for them to see later. Emphasize that every student take a serious approach to his/her job to ensure the success of the project and to teach responsibility in the bargain. Give students enough time to organize the various aspects, but keep track of their progress. In other words, make sure something is being done. Make students show proof of their individual activity. Don't rely on promises. If you would prefer to have them do the project with outside works you may find the following books helpful:

Contemporary Scenes for Student Actors, edited by Michael Schulman and Eva Mekler (New York: Penguin, 1980).

Great Scenes from the World Theatre, Volume I, edited by James L. Steffensen, Jr. (New York: Avon, 1965).

Great Scenes from the World Theatre, Volume II, edited by James L. Steffensen, Jr. (New York: Avon, 1972).

Twenty-four Favorite One-Act Plays, edited by Van H. Cartmell and Bennett Cerf (New York: Doubleday, no year given).

DO YOU WANT TO KNOW A SECRET?

To ensure comprehension and that reading is being done, assign the following project. Each student will choose five important scenes and rewrite them, in sequence, in diary form. First, he/she must select the character that will make the entries, and thereby determine point of view. Dates and location of the action must be included. Emphasize that the writing style must be in keeping with the chosen character.

DRAMA PORTFOLIO

A portfolio is a compilation of creative projects that illustrates things such as visual sense, reading comprehension, and command of language. If the structure of your class allows for a long-term project, this assignment can be both interesting and imaginative. If the class is reading one play, all assignments can be based on that particular work. If more than one play will be read over the course of the year, assign a different project for each reading. The sample sheet (see 6-12) provides you with any details you will need in order to attempt this project. If you intend to use Section II on the sheet, you must supply the students with ideas for optional projects (which can be taken from other parts of this book). The sample sheet can be used as is or may require adjustments, depending upon your particular needs.

I CAN SEE CLEARLY NOW

A project to spark interest in the play is for each student to create a diorama of a setting based on the text description of a particular scene. It can be realistic or impressionistic. Have students discuss their dioramas. The purpose is to discover how each student visualizes the world he or she is reading about.

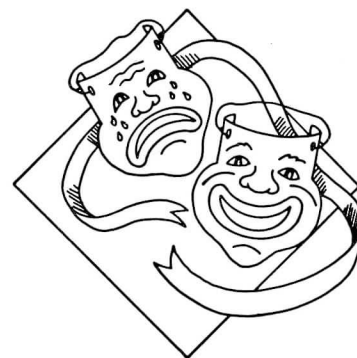
Name _____

6-10

Period _____ Date _____

FALL IN LINE!

Directions: Drama has four forms that have existed since the earliest days of theater. They are tragedy, farce, melodrama, and comedy.



- **TRAGEDY** — The story is about a serious subject, usually involves family relationships, and the hero is punished or dies at the end.
- **FARCE** — It has a humorous but silly story, fast visual action, and simple characters.
- **MELODRAMA** — It involves a serious conflict, well-developed characters, and emotional intensity.
- **COMEDY** — There is a funny, exaggerated problem, clever dialogue, and it usually ends happily for the main characters.

Choose four different films or television programs you have seen that fit each of the categories. Explain your choices. Finally, decide what category the play you have read belongs in and give a specific example to explain why.

1. An example of a tragedy is _____ because

2. An example of a farce is _____ because

3. _____ is a melodrama because _____

4. _____ would be comedy because _____

5. _____ is a _____
(play title) (category)

because _____

Name _____

6-11

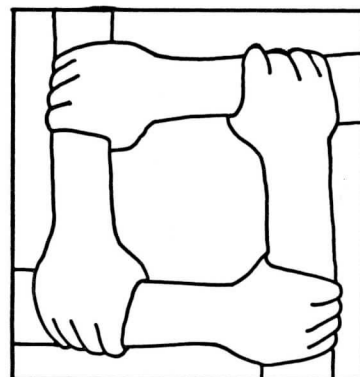
Period _____ Date _____

READY WHEN YOU ARE, C. B.

Directions: Plays, films, and television programs require teamwork. If someone does not do his/her job, the project will fail. Below is a list of crew positions for your videotape production. Fill in the names of the people chosen for each position and what each is responsible for. Use this as a guide to keep track of your progress.

<u>POSITION</u>	<u>NAME</u>	<u>DUTIES</u>
Director	_____	_____
Writer	_____	_____
Camera Operator ...	_____	_____
Lighting	_____	_____
Sound	_____	_____
Sets, Props	_____	_____
Costumes	_____	_____
Make Up	_____	_____
Performers	_____	_____
	_____	_____
	_____	_____
	_____	_____

NOTES:



DRAMA PORTFOLIO

PORTFOLIO — a compilation of creative projects that illustrates things such as visual sense, reading comprehension, and command of language.

SECTION I

1. Create an original book jacket (cover) for a work read in class. Include the title, author, and a visual element that is an indication of the characters or action in the story.
2. Choose a character from a book/play you have read who is multidimensional and interesting. Scan newspapers and magazines for pictures that illustrate this character's philosophy/attitude of life. Assemble a thematic collage (one idea) or a general collage (with mixed ideas and images).
3. Create a crossword puzzle for a book/play read in class. Use character names, vocabulary, story elements, and ideas from the text. Include at least ten "across" and ten "down" clues.
4. A T-shirt reflects the way an individual displays a personal idea or feeling. Design a T-shirt that includes an illustration (picture or drawing) and a slogan that might have been worn by a character in one of the works you have read. On the back of this sheet, briefly describe your choice.
5. Turn a dramatic event in a book or play you have read into a newspaper story. Locate and clip words from real newspapers to create a headline. Using only the facts presented in the text, write an article of fifty words or more that describes the action. Include the 5 W's of journalism—who, what, when, where, and why.

SECTION II

Based on the portfolio ideas discussed in class, do five more projects. Any compositions must be at least one full page in length.

When completed, your portfolio will consist of ten entries (no more, no less).

Do all projects on 8½" × 11" paper (any kind).

Bind entries in a folder of your choice (Don't just staple, paper-clip, or leave loose.)

The portfolio is due on _____.

— Recommended Book List —

For Grades 7 and 8

Doctor Faustus, by Christopher Marlowe

The Effect of Gamma Rays on Man-in-the-Moon Marigolds, by Paul Zindel

Pygmalion, by George Bernard Shaw

For Grades 9 and 10

Arsenic and Old Lace, by Joseph Kesselring

A Man for All Seasons, by Robert Bolt

Our Town, by Thornton Wilder

For Grades 11 and 12

Amadeus, by Anthony Shaffer

Death of a Salesman, by Arthur Miller

A Streetcar Named Desire, by Tennessee Williams

Whose Life Is It Anyway?, by Brian Clark

— Video List —

TITLE	AUTHOR	PRODUCED	TIME
<i>Amadeus</i>	P. Shaffer	1984	158:00
<i>Arsenic and Old Lace</i>	J. Kesselring	1942	118:00
⁺ <i>Betrayal</i>	H. Pinter	1983	95:00
<i>Butterflies are Free</i>	L. Gershe	1972	109:00
<i>Cat on a Hot Tin Roof</i>	T. Williams	1958	108:00
<i>Death of a Salesman</i>	A. Miller	1951	112:00
<i>Doll's House</i>	H. Ibsen	1973	95:00
<i>Effect of Gamma Rays on Man-in-the-Moon Marigolds</i>	P. Zindel	1972	101:00
⁺ <i>Equus</i>	P. Shaffer	1977	138:00
<i>Fiddler on the Roof</i>	J. Stein	1971	180:00
<i>For Colored Girls Who Considered Suicide/When the Rainbow is Enuf</i>	N. Shange	1983	90:00

⁺ "R" rated film

TITLE	AUTHOR	PRODUCED	TIME
<i>Glass Menagerie</i>	T. Williams	1950	107:00
* <i>Glittering Prizes</i>	F. Raphael	1975	480:00
<i>Hedda Gabler (Hedda)</i>	H. Ibsen	1976	104:00
<i>Hobson's Choice</i>	H. Brighouse	1954	107:00
<i>Importance of Being Earnest</i>	O. Wilde	1952	95:00
<i>Long Day's Journey Into Night</i>	E. O'Neill	1962	136:00
<i>Man for All Seasons</i>	R. Bolt	1966	120:00
<i>Marty</i>	P. Chayefsky	1955	91:00
<i>Mourning Becomes Electra</i>	E. O'Neill	1947	170:00
* <i>Norman Conquests</i>	A. Ayckbourn	1978	270:00
<i>Our Town</i>	T. Wilder	1940	90:00
<i>Philadelphia Story</i>	P. Barry	1940	112:00
<i>Pygmalion</i>	G. B. Shaw	1938	95:00
<i>Rainmaker</i>	R. Nash	1956	121:00
<i>Shadow Box</i>	M. Cristofer	1980	100:00
<i>Soldier's Story</i>	C. Fuller	1984	102:00
<i>Streetcar Named Desire</i>	T. Williams	1951	122:00
<i>Subject was Roses</i>	F. Gilroy	1968	107:00
<i>Sweet Bird of Youth</i>	T. Williams	1962	120:00
<i>Three Sisters</i>	A. Chekov	1970	165:00
<i>Tribute</i>	B. Slade	1980	123:00
<i>Who's Afraid of Virginia Woolf?</i>	E. Albee	1966	129:00
+ <i>Whose Life Is It Anyway?</i>	B. Clark	1981	158:00
<i>You Can't Take it With You</i>	J. Farley	1938	125:00

*TV mini-series

*"R" rated film

— Chapter 7 —

HISTORICAL FICTION

Be Seated • 132

Mistaken Identity
Precious Time
R.S.V.P.
Take a Stand!
Don't Look Back!
Ground Rules
Talking Leaves
Extra, Extra!
Frontiers
I Want to Go Back
Back Talk

Up Front • 146

Head to Head
Stick to Your Guns!
To Be Continued • 146
Newsworthy?
Alone Again
Come to Order!
Wagons, Ho!
Breaking the Chains
Golden Oldies

Recommended Book List • 148

Video List • 148



— Be Seated —

7-1. MISTAKEN IDENTITY

Historical figures often are difficult to deal with, because students often have no idea who they were or are confused as to their roles in history. In order to get a sense of your class's "H.Q." (history quotient), attempt this exercise before beginning to read. Give students the names of ten people who appear in the book and who actually lived. Then, without giving any more information, ask students who these people were and what role they played in history. You have the option to correct students' mistakes immediately or to have them rectify their own misconceptions as they read.

7-2. PRECIOUS TIME

Every time period can be associated with certain types of personal belongings. Each member of the class will make up a time capsule belonging to one of the characters. It must include personal possessions indicative of the time, to be opened by his/her descendants today. In addition, students will name and explain the significance of their choices.

7-3. R.S.V.P.

Social gatherings often were the sites of important scenes in historical novels. Keeping the characters' relationships in mind, the student is to plan a dinner party for the main characters, including a guest list, seating plan, and menu. A discussion can follow as to whether the class feels this event would have been a success, or you can have students role play according to the worksheet.

7-4. TAKE A STAND!

Throughout history people have made sacrifices for causes they've believed in. After deciding what the major issue of the novel is, each student will write an editorial as one of the characters. The format should be as follows:

1. State the problem.
2. Prove the problem exists.
3. Give a solution.
4. Make a call for public action.

7-5. DON'T LOOK BACK!

This assignment can be interesting, whether some of your students have emigrated from other countries or all are native-born. The student has just arrived in a

new country, having left family and possessions behind. He/she is to write the first letter home explaining the reasons for departing and giving a description of current living conditions and prospects. Students may find it helpful to talk to someone who has had this experience.

7-6. GROUND RULES

If the novel contains the concept of colonization, this exercise would be helpful. The student will imagine himself/herself to be the founder of a newly settled territory. He/she has the task of naming the area and creating its charter. The charter should include requirements for citizenship and civil/criminal laws and penalties.

7-7. TALKING LEAVES

Throughout history, man has communicated through picture writing as well as through written language. Students will create their own visual language in order to translate the sentences on the worksheet. Next, they will write sentences of their own using this language. Papers will then be exchanged, and each student will attempt to translate another's work. For some additional information on Indian sign language, these books may prove helpful:

Indian Picture Writing, by Robert Hofsinde (New York: Morrow, 1959).

Indian Sign Language, by William Tomkins (Mineola, NY: Dover, 1969).

Indian Signs & Signals, by George Fronval and Daniel Dubois (New York: Sterling, 1978).

7-8. EXTRA, EXTRA!

Newspapers are the oldest form of mass media and should be familiar to all your students. Using the events of the novel and keeping in mind the time period in which it was set, have the class create the front page of a newspaper. It must contain a flag (title), a main story and headline featuring the most significant event, as well as secondary stories with headlines, and drawings or pictures relating to the time period.

7-9. FRONTIERS

Taking a cross-country trip in a covered wagon seems like a romantic, glamorous adventure, but in reality it was a day-to-day struggle of life and death. Keeping this in mind, the students will imagine themselves to be taking a journey through the setting of the book. They should consider the following factors: length of trip, mode of transportation, weather conditions, potential dangers, availability of food and water, and what personal items they would take.

Emphasize to students that they should be practical and sensible about their choices.

7-10. I WANT TO GO BACK

Would returning to a different time be as much fun as we fantasize it to be? Given the choice to return to any period of history, each student must decide what time period to return to and why, where to go, whom to meet, and what to do.

7-11. BACK TALK

In order to do this activity, you will have to make a list of words taken from the book that are indicative of the time period. After giving the students the words along with their meanings, it will then be their task to compose sentences without relying on modern slang or idioms. You may also choose to have the class improvise conversations using these words.

Name _____

7-1

Period _____ Date _____

MISTAKEN IDENTITY

Directions: What's your H.Q. (history quotient)? Do you know who did what—and when and where they did it? We'll see. Your teacher will give you ten names from the book you are going to read. Put these people in the first column and write down anything you know about them. After you have read the book, look at this sheet again to see how close you were to the facts.

HISTORICAL FIGURE

KNOWN INFORMATION

1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____
6. _____	_____
7. _____	_____
8. _____	_____
9. _____	_____
10. _____	_____



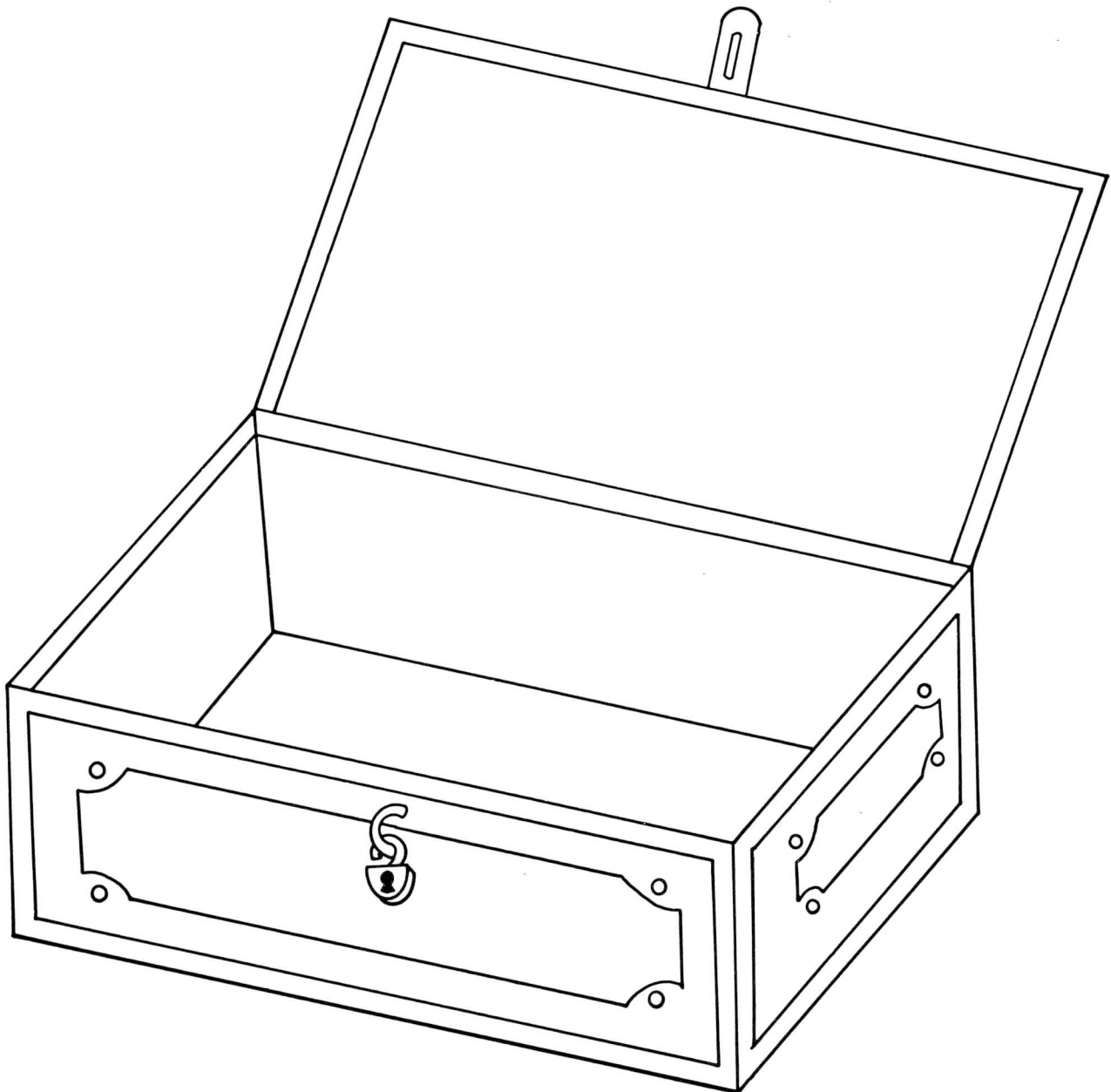
Name _____

7-2

Period _____ Date _____

PRECIOUS TIME

Directions: Years ago, the things a person left behind were often all that the family had to remember them by. Choose a character from the story and create a kind of "time capsule." It must include personal possessions that would have existed and been owned by the person during the time period of the novel. The belongings should reveal something about the character to his/her descendants who are opening the time capsule today. Since you may not be able to obtain the items, illustrate your choices below and explain them on the back of this sheet.



Name _____

7-3

Period _____ Date _____

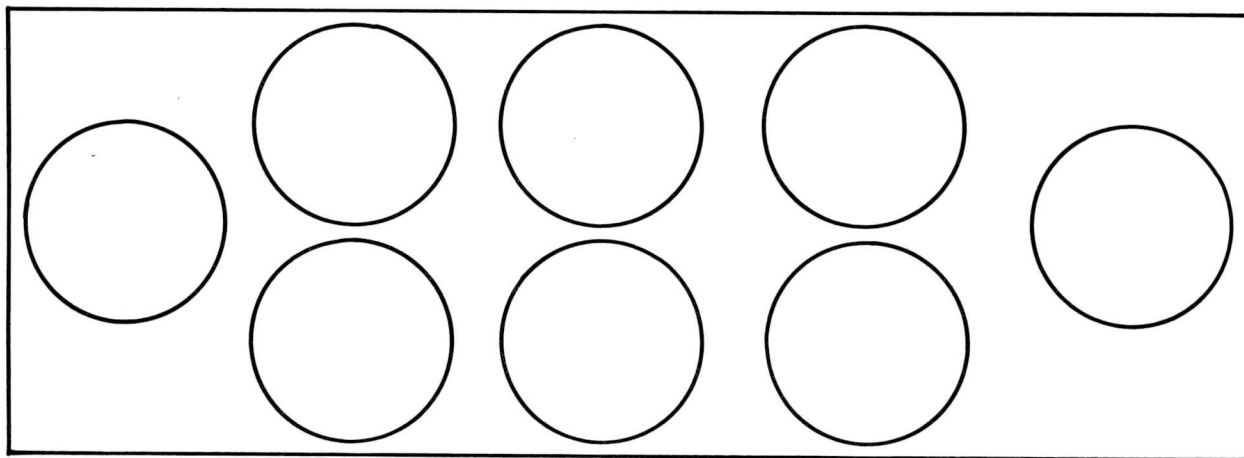
R. S. V. P.

Directions: Social gatherings were often the sites of important scenes in historical novels. Keeping the characters' relationships in mind, plan a dinner party for the main participants in the story. Include a guest list, seating plan, and menu.

GUEST LIST

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

SEATING PLAN



MENU

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

TAKE A STAND!

Directions: Throughout history people have made sacrifices for causes they've believed in. Choose a major issue from the novel and a character who acted on this issue. Write an editorial that the person would have supported. Use the following format:

1. State the problem.
2. Prove the problem exists.
3. Give a solution.
4. Make a call for public action.



ISSUE: _____ CHARACTER: _____

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

7-5

DON'T LOOK BACK!

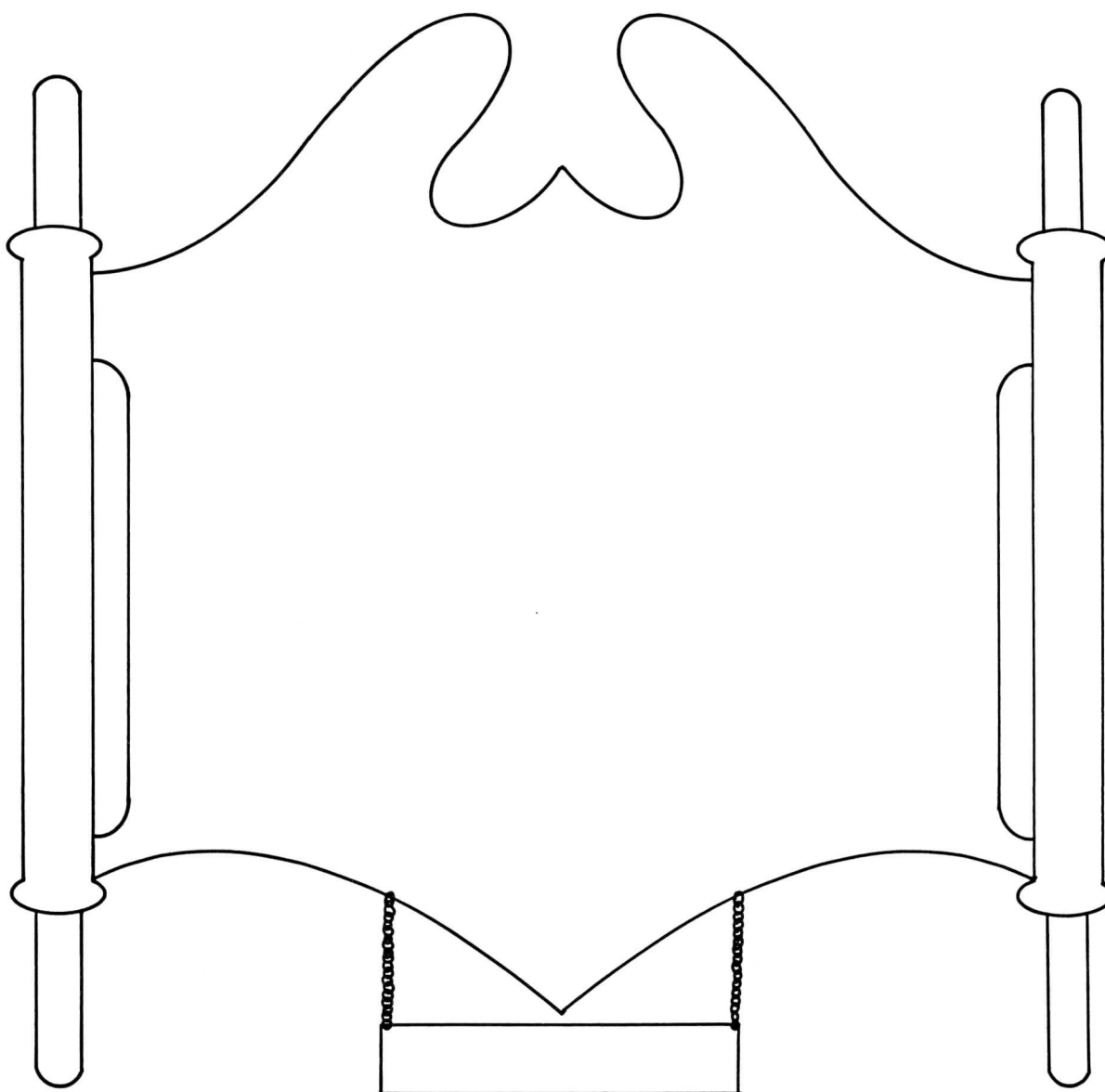
Name _____

7-6

Period _____ Date _____

GROUND RULES

Directions: You have founded a new territory, but there's no time for congratulations. You have a lot of work to do. First, your town/city needs a name. The people who live there need rules. Create a charter that includes requirements for citizenship, civil/criminal laws, and penalties. Good luck!



Name _____

7-7

Period _____ Date _____

TALKING LEAVES

Directions: People have always used pictures in order to communicate. It is your job to create a new visual language using only symbols (no words). First, translate the five sentences below into the language you have invented. Then write five sentences in sign language, give the paper to a classmate, and have him/her try to figure out the meanings in English. Keep the expressions simple and make the symbols relate to their meanings.



The new language is called _____.

1. Carry the basket to the table.

2. Do you hear the bird singing?

3. Music smiles on the earth.

4. Stop and smell the flowers.

5. Look for a light in the forest.

Put the second part of this activity on the back of this sheet.

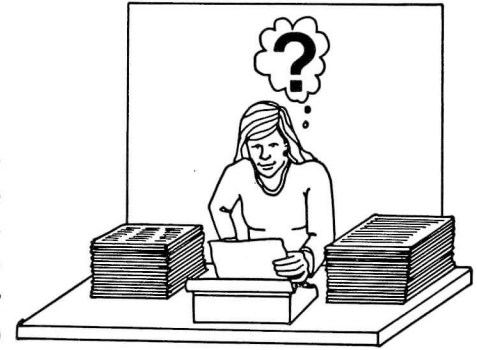
Name _____

7-8

Period _____ Date _____

EXTRA, EXTRA!

Directions: You are the editor of the biggest newspaper in the town where your story is set. You'll need a name for the publication, a main story and headline featuring the most significant event of the day, secondary stories with headlines, and drawings or pictures. All your information should relate to things that happened in the novel. Hurry! You have a deadline to meet.

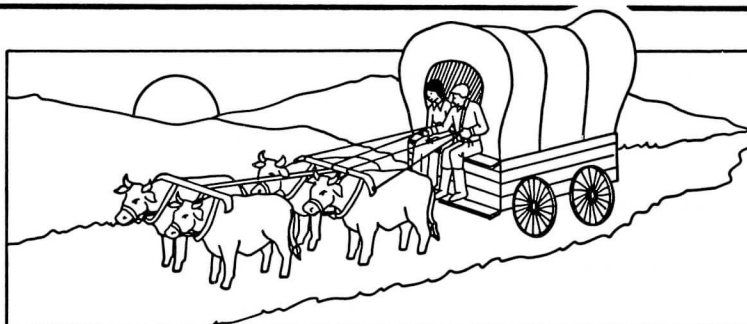


7-9

© 1989 by The Center for Applied Research in Education, Inc.

Directions: Taking a cross-country trip in a covered wagon seems like a romantic, glamorous adventure, but in reality it was a day-to-day struggle of life and death. Imagine yourself to be taking a journey through the setting of the book. Decide what you will need to bring along, but be sensible and practical in making your choices.

Personal items: _____



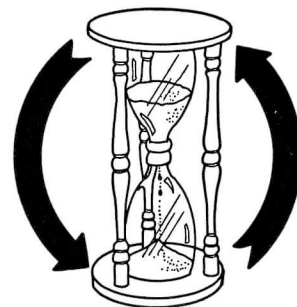
Name _____

7-10

Period _____ Date _____

I WANT TO GO BACK

Directions: Would returning to a different time be as much fun as we fantasize it to be? The time machine is set and ready to go. Have a nice trip!



1. What time period will you return to?

2. Why that time period?

3. What specific place will you go to?

4. Who would you most like to meet there?

5. Why that particular person?

6. What is something you will be able to do then that you can't do today?

Name _____

Period _____ Date _____

7-11



BACK TALK

Directions: You are going to return to the time period in which the book is set, but will you be able to communicate with the people who lived then? Here's your chance to practice. Your teacher will give you words from the book. When you are sure you understand their meanings, try to use them in sentences that fit the style of the novel. Remember, no modern expressions are allowed.

<u>WORD</u>	<u>MEANING</u>	<u>SENTENCE</u>
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

— Up Front —

HEAD TO HEAD

If your book involves a one-to-one conflict, then this exercise deals with the emotions and intensity of such a situation. You need to set up a premise in which two characters of opposing views are forced to meet. Some examples are in a prison camp; on a battlefield; and in a public place or a private residence. Select students to act out the scene to a logical conclusion, keeping in mind the personalities of the characters and mood of the times.

STICK TO YOUR GUNS!

Debates have long been a classic form of confrontation. Choose the major issue found in your novel. Select students to represent the two points of view, either using actual people from the story or generic characters. Encourage students to stick to the standard debate format:

1. Each side gives its opening arguments.
2. Each side rebuts the arguments of the other side.
3. Both sides respond to questions from a panel or from the audience.
4. The class chooses the winner by voting.

— To Be Continued —

NEWSWORTHY?

Will events that capture our attention today have any meaning to the world 100 years from now? Over a designated period of time, students will keep a scrapbook consisting of front page headlines. This will be followed by a class discussion in which students will predict which (if any) of the events will be considered significant in the future. Next, each will choose one headline from the scrapbook around which an original story will be created. It is important that students not simply retell the actual event; they should use the event only as a springboard for creating an imaginative composition.

ALONE AGAIN

Students will create a new character who, as an observer, will chronicle the events of the story in diary form. Style as well as content should be stressed. Students should make every effort to have the diary resemble something that would have been written in the time period when the book was set. This means the pages,

cover, and binding cannot be made of modern day materials. For example, if the novel is set prior to the twentieth century, the pages should be yellowed and worn. The cover should be of wood and can be bound with ribbon or string. Use whatever standards are applicable to the book.

COME TO ORDER!

For this activity, turn the classroom into a courtroom. A character from the novel will be put on trial for treason. The following roles are needed: defendant (book character), prosecuting attorney, defense attorney, witnesses (book characters), judge, and jury. Students selected for the parts of the judge and attorneys will largely be responsible for controlling the action. Therefore, choose those members of the class who are well-versed in the details of the book, have verbal ability, and are able to "think on their feet." Use actual events from the book or create new ones.

WAGONS, HO!

In the spirit of the pioneers, have the class map the physical movement of the main characters. Each student must create his/her own map based on descriptions in the novel. The map must be clearly labeled and should include the route used, indications of physical terrain (such as rivers, mountains, and the like), and a legend.

BREAKING THE CHAINS

If slavery is an issue in the novel, the following project can be interesting and enlightening. However, it is recommended that you keep in mind the students' racial and ethnic attitudes before beginning the project. The class must be divided in half, based on a physical characteristic (such as eye/hair color or height) that can be chosen at random. One group will be designated as the masters, the other as the slaves. Over a specified time period, the slaves will do the bidding of the masters in simple everyday tasks (carrying books, cleaning up, running errands, and so forth). It is strongly suggested that you caution the class in advance that this is only an experiment and not an excuse for abusing another student. A follow-up discussion should be held. Before beginning this exercise, decide whether the initial activity is sufficient or whether you want them to switch roles in order for every student to experience both sides of the situation.

GOLDEN OLDIES

Like movie sound tracks, popular music is representative of when and where people live. First, each member of the class will obtain a recording of a piece of music from the time period in which the story is set. The class will vote as a group on their favorite, which will then be made into a music video. Stress that the student's choice should be easily adapted to a visual presentation. Visuals can be created through live

action and/or still pictures. For further details, see the appendices, which are entitled "Tangled Wires: Unraveling the World of Video."

— Recommended Book List —

For Grades 7 and 8

Across Five Aprils, by Irene Hunt
Johnny Tremain, by Esther Forbes
Where the Lilies Bloom, by Vera and Bill Cleaver
Witch of Blackbird Pond, by Elizabeth George Speare

For Grades 9 and 10

Andersonville, by MacKinlay Kantor
Centennial, by James Michener

For Grades 11 and 12

I, Claudius, by Robert Graves
Lion in Winter, by James Goldman
Playing for Time, by Fania Fenelon
Roots, by Alex Haley

— Video List —

TITLE	AUTHOR	PRODUCED	TIME
<i>All Quiet on the Western Front</i>	E. M. Remarque	1930	105:00
<i>Andersonville</i> (<i>Andersonville Trial</i>)	M. Kantor	1970	150:00
<i>Anne of a Thousand Days</i>	M. Anderson	1969	145:00
<i>Bastard</i>	J. Jakes	1978	192:00
<i>Becket</i>	J. Anouilh	1964	148:00
* <i>Blue and the Gray</i>	B. Catton	1982	384:00
* <i>Centennial</i>	J. Michener	1979	1500:00
<i>Cry the Beloved Country</i>	A. Paton	1951	111:00
<i>Doctor Zhivago</i>	B. Pasternak	1965	192:00

* TV mini-series

TITLE	AUTHOR	PRODUCED	TIME
<i>Elizabeth the Queen</i>	M. Anderson	1939	106:00
* <i>Ellis Island</i>	F. M. Stewart	1984	317:00
<i>Farewell to Manzanar</i>	J. Houston	1976	105:00
<i>Guns of Navarone</i>	A. Maclean	1961	157:00
* <i>Holocaust</i>	G. Greene	1978	570:00
<i>How the West was Won</i>	L. L'Amour	1963	155:00
* <i>I, Claudius</i>	R. Graves	1978	715:00
<i>Johnny Tremain</i>	E. Forbes	1957	80:00
<i>Lion in Winter</i>	J. Goldman	1968	135:00
<i>Mary of Scotland</i>	M. Anderson	1936	123:00
* <i>Masada</i>	E. Gann	1981	384:00
<i>Mister Roberts</i>	T. Heggen	1955	123:00
<i>Nicholas and Alexandra</i>	R. Massie	1971	183:00
<i>Night to Remember</i>	W. Lord	1958	123:00
* <i>QB VII</i>	L. Uris	1974	293:00
<i>Quo Vadis</i>	H. Sienkiewicz	1951	171:00
<i>Ragtime</i>	E. L. Doctorow	1981	156:00
<i>Red Badge of Courage</i>	S. Crane	1951	69:00
<i>Right Stuff</i>	T. Wolfe	1983	192:00
* <i>Roots</i>	A. Hailey	1977	648:00
<i>1776</i>	P. Stone	1972	141:00
* <i>Sophie's Choice</i>	W. Styron	1982	157:00
* <i>Town Like Alice</i>	N. Shute	1983	330:00
<i>Where the Lilies Bloom</i>	V. & B. Cleaver	1974	96:00
* <i>Winds of War</i>	H. Wouk	1983	846:00
<i>Year of Living Dangerously</i>	C. J. Koch	1983	114:00

* TV mini-series

+ "R" rated film



— Chapter 8 —

MYSTERY

Be Seated • 152

Catch Me If You Can

Any Last Requests?

No More Mr. Nice Guy

Scared Straight

Masquerade

I've Seen That Face Before

Show and Tell

Dream On

Up Front • 162

Shifty Eyes

Would You Believe?

Will the Real _____ Please Stand!

Seeing is Believing

To Be Continued • 163

Stop, Look, and Listen

Where Were You on the Night of _____?

Somebody's Watching Me

Gone Fishing

Have You Reached a Verdict?

Cliffhanger

Front Page News

Recommended Book List • 170

Video List • 170



— *Be Seated* —

8-1. CATCH ME IF YOU CAN

This activity uses the skill of detail analysis while, at the same time, adding some fun to class time. First, obtain a copy of fingerprint patterns. (Fingerprints are classified according to various identifiable patterns, although no two sets of fingerprints are exactly the same.) Next, fingerprint each student, making a complete set of all ten fingers. Students will then use the sample patterns to decide which pattern most closely matches their own fingerprints. Following this, each student will write a brief physical and personal description of himself/herself, which the other members of the class will use to try to identify the student. The worksheets can be read to the class or displayed on a bulletin board.

8-2. ANY LAST REQUESTS?

If the villain of the book has committed a capital crime (punishable by death), then this exercise is applicable. Each member of the class will imagine himself/herself to be a reporter who is taking the character's last statement during his/her last hours on death row. The statement must detail the crime(s) committed, explain the criminal's actions, and give reasons for a possible pardon.

8-3. NO MORE MR. NICE GUY

Even though a character in a mystery is designated as the "hero," he/she is not necessarily guiltless. After carefully examining the hero's actions, without taking motivation into consideration, the student will list the "crimes" committed by the main character. Next, students are asked whether the hero could have avoided committing "crimes" by choosing an alternative course of action.

8-4. SCARED STRAIGHT

Many mysteries conclude with the arrest of the villain, who arrogantly accepts his/her fate. But in the face of the reality of jail, would he/she be so confident? Based on the student's knowledge of the character, he/she will imagine himself/herself to be the prison psychologist assigned to observe the subject. The worksheet includes questions on behavior, relationships, and general adaptability to incarceration.

8-5. MASQUERADE

Disguise is often a criminal's best weapon, but it is not an easy technique to master. To demonstrate this concept, each student must obtain a picture of himself/

herself or someone famous and alter the appearance. The class will try to guess the subject's identity and discuss how the appearance could have been altered more effectively.

8-6. I'VE SEEN THAT FACE BEFORE

Mystery stories are usually wrapped up quickly and easily for the benefit of the reader. Therefore, students do not realize how long it takes for a case to come to trial. Choose a major incident (either in school or in the news) that has occurred in the recent past with which the class would be familiar. Have the students give as many details as possible. This will illustrate the difficulty of witnesses' being accurate in a trial after time has passed.

9-7. SHOW AND TELL

In order to be actively involved in a mystery novel, the reader must retain plot details that at the time seem insignificant. This activity will sharpen students' skills of observation and test their ability to memorize. They will have one minute to scan the 32 items on the worksheet, at which time they will turn over the paper and list as many objects as they can remember. If you would like to take the exercise one step further, show the class a picture or videotape of a scene containing various elements, and have them do the exercise again.

8-8. DREAM ON

Appeal to every person's fantasy. Assign each student to plan what he/she believes would be the perfect crime, step by step, beginning to end. The student must include the following: crime; accomplices; location and layout of crime scene; tools and weapons; means of escape; clothing/disguise; and alibi.

Read each aloud and have the class find any flaws.

Name _____

8-1

Period _____ Date _____

CATCH ME IF YOU CAN

Directions: Every person is born with a unique set of fingerprints. Fingerprinting is therefore a standard means of identification, and is often used for solving crimes in mystery novels. Your teacher will show you basic fingerprint patterns, which you will study carefully. Try to determine which category your fingerprints fall into. At the bottom of the page, give a brief description of yourself that others could use to identify you.

F
I
N
G
E
R
P
R
I
N
T
S

My fingerprints are closest to the _____ pattern.

PERSONAL DESCRIPTION: _____



Name _____

8-2

Period _____ Date _____

ANY LAST REQUESTS?

Directions: The villain of the novel has been caught, tried, and sentenced to death for the crime(s) committed. Hours before the execution, your newspaper sends you to take this person's final statements for a front page article. Be sure to include details of the crime(s), why the person did what he/she did, and reasons for a possible pardon.

HEADLINE

INTRODUCTION

B

O

D

Y

CONCLUSION

Name _____

8-3

Period _____ Date _____

NO MORE MR. NICE GUY

Directions: Just because a character is considered a “hero,” he/she is not always guiltless. Without thinking about why, list all the “crimes” committed by the “good guy.” Was an alternative course of action possible? If you answer no, explain why. If you choose yes, give another course of action.



Character: _____

[illegible]

Name _____

8-4

Period _____ Date _____

SCARED STRAIGHT

Directions: People who commit crimes must be arrogant enough to think they can succeed. But if they are caught and sent to prison, would they still be as confident? Imagine that the novel's main criminal finds him/herself in this situation and that you are the state-appointed psychologist assigned to observe how this person does or does not adapt to prison life. Based on your knowledge of this character, fill out the report below.

Subject: _____

Crimes Committed: _____

Sentence: _____

Assigned Duties: _____

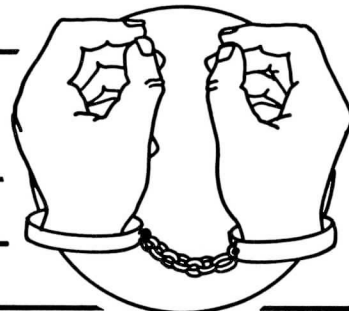
Based on my time with the subject, I have observed the following:

Spends most of free time _____

Personal space contains the following items: _____

Relationship with fellow inmates is _____

Overall, I believe the subject is/is not (circle one) adapting to incarceration because _____



Name _____

8-5

Period _____ Date _____



MASQUERADE

Directions: Disguise is often a criminal's best weapon, but it is not an easy skill to master. Using a photograph, change the appearance of yourself or of a famous person who is familiar to the class. Do the best you can, but be realistic.

Subject: _____

Attach picture below:

Original physical description of the subject:

New description with disguise:

Name _____

8-6

Period _____ Date _____

I'VE SEEN THAT FACE BEFORE

Directions: Criminal trials usually take so long to complete that witnesses often testify many months after the actual crime has taken place. Using a major incident, either in school or in the news, list as many details as you can remember. Compare your answers to your classmates'. Were you a reliable witness?

Briefly describe the incident:


Name the individuals involved:

_____	_____
_____	_____
_____	_____
_____	_____

Location of the incident:

Time of the incident:

Was the situation resolved? If so, how? If not, why?



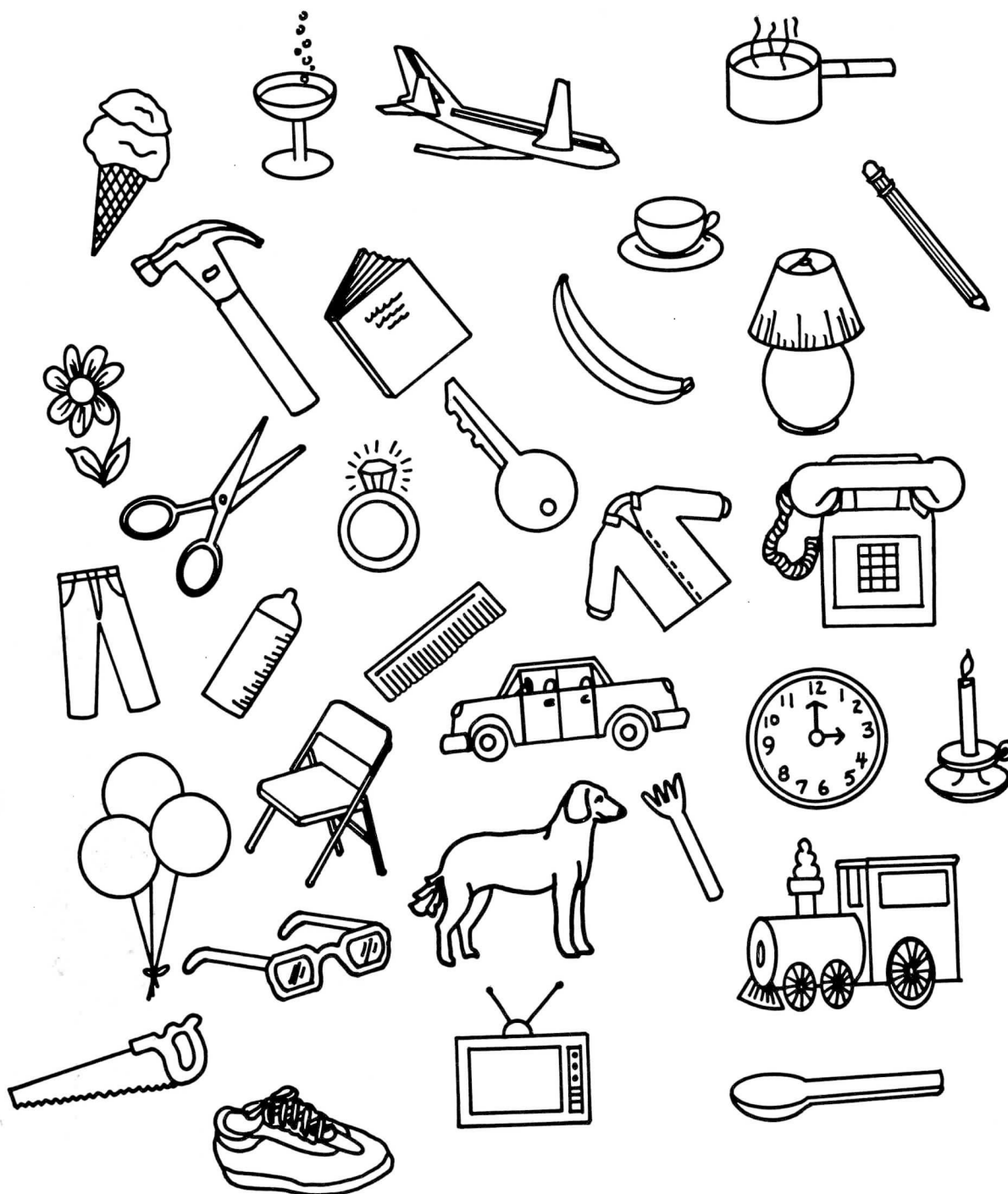
Name _____

8-7

Period _____ Date _____

SHOW AND TELL

Directions: A good witness must be observant and have a reliable memory. Scan the 32 items on this sheet for one minute. Turn over the paper and list as many as you can. Repeat the process until you have them all written down. Keep track of how many times you had to look at the items.



Name _____

8-8

Period _____ Date _____

DREAM ON

Directions: This is your chance to fulfill a fantasy. You will plan the perfect crime. It is not as easy as it seems. Carefully consider each item listed below.

Crime (type/victim): _____

Accomplices: _____

Location/layout of crime scene:

Tools/weapons: _____

Means of escape: _____

Clothing/disguise: _____

Alibi: _____

Time (when to be committed/how long needed): _____

On the back of this sheet, describe step-by-step how you will proceed on the day/night of the crime.



—— Up Front ——

SHIFTY EYES

The depiction of criminals in mystery novels is often romanticized and stereotyped, and so criminals are often easy to identify. But are such depictions always accurate? In reality, criminals can be wide-eyed maniacs or the boy next door. Obtain several pictures, with one being of an actual criminal. Describe the crime, and have the class try to choose the guilty person. Discuss the deceptive qualities of appearance. The following book may be of help with this project.

Encyclopedia of American Crime, by Carl Sifakis (New York: Facts on File, 1983).

WOULD YOU BELIEVE?

Most mystery novels contain spectacular, exciting crimes that seem far removed from our day-to-day existence. In reality, though, we break laws everyday. In order to test your class's legal savvy, try the following activity. Using a reference book on obscure laws, have the class act out breaking as many of these laws as possible. Intersperse some of your own "homemade" laws. Students are to then decide whether they have committed any crimes. After telling them about any laws that have actually been broken, students are to discuss whether such laws are fair and reasonable.

WILL THE REAL _____ PLEASE STAND!

As a plot review, this exercise can be done after the book has been read. Select three students to portray the criminal in a reworking of the "To Tell the Truth" TV game show. Designate one student to tell the truth and the other two to deliberately give some false information. The class will then determine who the real criminal is. The class will act as a panel and ask pointed questions to get to the truth. When enough information has been gathered, the class will make their choice.

SEEING IS BELIEVING

This project can be an extremely effective demonstration on the credibility of witnesses. Arrange for a student from another class to come in during the course of your lesson and do one of the following: (a) Have him/her start an argument, pretend to assault you and run out; or (b) Have him/her give you a message that requires you to leave the room. The student takes your purse/wallet, which you have purposely left in plain sight, and leaves. You return and discover the theft.

After the class has settled down, ask them to fully describe the perpetrator of the crime. Then have the student return and see how accurate they were.

— To Be Continued —

STOP, LOOK, AND LISTEN

Are people victims by choice or by accident? If the reader is observant, he/she will note actions/situations that have led to the victim's fate. The student will list on worksheet 8-9 all the things done by the victim(s) that could have contributed to his/her problem. The student then will decide if these actions were necessary, and explain why or why not.

WHERE WERE YOU ON THE NIGHT OF _____?

Pick a fictional murder victim personally known to all members of the class (for example, the principal of the school). Invent the exact time, scene, and method of the crime and give these details to the entire class. Then have five students actually plan the murder as they would have committed it. Each is to give a confession before the class, explaining how and why they did it. Indicate beforehand which one of the volunteers is the real murderer. Instruct the others to make a mistake on one detail in their story, so that if the class is paying attention, they can determine the actual criminal based on the accuracy of his/her story.

SOMEBODY'S WATCHING ME

Being a detective is not nearly as glamorous as it may appear to be. "Tailing" a subject is a necessary part of crime detection, but is usually a long, tedious job. Have each student keep a surveillance diary (see worksheet 8-10) on a subject during the course of one day. The student must then decide if anything the person did could be misinterpreted. For example, does he/she have any unexplained absences, phone calls, or visitors that could be considered suspicious?

GONE FISHING

In order to keep the reader guessing, the author will purposely insert false clues known as red herrings. As they read, the class will list all possible clues on worksheet 8-11. At the conclusion of the novel, each student will decide which of the clues gave accurate information and which were misleading.

HAVE YOU REACHED A VERDICT?

As a way of reviewing the book, try putting the criminal on trial. Assign roles as criminal, witnesses (from the book), judge, defense and prosecuting attorneys, and jury. The jury is responsible for the verdict and the sentence. Students selected for the parts of the judge and attorneys will largely be responsible for controlling the

action. Therefore, choose those members of the class who are well-versed in the details of the book, have verbal ability, and are able to "think on their feet." This activity will serve as a good illustration of the complexities of the judicial system.

CLIFFHANGER

Is it possible to stay ahead of the author of a mystery? Let the class view any mystery film or television show, but stop the tape before the end. Have the students complete worksheet 8-12, noting significant clues and information that should lead them to formulate a solution to the crime. Try to choose a lesser known title to keep them guessing. Recommended is any episode of *Perry Mason*, *Ellery Queen*, or *Murder, She Wrote*. Before showing the actual conclusion, have a class discussion and vote on the most likely outcome.

FRONT PAGE NEWS

Literary crimes are expected to be more spectacular than those committed in real life, but is this always the case? After completing the novel the student will list and categorize on worksheet 8-13 all crimes perpetrated. Next, they will locate and research a real-life crime similar to one found in the story, either in style or motivation. Based on their findings, they will compare and contrast the two.

Name _____

8-9

Period _____ Date _____

STOP, LOOK, AND LISTEN

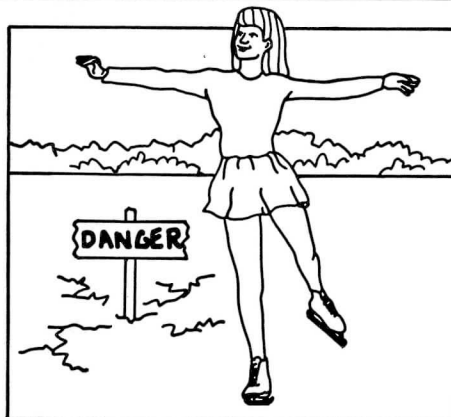
Directions: Are people victims by choice or by accident? If you are observant, you will notice actions/situations that led to the victim's fate. Decide what this person did that contributed to his/her problems, and discuss whether this could have been avoided.

Character: _____

Crime committed against that person: _____

This person was a victim because he/she _____

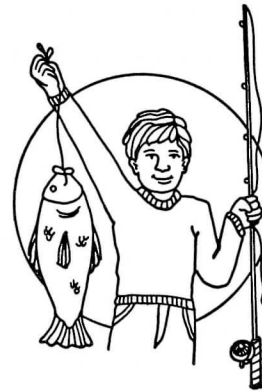
This could/could not (circle one) have been avoided because _____



Name _____

Period _____ Date _____

8-11



GONE FISHING

Directions: To keep the reader guessing, the author often inserts false information called "red herrings." As you read, list all given clues. When you are finished with the novel, decide which were real facts and which were misleading.

IMPORTANT INFORMATION

REAL CLUES

RED HERRINGS

Name _____

Period _____ Date _____

8-12

CLIFFHANGER

Directions: Is it possible to stay ahead of the author of a mystery? This is your chance to try. You will watch a mystery program and note important information. Just before viewing the conclusion, tally the facts you observed and write what you think is the most logical solution. Good luck, Sherlock!



Characters:

Crime:

Suspects/motivations:

Significant clues:

Your chosen ending:

Name _____

8-13

Period _____ Date _____

FRONT PAGE NEWS

Directions: Fictional crimes are expected to be more spectacular than those committed in real life, but is this always true? List all crimes perpetrated in the story. Now, locate and research a real-life crime that was similar in style or motivation to one from the novel.



FICTIONAL CRIMES: _____

REAL CRIME: _____

Similarities: _____

Differences: _____

I think the fictional/real crime (circle one) was more interesting because _____

— Recommended Book List —

For Grades 7 and 8

Blackbriar, by William Sleator

Rogues Gallery: A Variety of Mystery Stories, by Walter B. Gibson

The Westing Game, by Ellen Raskin

For Grades 9 and 10

Dial M for Murder, by Frederick Knott

The Hound of the Baskervilles, by Arthur Conan Doyle

Witness for the Prosecution, by Agatha Christie

For Grades 11 and 12

Deathtrap, by Ira Levin

Marathon Man, by William Goldman

Rebecca, by Daphne du Maurier

Sleuth, by Anthony Shaffer

— Video List —

TITLE	AUTHOR	PRODUCED	TIME
<i>And Then There Were None</i>	A. Christie	1945	98:00
+ <i>Boys From Brazil</i>	I. Levin	1978	123:00
<i>Charade</i>	R. Stratton	1963	114:00
<i>Day of the Jackal</i>	F. Forsyth	1973	141:00
<i>Death on the Nile</i>	A. Christie	1978	140:00
+ <i>Deathtrap</i>	I. Levin	1982	116:00
<i>Dial M for Murder</i>	F. Knott	1954	105:00
<i>Ellery Queen (Ellery Queen —Master Detective)</i>	E. Queen	1940	66:00
+ <i>Eye of the Needle</i>	K. Follett	1981	112:00
+ <i>First Deadly Sin</i>	L. Sanders	1980	112:00
<i>Great Train Robbery</i>	M. Crichton	1979	111:00

+ "R" rated film

TITLE	AUTHOR	PRODUCED	TIME
*Helter Skelter	V. Bugliosi	1976	194:00
<i>Hound of the Baskervilles</i>	A. C. Doyle	1959	84:00
<i>In Cold Blood</i>	T. Capote	1967	134:00
<i>Jamaica Inn</i>	D. du Maurier	1939	98:00
+Marathon Man	W. Goldman	1976	125:00
<i>Mirror Crack'd</i>	A. Christie	1980	105:00
<i>Murder by Death</i>	N. Simon	1976	94:00
<i>Murder on the Orient Express</i>	A. Christie	1974	127:00
<i>Odessa File</i>	F. Forsyth	1974	128:00
<i>Rebecca</i>	D. du Maurier	1940	130:00
*Reilly: Ace of Spies	R. Lockhart	1984	605:00
<i>Seven Percent Solution</i>	N. Meyer	1976	113:00
<i>Six Days of the Condor</i> <i>(Three Days of the Condor)</i>	J. Grady	1975	117:00
<i>Sleuth</i>	A. Shaffer	1972	138:00
<i>Stranger is Watching</i>	M. Clark	1982	92:00
<i>Sweeney Todd</i>	S. Sondheim	1985	120:00
<i>Thin Man</i>	D. Hammett	1934	93:00
<i>Who is Killing the Great Chefs of Europe?</i>	I. Lyons	1978	112:00
<i>Witness for the Prosecution</i>	A. Christie	1957	114:00

*TV mini-series

* "R" rated film



— Chapter 9 —

MYTHOLOGY

FOLK TALES

FAIRY TALES

FABLES

Be Seated • 174

At the Movies

Holding Out for a Hero

Family Honor

Do You Believe in Magic?

Larger Than Life

The Real Scoop

Thunder or Thor's Hammer?

Word to the Wise

You've Got the Power

Lived Happily Ever After?

Rambo and the Three Bears

Stop the Presses!

Lifestyles of the Rich and Famous

Up Front • 190

Good Guys Finish First

A God Without Pity

To Be Continued • 190

For the Record

Who Was That Masked God?

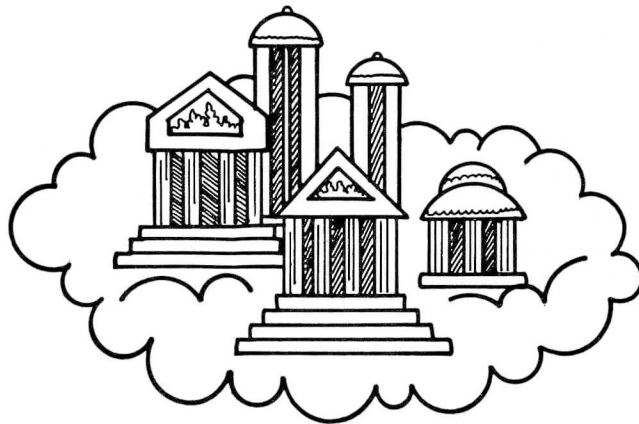
Campaign Trail

Word of Mouth

Point of Origin

Recommended Book List • 196

Video List • 196



— *Be Seated* —

9-1. AT THE MOVIES

It is a simple fact that myths often contain violence. If the myth the students have just read were to be turned into a movie, what rating would it get? Students will list all violent activities found in the myth. These can be verbal (threats) or physical (death, destruction). Students must justify their rating by providing specific examples.

9-2. HOLDING OUT FOR A HERO

Heroes seem to be a thing of the past. In this assignment, students will create a hero for the twentieth century. They will be responsible for visualizing the hero and designating a job for him/her. Students are to describe the hero's appearance and make an illustration. Finally, they will create a story that incorporates the hero's abilities.

9-3. FAMILY HONOR

The content of a family crest is representative of history as well as personal traits. Students will design a coat of arms for a family or individual in the story. The items and colors selected should be indicative of information given in the narrative.

9-4. DO YOU BELIEVE IN MAGIC?

Children have no understanding of scientific facts. They therefore see many events as magical, as did the people in ancient times who created the myths we read today. Each student will determine one thing in modern society that would have been considered magical by people in the past. He/she will write a story that shows how ancient people would have made sense of it.

9-5. LARGER THAN LIFE

Paul Bunyan, John Henry, and Pecos Bill are all folk heroes whose deeds have made them interesting story characters. Students will choose a real person and write a tall tale with that person as the main character. They should use characteristics of the person that can be exaggerated in the tall tale. Highly recommended people would be sports heroes, politicians, and action-movie heroes. The class may also enjoy using faculty members as characters if this would not offend any other teacher.

9-6. THE REAL SCOOP

Propose the following situation to the class: One of the gods in the story they have read has been fired and wants to tell his/her side of the story. Students will

write a "sensational" news story exposing the "shocking" details of the character's life and his/her relationship to the other gods. They should include an eye-catching headline and an illustration. This is one exercise in which "yellow journalism" is allowed and encouraged.

9-7. THUNDER OR THOR'S HAMMER?

Myths often attempt to explain phenomena such as snow, volcanoes, the changing seasons, and other natural events. Each student will select an act of nature and explain the origin of this occurrence in the style of a myth. New gods can be invented or ones previously learned about may be used.

9-8. WORD TO THE WISE

Many expressions have become a part of everyday speech, but few people know the origins of these expressions. In this assignment, students will write a fable to explain a famous maxim. Some possibilities are "A penny saved is a penny earned," "Don't count your chickens before they're hatched," and "A bird in the hand is worth two in the bush."

9-9. YOU'VE GOT THE POWER

In mythology all gods have some superhuman powers, which appeal to the reader's imagination. Students will pick a god and pretend they have the god's powers. They will then list what they would do for 24 hours and explain the effects of their actions. Encourage students to consider situations beyond their personal scope.

9-10. LIVED HAPPILY EVER AFTER?

Fairy tales have come under attack for being too violent and therefore for being frightening to children. But perhaps their appeal is due to the fact we know they will end happily. In this exercise, the student will be asked to be realistic. By following the course of events of a fairy tale of their choice, students will create an alternate conclusion. They will rewrite the tale from the turning point to the end.

9-11. RAMBO AND THE THREE BEARS

Fairy tales usually have standard heroes and villains. How would a character who doesn't fit the usual mold affect the outcome of the story? A fictional character from television, film, or another book should be chosen and added to the fairy tale. The plot will be rewritten incorporating this person's involvement. Some possible characters are Mr. Spock, Indiana Jones, or James Bond.

9-12. STOP THE PRESSES!

News reporting and mythology have several factors in common. In order for a story to be newsworthy, the events must be both important and interesting. The actions of the characters in myths are important because they affect the fate of all concerned; and the characters are interesting because they have powers that make them larger than life. After reading a variety of myths, have the class choose one and rewrite it as a news story. Be sure students include who, what, where, when, why, and how. They should exclude any information that would be considered opinion.

9-13. LIFESTYLES OF THE RICH AND FAMOUS

Greek gods lived on Mount Olympus, while the Norse gods called Valhalla home. The class will first write a description of the gods' kingdoms they have read about. Based on this information, they will then illustrate the location. Students should keep in mind the self-indulgent lifestyles of the gods.

Name _____

9-1

Period _____ Date _____

AT THE MOVIES

Directions: You should have noticed from your reading that myths contain much violence. If the story were to be turned into a movie, what rating would it receive? List all violent acts, whether they be verbal (threats) or physical (death/destruction). Provide a specific example from the text, and explain your choice for the overall rating.



VIOLENT ACTS

EXAMPLE

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

RATINGS: G — For General Audiences

PG and PG-13 — Parental Guidance Suggested

R — Restricted, no one under 17 allowed without a parent or guardian

X — No one under 17 admitted

I would rate the myth _____ because _____

Name _____

Period _____ Date _____

9-2



HOLDING OUT FOR A HERO

Directions: Thousands of years ago, people created gods and myths because they needed something to believe in. Today, we no longer accept the myths, but we still look for heroes in places such as sports, politics, and even rock and roll. Create a hero for the twentieth century. Decide what power such a hero would have, describe and visualize his/her appearance, and finally, write a myth explaining his/her existence.

My choice for a hero of the twentieth century is _____.

His/her powers include _____.

Physical Description: _____

Put a picture or illustration below.

On the back of this sheet, write a myth about this hero.

Name _____

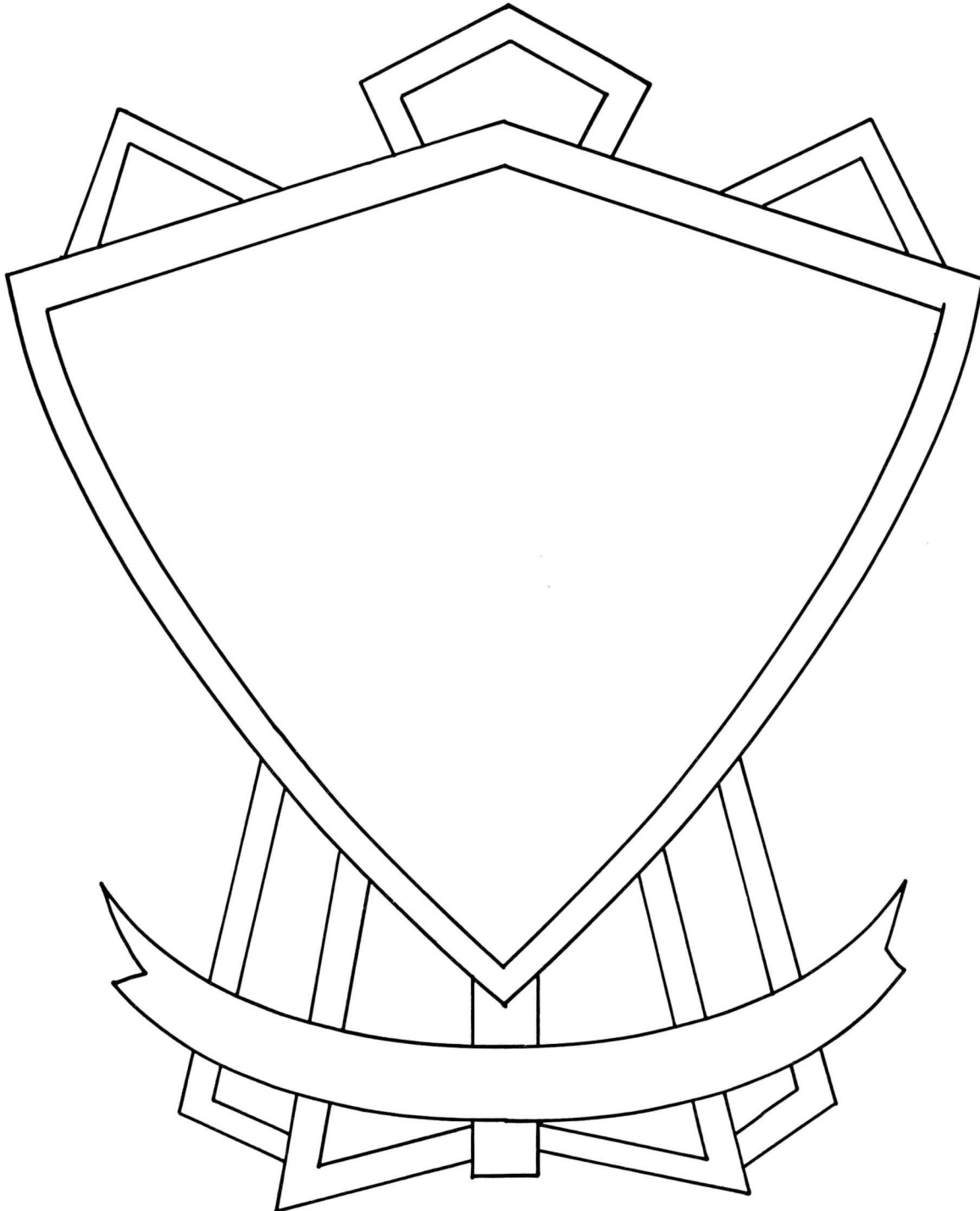
9-3

Period _____ Date _____

FAMILY HONOR

Directions: A "coat of arms" or "family crest" symbolizes the tradition and history of the bloodline of a particular group of people. Keeping in mind the actions and characteristics of the hero/heroine of the story, create an insignia that reflects him/her.

FAMILY NAME: _____



Name _____

9-4

Period _____ Date _____

DO YOU BELIEVE IN MAGIC?

Directions: In ancient times, people had less knowledge of science than we have today. They accepted certain natural occurrences (weather, sickness) as being the result of magic. Think carefully about something we consider explainable today that would have been seen as magical by people in the past. Write a story as they would have that explains the event.

Something I think ancient people would have seen as magical is _____

Imagine yourself to be living thousands of years ago. Write an explanation of the amazing thing you have just witnessed.



Name _____

9-5

Period _____ Date _____

LARGER THAN LIFE

Directions: Paul Bunyan, John Henry, and Pecos Bill are all folk heroes whose amazing deeds make them interesting characters. Choose a well-known person who is living today (or someone your teacher may suggest) and write a tall-tale about that person. Use the chosen subject's real characteristics, but exaggerate them to create an exciting story.

SUBJECT: _____

NOTABLE CHARACTERISTICS:

Appearance: _____

Abilities: _____

Mannerisms: _____

Activities (work/interests): _____

TALL-TALE TITLE: _____

Using the characteristics listed above, write a tall-tale about the subject on the back of this paper or on a separate sheet.



Name _____

9-6

Period _____ Date _____

THE REAL SCOOP

Directions: Imagine that one of the gods in the story you have read has been fired and stripped of his/her powers. This person is angry and wants to tell his/her side of what happened. Write a "sensational" news story exposing the "shocking" details of the character's life and his/her relationship to the other gods. Include an eye-catching headline and an illustration.

(headline)

Name _____

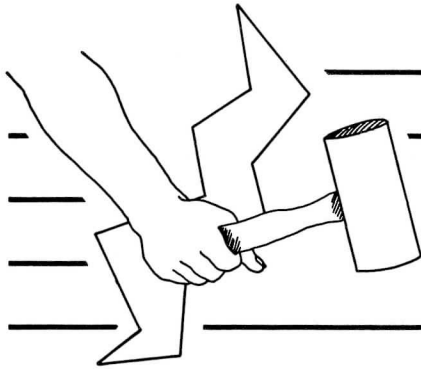
9-7

Period _____ Date _____

THUNDER OR THOR'S HAMMER?

Directions: Myths are often attempts to explain phenomena such as snow, volcanoes, the changing seasons, and other natural events. Select an act of nature and write a myth that describes its origin. Use gods you have read about or invent new ones.

The natural event I will explain is _____.



Name _____

9-8

Period _____ Date _____

WORD TO THE WISE

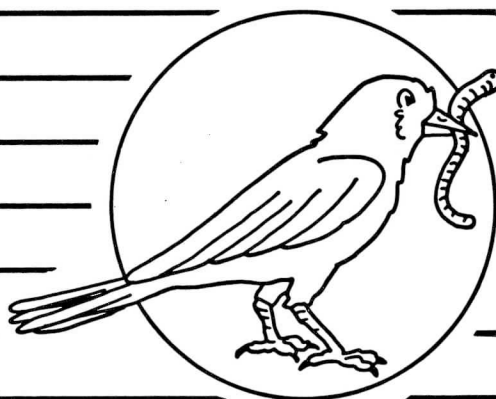
Directions: We use expressions everyday, but usually have no idea what their original meanings were.

Examples: "A penny saved is a penny earned." "Don't count your chickens before they're hatched."
"A bird in the hand is worth two in the bush."

The sayings listed above are called “maxims.” Write a fable whose main point is a maxim of your choice.

MAXIM: _____

There once was a _____



Name _____

9-9

Period _____ Date _____

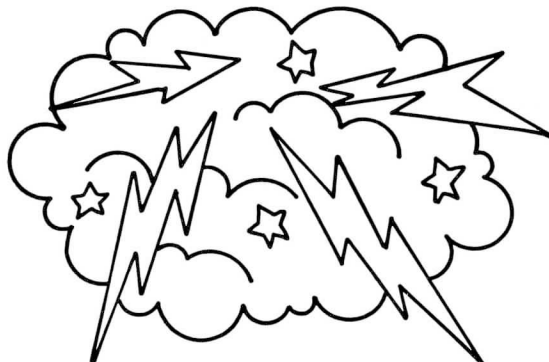
YOU'VE GOT THE POWER

Directions: One reason myths are so popular is that we enjoy seeing the gods use their supernatural powers. Choose a god and imagine you have his/her powers. Then make a list of everything you would do for 24 hours, and explain the consequences of your actions. This is a big responsibility! Remember that people outside your personal environment can benefit from your actions.

Name of god: _____ Powers: _____

ACTIONS

RESULTS



Name _____

9-10

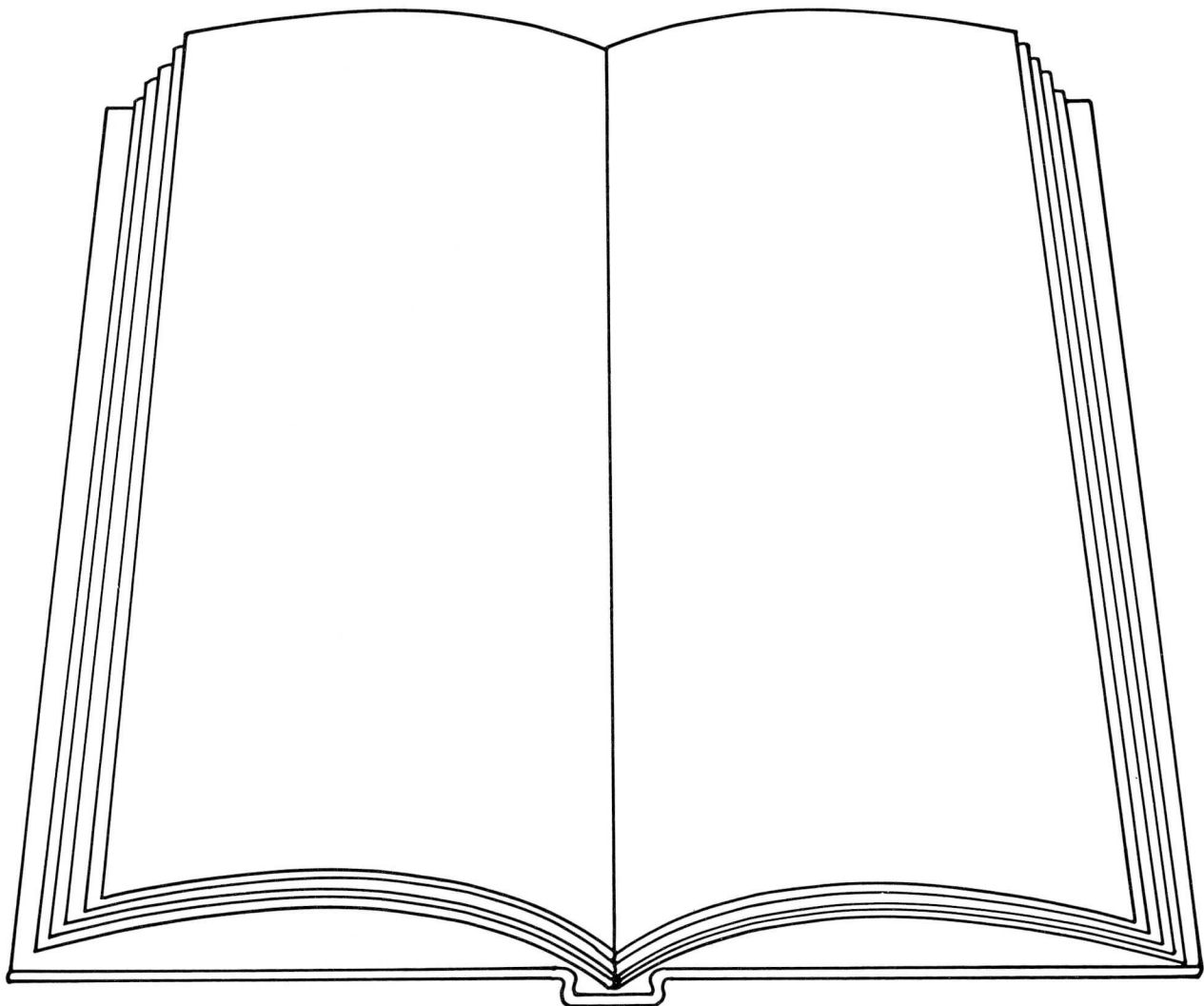
Period _____ Date _____

LIVED HAPPILY EVER AFTER?

Directions: Fairy tales sometimes are considered too violent and are therefore criticized for being frightening to children. But maybe we enjoy them because we know everything will work out for the best in the end. Follow the course of events of a fairy tale, but stop when you reach the turning point. Think realistically, and then change the ending. Without the miracle rescue, what would be the natural conclusion?

Title of fairy tale: _____

New conclusion:



Name _____

Period _____ Date _____

9-11



RAMBO AND THE 3 BEARS

Directions: Fairy tales usually have standard heroes and villains, but how would a character who doesn't fit in affect the plot? What if Mr. Spock, Indiana Jones, or James Bond suddenly appeared? Choose any character not originally in the story and rewrite it, accounting for the person's influence.

Title of Fairy Tale: _____

New Character: _____

Physical description:

Abilities:

Activities (work/recreation):

Interests/concerns:

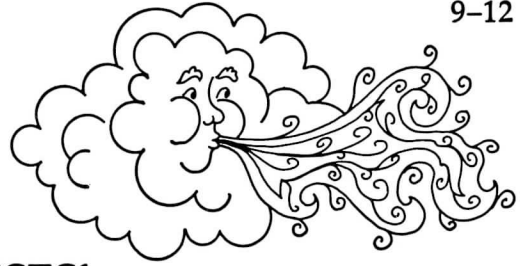
Philosophy of life:

Keeping in mind the information above, put your new version of the fairy tale on the back of this sheet.

Name _____

Period _____ Date _____

9-12



STOP THE PRESSES!

Directions: Journalism and mythology have a lot in common. A newsworthy story must be important and interesting. The actions of the characters in myths are important because they affect everyone concerned, and the characters are interesting because of the amazing powers they display. Choose a myth you have read and rewrite it as a news story. Remember to include only the facts.

Use the sections below as a guideline and rewrite the information on another sheet.

WHO	
WHAT	
WHERE	
WHEN	
WHY	
HOW	

Name _____

Period _____ Date _____

9-13



LIFESTYLES OF THE RICH AND FAMOUS

Directions: Greek gods lived on Mount Olympus, while the Norse gods called Valhalla home. Write a description of the gods' kingdom you have read about. Based on this information, illustrate the location,

Home: _____

Description: _____

ILLUSTRATION

A large, empty rectangular box with a black border, intended for the student to draw an illustration of the gods' kingdom.

— Up Front —

GOOD GUYS FINISH FIRST

In the reading of myths, you will notice that good is rewarded and evil is punished. To do this assignment, the class needs to have newspapers on hand. Students should find an example of a news article that tells how good won over evil and an example of a news article that shows how evil won over good. You will then lead a discussion about these articles.

A GOD WITHOUT PITY

In mythology gods display emotions as do humans, but have more power to act on them. After reading a myth, brainstorm for a list of emotions displayed in the story and for the actions that resulted from them. Assuming these motivations no longer exist, how would the story change? If the god displayed different emotions, how would the story change?

— To Be Continued —

FOR THE RECORD

While reading, students often wish they had the chance to ask the gods why they acted in a certain way. Students are to write ten questions on worksheet 9-14 that they would ask if they had the opportunity to interview any of the gods. This will be turned into a role-playing situation. Using a round-robin technique, each student will play interviewer and interviewee. (See worksheet 9-15.) Use the following plan:

1. Number slips of paper (1 for each class member).
2. Students will select a number that will be known only to you.
3. Have #1 interview #2 with questions already prepared.
4. Have #2 interview #3, and so on.
5. Students should be given no advance notice as to sequence.

To aid in grading the project, give your students the following guidelines:

1. In addition to questions, give an introduction (relevant facts and information).

2. Follow-up with questions that are not on the list.
3. Use eye contact, an appropriate tone of voice, and enthusiasm.
4. Act professional in your speech, posture, and appearance.
5. Wrap up with a conclusion.

WHO WAS THAT MASKED GOD?

Gods often appear in disguises. In this assignment, students will alter the appearance of a god or goddess. They can obtain a picture by photocopying a picture from a book or by drawing an original. If possible, obtain a copy of the coloring book "Color Me Greek" from The Perfection Form Company, 1000 North Second Avenue, Logan, Iowa 51546.

CAMPAIGN TRAIL

In this assignment, students can become part of a campaign. Students should pretend an election is being held for "head god" and the candidates are Odin, Jupiter, and Zeus. The class must be divided into three groups with each group responsible for the campaign of one of the candidates. Students will design a campaign slogan, a poster, flyers, and a speech (which can be written or put on tape). While creating these items, each group should keep in mind the strengths and characteristics of their candidate. If more than one class is involved, you may have them exchange projects before holding the election.

WORD OF MOUTH

Since folk tales were not originally written down, a demonstration of how they changed because of word-of-mouth may be helpful. The first day of the unit you will read a story to the class. Every day after that, have one student retell the story. On the last day you will reread the story and point out how it has changed. The following book has a wide selection of stories to use.

Treasury of American Folklore, edited by B. A. Botkin (New York: Outlet Book Co., 1984).

POINT OF ORIGIN

Many words in use today have come from the Greek and Roman myths. Students will research the words on worksheet 9-16 to discover their derivations. This may involve library time, or perhaps a dictionary will suffice.

WORD

cereal
gigantic
herculean
hygiene
iridescent
jovial
lunatic
martial
museum
narcissism

ORIGIN

from the Roman goddess Ceres, goddess of agriculture
from the Greek giants
from the Greek hero, Hercules
from the goddess Hygeia, goddess of health
from Iris, goddess of the rainbow
from Jove, another name for Jupiter
from Luna, Roman goddess of the moon
from Mars, god of war
from the Muses, goddesses of learning and the arts
from Narcissus, beautiful youth of Greek mythology
who fell in love with own reflection

Name _____

9-14

Period _____ Date _____

FOR THE RECORD

Directions: You will be given the chance to interview one of the gods you have read about. Don't ask for factual information, such as "Where are you from?" or "How old are you?" Dig for motivations for the god's actions. You and your classmates will actually conduct the interview, so think of interesting questions. Act professional. Consider eye contact, tone of voice, speech, posture, appearance, and enthusiasm. Be sure to include an introduction, which gives the audience necessary background information on your subject, and a conclusion which wraps up the interview. Don't be afraid to follow up answers, even if it means deviating from your planned questions.

Subject: _____

Introduction: _____

Q U E S T I O N S	1. _____
	2. _____
	3. _____
	4. _____
	5. _____
	6. _____
	7. _____
	8. _____
	9. _____
	10. _____

Conclusion: _____



INTERVIEW EVALUATION SHEET

Student's Name _____ Period _____ Date _____

CATEGORY	RATING (E/VG/G/A/F/P)	COMMENTS	SCORE (1-10)
1. INTRODUCTION			
2. EYE CONTACT			
3. TONE OF VOICE			
4. SPEECH			
5. POSTURE			
6. APPEARANCE			
7. ENTHUSIASM			
8. QUESTIONS			
9. FOLLOW UP			
10. CONCLUSION			

Ratings: E = Excellent (95-100)

VG = Very Good (90-95)

G = Good (85-90)

A = Average (80-85)

F = Fair (75-80)

P = Poor (75 or below)

TOTAL GRADE _____

Suggestions:

1. The introduction should be addressed to the audience and contain only necessary factual information about the subject.
2. Students may use paper or index cards to refer to, but the majority of the time should be spent looking directly at the subject.
3. The student's voice should be clear, confident, loud enough for all to hear, and animated.
4. The student should enunciate clearly, use complete sentences, and avoid slang.
5. Interviewer should sit facing the subject and in an erect, comfortable position.
6. Dress should be neat and subdued. No excessive hair, make up, jewelry or add-ons.
7. Interviewer should appear alert, interested, and involved.
8. Questions should provoke thought and require answers of some depth.
9. The interviewer should require elaboration from the subject when possible.
10. The conclusion is addressed to the subject and wraps up the conversation.

Name _____

9-16

Period _____ Date _____

POINT OF ORIGIN

Directions: Many words used today come from Greek and Roman myths. Research the original derivations of the words listed below.

1. CEREAL - _____
2. GIGANTIC - _____
3. HERCULEAN - _____
4. HYGIENE - _____
5. IRIDESCENT - _____
6. JOVIAL - _____
7. LUNATIC - _____
8. MARTIAL - _____
9. MUSEUM - _____
10. NARCISSISM - _____



— Recommended Book List —

For Grades 7 and 8

The Adventures of Ulysses, by Bernard Evslin

Aesop's Fables, by Aesop

The Brothers Grimm, by A. Rackham

Legends of the North, by Olivia E. Coolidge

For Grades 9 and 10

Greek Myths, by Olivia E. Coolidge

Indian Sleep-man Tales, by Bernice G. Anderson

The Once and Future King, by T. H. White

For Grades 11 and 12

The Age of Fable, by Thomas Bullfinch

Gods, Heroes and Men of Ancient Greece, by H. D. Rouse

Mythology, by Edith Hamilton

— Video List —

TITLE	AUTHOR	PRODUCED	TIME
<i>Androcles and the Lion</i>	*	1952	98:00
<i>Arabian Adventures</i>	*	1979	98:00
<i>Camelot</i>	*	1967	178:00
<i>Clash of the Titans</i>	*	1981	118:00
<i>Connecticut Yankee in King Arthur's Court</i>	M. Twain	1949	107:00
<i>Dragonslayer</i>	*	1981	108:00
⁺ <i>Excalibur</i>	*	1981	136:00
[†] <i>Faerie Tale Theatre</i>			60:00
<i>Golden Voyage of Sinbad</i>	*	1974	105:00
<i>Gulliver's Travels</i>	J. Swift	1939	74:00

*Numerous single works and anthologies available.

⁺"R" rated film

[†]*Faerie Tale Theatre* is aired on the Showtime cable network. Each episode of the series is an hour in length and various titles are available from CBS/Fox on videocassette.

TITLE	AUTHOR	PRODUCED	TIME
<i>Hans Christian Anderson</i>	*	1952	105:00
<i>Hercules</i>	*	1959	107:00
<i>Jason and the Arogonauts</i>	*	1963	104:00
<i>Knights of the Roundtable</i>	*	1953	115:00
<i>Seventh Voyage of Sinbad</i>	*	1958	87:00
<i>Sinbad and the Eye of the Tiger</i>	*	1977	113:00
<i>Sword and the Sorcerer</i>	*	1982	100:00
<i>Sword of Ali Baba</i>	*	1965	81:00
<i>Ulysses</i>	*	1955	104:00
<i>Wonderful World of the Brothers Grimm</i>	*	1962	129:00
<i>Wonders of Aladdin</i>	*	1961	93:00

*Numerous single works and anthologies available.



— Chapter 10 —

SCIENCE FICTION

FANTASY

HORROR

Be Seated • 200

My Buddy

Fright Night

Separate Ways

Whatchamacallit?

See No Evil

Wings of Tomorrow

Is There a Doctor in the House?

Magical Mystery Tour

The New Kid in Town

Will the Sun Rise Tomorrow?

Method to Your Madness

Up Front • 214

Can't Let You Go

If All Else Fails, Read the Directions

To Be Continued • 214

Are You Game?

Eternally Yours

When I Was Young . . .

Monster Mash

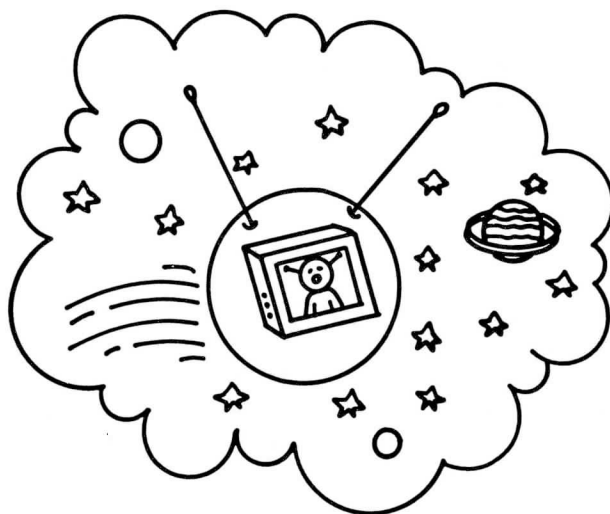
Taking It to the Streets

Simon Says

Puzzled?

Recommended Book List • 221

Video List • 221



— Be Seated —

10-1. MY BUDDY

Whether we realize it or not, there are certain qualities we look for in choosing friends. Students will first decide what traits they most value. They must then choose a character from the novel who comes closest to these standards. They will then explain how three of these qualities were exhibited in the book.

10-2. FRIGHT NIGHT

We read thrilling novels to be frightened, but this feeling can be created in two totally different ways. Some stories are considered to be "terror" because they deal with the fear of something real, such as mass murder. "Horror" is the fear of something that has no base in reality, such as a vampire. Most books that fall into this genre have elements of both. Each student will list and categorize all elements as either terror or horror. To conclude the exercise, he/she will decide which of the categories dominated the book.

10-3. SEPARATE WAYS

Science fiction means different things to different people. Some are fascinated by the gadgets and machines, while others prefer to ponder the complex issues raised. In one column students will list everything in the novel that is scientific, and in the other, elements that are fictional. Students will decide which the author relied on more and which they preferred.

10-4. WHATCHAMACALLIT?

Part of the lure of science-fiction literature is the many bizarre devices and creatures encountered. Encourage the students to be as imaginative as possible in visualizing a creature or device in the story or to create a new one. Have them invent a name, draw a picture of it, and give its origin or function.

10-5. SEE NO EVIL

In everyday life we are restricted in how we act because we will have to pay the consequences, but in fantasy novels characters act freely because of their unique powers. Students will imagine that they are invisible for one day and must explain what they would do and why. Be aware that students often use this exercise as an opportunity to vent frustrations at someone or something; therefore, it is recom-

mended that you remind them it is a hypothetical situation and follow up the project with a class discussion of the moral ramifications of the students' proposed actions.

10-6. WINGS OF TOMORROW

If the novel deals with the concept of immortality, have the class stretch their imagination by answering this question. "If you could live forever, who or what would you miss most a century from now, and why?" Remind the students that they will be extremely old by then and should take this into consideration when answering the question.

10-7. IS THERE A DOCTOR IN THE HOUSE?

In the classic novel *Frankenstein*, the scientist believes he is benefiting mankind by searching for the secret of life. In this exercise, your class will have the chance to make their contribution. Propose the following situation: You are a doctor/scientist of the future. Given the talent and opportunity, what discovery would you most want to make and why? The motivation for students' efforts can be a personal experience or the desire to assist the world community.

10-8. MAGICAL MYSTERY TOUR

In many fantasy novels, magic is used for evil. Students will choose five magical elements from the story that were used to do harm and will now make them tools for good. They will explain what the result of each of these changes would be.

10-9. THE NEW KID IN TOWN

The year is 2150. You and your class are on a field trip to Venus. Suddenly, the ship goes off course and you are forced to make an emergency landing on the planet named in the story. In a composition, the students will imagine how their lives would be changed if they were suddenly transported to this other world. They will have to deal with the following factors: physical adjustments, language barriers, hostile or friendly residents, and food/shelter.

10-10. WILL THE SUN RISE TOMORROW?

Many novels deal with a world that is Utopian or a world seen after Armageddon. Each student will make a visual representation of his/her own Utopia or Armageddon, including a description. You have the option to assign a diorama based on the worksheet illustration.

10-11. METHOD TO YOUR MADNESS

An alien has come to Earth with a list of items that are representative of everyday existence on Earth. These items are to be purchased and taken back to be placed in an intergalactic museum. Assuming the alien has only a basic understanding of the English language, what standard expressions would it use in place of our modern vocabulary? The worksheet contains 10 nouns that the student will translate into longer, more descriptive phrases. An example follows: bridge = road over water.

Name _____

10-1

Period _____ Date _____

MY BUDDY

Directions: Whether we realize it or not, there are certain qualities we look for when choosing friends. Decide what traits you value most, then choose a character from the story who comes closest to meeting these standards. Using examples from the novel, show how three of these characteristics were shown by the person you have chosen.

General qualities:

_____	_____
_____	_____
_____	_____
_____	_____

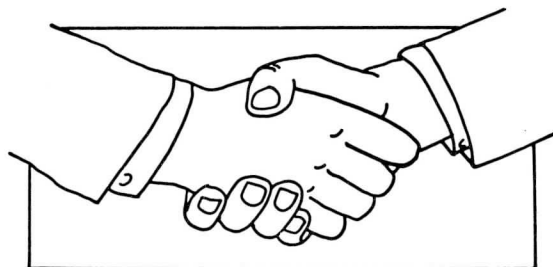
The character I would most like as a friend is _____.

Examples:

1. _____

2. _____

3. _____



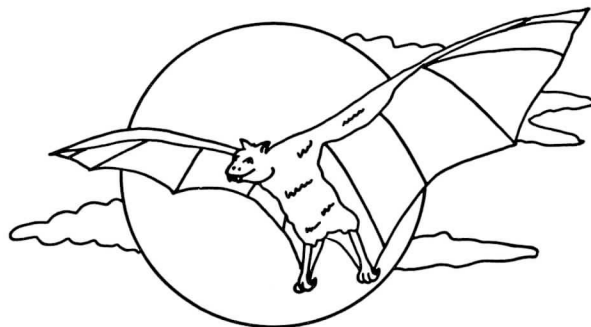
Name _____

10-2

Period _____ Date _____

FRIGHT NIGHT

Directions: "Terror" novels deal with your fear of something that could really happen, while a "horror" story involves things that do not exist, such as vampires. Most stories that frighten us contain elements of both. Categorize the ideas/activities in the book you are reading as either terror or horror, and decide which is more dominant.



1. Plot synopsis: _____

2. The plot was terror / horror (circle one) because _____

3. Setting (time / place): _____

4. The setting was terror / horror (circle one) because _____

5. Identify main characters: _____

6. The characters were terror / horror (circle one) because _____

7. Overall, I would categorize this book as terror / horror (circle one) because _____

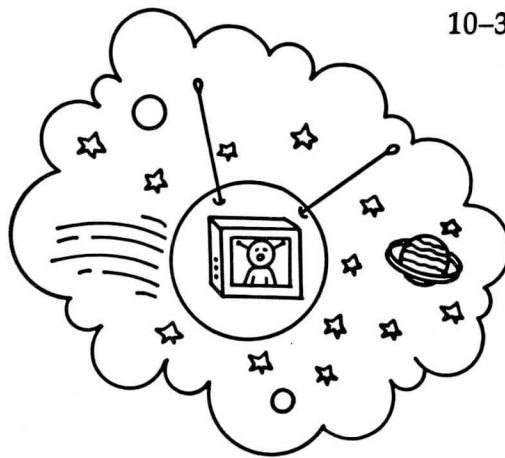
Name _____

Period _____ Date _____

10-3

SEPARATE WAYS

Directions: Science fiction means different things to each of us. Some like the gadgets and machines, while others are more interested in debating the complex hypothetical issues raised. In the first column, list everything scientific in the novel. In the second column, list the elements that are fictional. Decide which the author used more often and which you like best.



SCIENTIFIC CONCEPTS/DEVICES

FICTIONAL CREATIONS

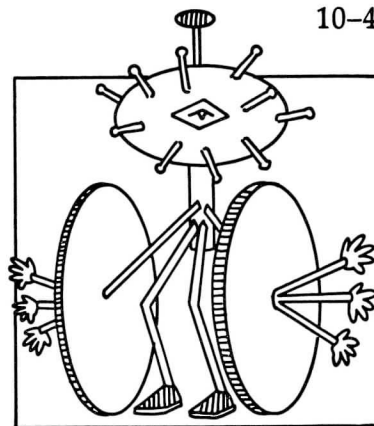
The author relied more on science / fiction (circle one) because _____

I prefer science / fiction (circle one) because _____

Name _____

Period _____ Date _____

10-4



WHATCHAMACALLIT?

Directions: For some people, the best part of science fiction is the many bizarre devices and creatures encountered. Imagine that you are the illustrator for the novel being read. Visualize one of the devices or creatures described. If you prefer, invent a new one. Either way, include a name, picture, and origin/function.

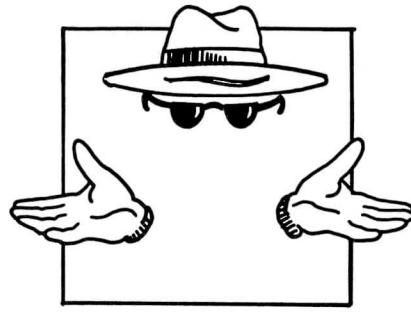
Name of device/creature: _____

Brief description: _____

Place of origin or function: _____

ILLUSTRATION

Name _____
Period _____ Date _____



SEE NO EVIL

Directions: In everyday life, what we do and how we treat others is sometimes determined by the fact that we will be held responsible for our actions rather than by whether the actions are right or wrong. In fantasy stories, characters don't always have to make moral decisions because of their unique abilities. They act as they choose no matter what the consequences. In this exercise, imagine you are invisible for one day. What would you do and why?

ACTIVITIES

REASON WHY

Look over your list and determine if there is anything you actually would not or could not do in real life. On the back of this sheet give at least three reasons why not.

Name _____

10-6

Period _____ Date _____



WINGS OF TOMORROW

Directions: Immortality is a popular science-fiction topic. If you could live forever, who or what would you miss most a century from now, and why? Remember, you will be very old by that time. Take that into consideration before answering.

One hundred years from now I would most miss _____

_____ because _____

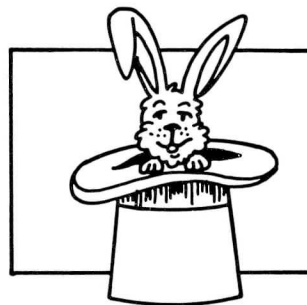
The thing I'd like best about being immortal is _____

Illustrate below what you think you will look like:

Name _____

Period _____ Date _____

10-8



MAGICAL MYSTERY TOUR

Directions: In many fantasy novels, magic is used for evil purposes. Choose five magical elements that did harm and make them instead tools for good. Explain the results of using the elements for good.

Magical elements:

1. _____
2. _____
3. _____
4. _____
5. _____

Harm done:

1. _____
2. _____
3. _____
4. _____
5. _____

Changes and the results:

1. _____
2. _____
3. _____
4. _____
5. _____

Name _____
Period _____ Date _____

10-9

THE NEW KID IN TOWN

Directions: The year is 2150. You and your class are on a field trip to Venus, when suddenly the ship goes off course and you are forced to make an emergency landing on the planet named in the story. What now? You are allowed to send one interplanetary telegram detailing your current status.

To _____ :

I am currently stranded on _____ .

The physical environment is different from ours. It is _____ .

The residents of this planet are _____ . We know
(hostile/friendly)

this because they _____ .

The people here speak _____ so we have had to use an interpreter.

The first meal we had consisted of _____

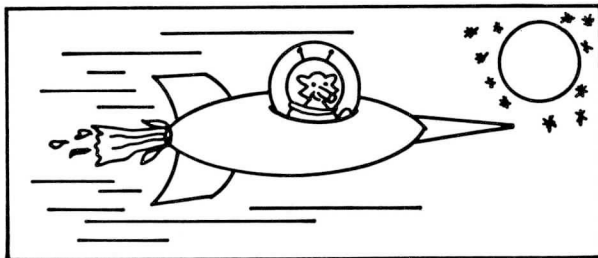
which is similar to what we call _____ .

You should see the clothes. Right now I'm wearing a _____

It's hard to describe their houses. They are _____

Well, that's all I have time to tell you. Hope to be home soon.

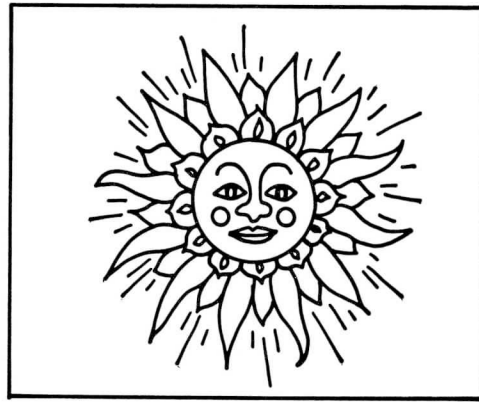
(name)



Name _____

Period _____ Date _____

10-10



WILL THE SUN RISE TOMORROW?

Directions: Many science fiction novels see the future as either Utopia or Armageddon. Utopia is a perfect society, while Armageddon represents the end of the world. In the space below, illustrate what you think this planet will look like someday.

Specific location: _____ Date: _____

Name _____

10-11

Period _____ Date _____

METHOD TO YOUR MADNESS

Directions: An alien has come to Earth with a list of items that represent our everyday existence. These will be purchased and taken back to be placed in an intergalactic museum. If the alien had only a basic understanding of the English language what expressions would it use? Change the ten words below into longer, more descriptive phrases.

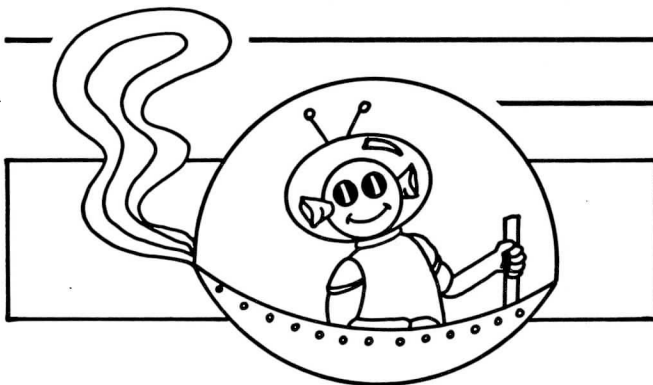
Example: bridge would become road over water

ORIGINAL

REVISED

- | | |
|------------------|-------|
| 1. DOOR | _____ |
| 2. CAR | _____ |
| 3. CHAIR | _____ |
| 4. TELEVISION | _____ |
| 5. TELEPHONE | _____ |
| 6. RECORD PLAYER | _____ |
| 7. LIGHT | _____ |
| 8. REFRIGERATOR | _____ |
| 9. SINK | _____ |
| 10. BED | _____ |

Reverse the process. Create five alien expressions and let a classmate try to guess the English equivalent.



— Up Front —

CAN'T LET YOU GO

Have volunteers ad-lib the following situation for five minutes: A hostile alien has landed on Earth and plans to destroy the planet. How would you talk the alien out of such a drastic act? What reasons would you give that show we deserve to survive?

IF ALL ELSE FAILS, READ THE DIRECTIONS

Facing the prospect of visitors from another planet, we usually only think of our point of view. In this exercise, however, students will see things through the eyes of aliens. If creatures from another planet came to Earth and were faced with objects they had never seen before, what difficulties would they encounter? How would they use the objects? Have volunteers demonstrate the use of items found in your classroom. Some examples are the following: chalk, paper, a pencil sharpener, a chair, a board eraser, a chalkboard, a desk, a window, a pen, and a door.

— To Be Continued —

ARE YOU GAME?

A good way to get the class involved in the more mundane aspects of literature is to have a contest based on the following: story, vocabulary, and spelling. Divide the class in half (boys against girls is a favorite). Each group will make up 10 questions based on actions in the novel, and will find 10 vocabulary words and 10 spelling words (See worksheet 10-12). Each group will take a turn answering a question about the story, defining a vocabulary word, or spelling a word correctly. Point totals should be kept and a prize for the winning team awarded.

ETERNALLY YOURS

Due to advances in special-effects technology, modern horror films (and books, which are often written with an eye on movie rights) frequently rely more on graphic visual effects than on intelligent story lines. The lure of classic horror fiction is that the characters and plots require imaginative thought on the part of the reader, and therefore are eternally fascinating. After reading a classic horror novel, students will (a) read a modern horror novel, or (b) view a modern film/television horror story. Next they will complete worksheet 10-13—which includes an analysis of the plots, characters, and themes of the classic and modern stories, and then make a comparison of the two. (See worksheet 10-13 for details.)

In this activity, emphasize that classic science-fiction/horror novels are timeless because they contain characters and ideas we can relate to, no matter how bizarre they first seem.

WHEN I WAS YOUNG . . .

A project that involves everyone is to make a class time capsule. Each student will make an individual time capsule using personal items. These time capsules will be presented and explained to the class, noting the significance of each item. Every class member will select an item from his/her own time capsule to be donated to the class project. Together, they will draft a letter describing the contents to whomever opens the capsule. If appropriate, seal the box and bury it at a chosen site.

MONSTER MASH

The situations in science fiction often seem distant and far-removed from our own experience, and yet this planet abounds with mysteries that have not been solved. Each student will research a modern-day phenomenon, such as Bigfoot, the Loch Ness Monster, the Bermuda Triangle, Stonehenge, the pyramids, or Easter Island. Students should include the following in their reports: a brief description of the subject; known historical facts; any physical proof of the phenomenon's existence; and a personal opinion. If you wish, you may want to have a class discussion on the plausibility of the subject's existence.

TAKING IT TO THE STREETS

Explaining the format you prefer, have each student create the front page of a newspaper that is the hometown publication of your story's location. It should include the following elements: flag (title), stories (pertaining to book), headlines, pictures/illustrations, captions, index, ear (paper's slogan), price, and date.

SIMON SAYS

We take language and everyday activities for granted, assuming everyone understands our thoughts and actions. What if we were faced with the task of teaching an alien simple yet necessary tasks in order for it to function in this society? First, have two volunteers role play the parts of teacher (human) and student (alien). One will be responsible for giving a precise set of directions that the other will follow. It is important that the task be known only to the "teacher." The "student" is to follow the instructions without added thought or interpretation. When necessary, stop them and insist they be more detailed. Following is an example: If someone says simply, "Open the door," you could elaborate by saying, "Extend arm forward, open hand, grip door knob, turn wrist and pull." After this demonstration, the class will see how important it is to be precise, which will aid them in completing the work-

sheet. Each student is to choose three normal activities and write precise directions for each. (See worksheet 10-14.) Have each student demonstrate one of their chosen activities as described earlier.

PUZZLED?

Taking a vocabulary lesson and turning it into a game for the mind allows you to be the only one who knows learning is taking place. Brainstorm for a list of vocabulary from the story. Each student will then create a crossword puzzle using any 20 words (10 across, 10 down). The clues must be subtle and require some thought, rather than being direct questions. Graph paper is not necessary, but it makes the puzzle neater and easier to read. When puzzles are complete, they should be exchanged. Students should include a separate answer key.

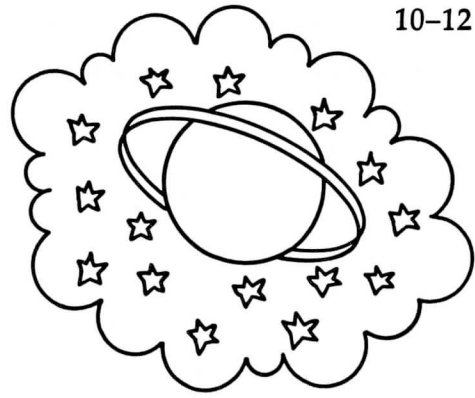
Name _____

Period _____ Date _____

10-12

ARE YOU GAME?

Directions: Science fiction is fun to read, but how much did you learn? This is your chance to find out. Write ten questions based on events in the novel and list ten new vocabulary words and ten spelling words. Based on this information, you and your classmates will compete in groups to see who remembered the most. Good luck!



QUESTIONS

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

VOCABULARY

- | | |
|----------|-----------|
| 1. _____ | 6. _____ |
| 2. _____ | 7. _____ |
| 3. _____ | 8. _____ |
| 4. _____ | 9. _____ |
| 5. _____ | 10. _____ |

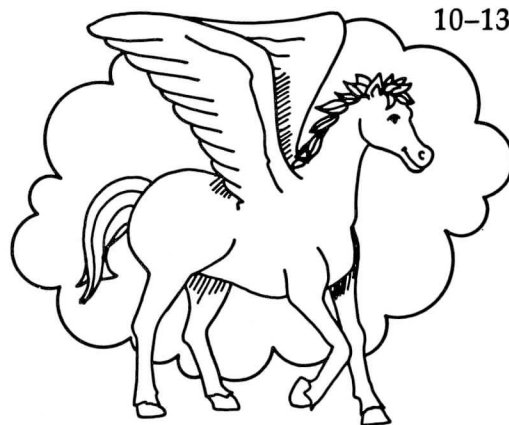
SPELLING

- | | |
|----------|-----------|
| 1. _____ | 6. _____ |
| 2. _____ | 7. _____ |
| 3. _____ | 8. _____ |
| 4. _____ | 9. _____ |
| 5. _____ | 10. _____ |

Name _____

Period _____ Date _____

10-13



ETERNALLY YOURS

Directions: Classic science-fiction/horror novels are timeless because they contain characters and concepts we can relate to, no matter how bizarre they first seem. Modern books/films of this type rely more on graphic violence than on interesting plots and characters. You will read a classic novel and then either read or watch a modern story and compare the two.

1. Classic novel title: _____ Author: _____

2. Plot synopsis: _____

3. Brief biography of the main character: _____

4. Identify and explain main theme: _____

5. Suggested or graphic violence? Give an example. _____

6. Do you identify with the main character? Why or why not? _____

7. Do you like the main character? Why or why not? _____

8. Why is this novel a "classic"? _____

9. Modern novel/film title: _____ Author: _____
10. Plot synopsis: _____

11. Brief biography of main character: _____

12. Identify and explain main theme: _____

13. Suggested or graphic violence? Give an example. _____

14. Do you identify with the main character? Why or why not? _____

15. Do you like the main character? Why or why not? _____

16. Do you think this novel/film will become a classic? Why or why not? _____

17. Did the classic or the modern story have a better plot? Explain. _____

18. Which had a more interesting main character? Explain. _____

19. Which had a more important theme? Explain. _____

20. Overall, which did you enjoy more? Why? _____

Name _____

10-14

Period _____ Date _____

SIMON SAYS

Directions: We take language and everyday activities for granted by assuming everyone understands our thoughts and actions. What if you had to teach an alien how to do simple yet necessary tasks in order for it to function in this society? Choose three activities and write out a specific set of instructions for each. Be as detailed as possible.

ACTIVITY 1: _____

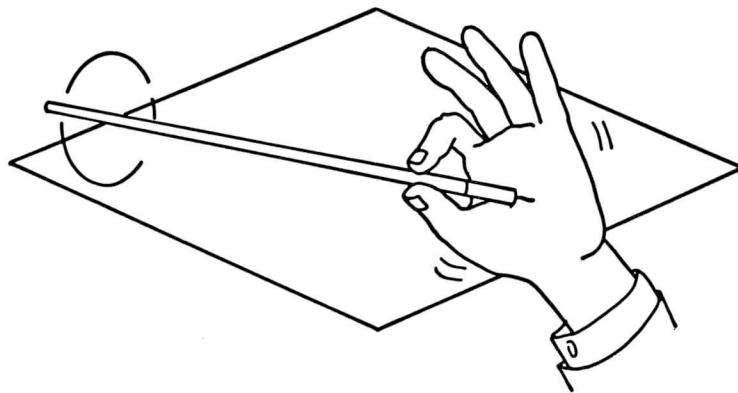
INSTRUCTIONS: _____

ACTIVITY 2: _____

INSTRUCTIONS: _____

ACTIVITY 3: _____

INSTRUCTIONS: _____



— Recommended Book List —

For Grades 7 and 8

Chronicles of Narnia, series by C. S. Lewis
Lord of the Rings, trilogy by J. R. R. Tolkien
The Time Machine, by H. G. Wells

For Grades 9 and 10

Alice's Adventures in Wonderland, by Lewis Carroll
Childhood's End, by Arthur C. Clarke
Lathe of Heaven, by Ursula LeGuin
1984, by George Orwell

For Grades 11 and 12

The Hitchhiker's Guide to the Galaxy, by Douglas Adams
Planet of the Apes, by Pierre Boulle
Rosemary's Baby, by Ira Levin

— Video List —

TITLE	AUTHOR	PRODUCED	TIME
<i>Alice's Adventures in Wonderland</i>	L. Carroll	1933	77:00
+ <i>Alien</i>	A. D. Foster	1979	124:00
+ <i>Amityville Horror</i>	J. Anson	1979	117:00
<i>Andromeda Strain</i>	M. Crichton	1971	137:00
<i>Animal Farm</i>	G. Orwell	1955	75:00
<i>Brave New World</i>	A. Huxley	1980	150:00
<i>Close Encounters of the Third Kind</i>	S. Spielberg	1977	135:00
<i>Coma</i>	R. Cook	1978	113:00
+ <i>Cujo</i>	S. King	1983	97:00
+ <i>Dead Zone</i>	S. King	1983	102:00

* "R" rated film

TITLE	AUTHOR	PRODUCED	TIME
<i>Death Takes a Holiday</i>	A. Cassella	1934	78:00
<i>Dr. Jekyll and Mr. Hyde</i>	R. L. Stevenson	1932	82:00
<i>Dracula</i>	B. Stoker	1931	84:00
<i>Dune</i>	F. Herbert	1984	145:00
* <i>Exorcist</i>	W. P. Blatty	1973	121:00
<i>Fahrenheit 451</i>	R. Bradbury	1966	112:00
<i>Fantastic Voyage</i>	I. Asimov	1966	100:00
* <i>Firestarter</i>	S. King	1984	116:00
<i>Flowers for Algernon (Charly)</i>	D. Keyes	1968	106:00
<i>Frankenstein</i>	M. Shelley	1931	71:00
<i>Heaven Can Wait</i>	L. Fleischer	1978	100:00
* <i>Hitchhiker's Guide to the Galaxy</i>	D. Adams	1982	192:00
<i>Illustrated Man</i>	R. Bradbury	1969	103:00
<i>Invisible Man</i>	H. G. Wells	1933	80:00
<i>Island of Lost Souls</i>	H. G. Wells	1933	70:00
<i>Lathe of Heaven</i>	U. LeGuin	1980	105:00
<i>Lion, Witch and the Wardrobe</i>	C. S. Lewis	1979	95:00
<i>Little Prince</i>	A. St. Exupery	1974	88:00
<i>Lord of the Rings</i>	J. R. R. Tolkien	1978	133:00
<i>Lost Horizon</i>	J. Hilton	1937	117:00
* <i>Martian Chronicles</i>	R. Bradbury	1980	360:00
<i>Mephisto Waltz</i>	F. M. Stewart	1971	108:00
<i>Mysterious Stranger</i>	M. Twain	1982	90:00
<i>Neverending Story</i>	M. Ende	1984	94:00
<i>1984</i>	G. Orwell	1955	91:00
<i>Omen</i>	D. Seltzer	1976	111:00
<i>Phantom of the Opera</i>	G. Leroux	1943	92:00
<i>Picture of Dorian Gray</i>	O. Wilde	1945	110:00
<i>Planet of the Apes</i>	P. Boulle	1968	119:00

*TV mini-series

* "R" rated film

TITLE	AUTHOR	PRODUCED	TIME
<i>Rosemary's Baby</i>	I. Levin	1968	117:00
* <i>Salem's Lot</i>	S. King	1979	200:00
+ <i>Shining</i>	S. King	1980	146:00
<i>Something Wicked this Way Comes</i>	R. Bradbury	1983	94:00
<i>Stepford Wives</i>	I. Levin	1975	110:00
<i>Time Machine</i>	H. G. Wells	1960	103:00
<i>20,000 Leagues Under the Sea</i>	J. Verne	1954	122:00
<i>2001: A Space Odyssey</i>	A. C. Clarke	1968	140:00
<i>2010: Odyssey Two</i>	A. C. Clarke	1984	157:00
<i>War of the Worlds</i>	H. G. Wells	1953	85:00
<i>Wizard of Oz</i>	L. F. Baum	1939	101:00

*TV mini-series

+ "R" rated film



— Appendices —

== TANGLED WIRES: UNRAVELING THE WORLD OF VIDEO ==

- Appendix 1 COME TOGETHER (methods for organizing class work and television viewing)
- Appendix 2 WHAT YOU SEE IS NOT ALWAYS WHAT YOU GET (choosing the best adaptation and dealing with the differences between text and program)
- Appendix 3 BRAVE NEW WORLD (supplementary techniques to increase student interest)
- Appendix 4 WHERE OR WHEN (controlling the classroom environment to enhance the viewing experience)
- Appendix 5 HANDS ON (how and where to rent/purchase videotapes for classroom use)
- Appendix 6 TROUBLESHOOTING (technical problems that may be encountered during the viewing of a tape)
- Appendix 7 LIGHTS, CAMERA, ACTION! (a how-to guide for creating your own class video projects)
- Appendix 8 TELEVISION VIEWING LOG (an all-purpose worksheet to test class comprehension of and attention to TV viewing)
- Appendix 9 FILM FACTS (terms and activities to further integrate the reading and viewing experience)

Appendix 1

— Come Together —

It is essential to make television an integral part of the overall lesson. You must flow naturally from class work to viewing and back again. The only way to achieve this is to make the oral and written material as interesting and important as the students' anticipation of the television experience.

The first decision to be made is how to divide class time. There are three possibilities, all of which work:

1. *Class work first*—Notes, exercises, tests, and so on are followed by the film in its entirety over a period of several days. PRO: All necessary material is covered. CON: Boredom sets in. Students mark time waiting for the television experience.
2. *Alternate days*—Notes are taken on the first day, television is viewed on the second day, written exercises are given on the third day, television is viewed on the fourth day, and an oral project is presented on the fifth day. PRO: This offers variety and maintains a higher interest level. CON: Availability of the television equipment must be arranged.
3. *Half and half*—The first part of the class period is spent teaching, with the television experience taking up the second half of class time. PRO: This maintains the highest level of interest. There is constant monitoring of comprehension. CON: It takes longer to get through relevant material.

Which of the three techniques you use depends on the material, class needs, and your personal preference. The one unalterable rule is *never* show the film first. Always be sure the material has been read. Don't accept promises that the students will learn better if they see the movie first. Doing that only retards their imagination and encourages them to believe that all they need to know can be gotten from the film. Reading becomes superfluous. Use whatever methods necessary to check their reading progress (comprehension quizzes, exercises such as those in other sections of this book, or question-and-answer sessions before each television viewing). Make sure tests include questions that can be answered only by reading the book.

HELPFUL HINT—BUDGETING PLAYBACK TIME

Many films are made with the expectation that they will be shown on commercial television one day. Therefore, they are designed to reach a climax every 15 minutes (whether justifiable in regard to the original work or not) to allow for commercial breaks. Keep this in mind when showing the program so that, when possible, you can have the end of the class period correspond to a natural break in the tape.

Appendix 2

— What You See Is Not Always What You Get —

Ideally, we would love to see the words of the novel/play being taught spring to life and jump from the pages of the text onto the television screen. Don't hold your breath! Very rarely will you find a completely faithful visual retelling of a story. Even classics are altered. Being prepared for this will save you grief in the long run.

Try to find an adaptation that is close to the written work. Variations from the text require explanation to avoid confusion. If you opt for a more interesting modern version, expect endless questions. The students will notice every change in character, setting, or plot details. Head them off at the pass by informing them in advance.

Once you are familiar with the written text, invest the time and preview the program, creating a general plot outline as you go along. Note character names and the order of the segments (additions, deletions, changes) as compared to the original book/play.

Rather than trying to answer all the inevitable questions, you may want to shift the burden to the students by asking them to keep a list of all the changes they observe and then discuss them all at once as a complete lesson. Maybe a class game would be an interesting follow-up. Divide the students into groups and have them challenge each other as to who was more observant.

The following is an example of inconsistencies you may encounter when comparing written and visual treatments of a story.

Spotlight on *Dracula*

The novel *Dracula* has never been out of print since its 1897 publication, yet despite countless reincarnations of the durable main character, there is no completely accurate film version of the book. The 1931 film starring Bela Lugosi is considered the definitive movie of the genre, but it is extremely dated and slow-moving in its visual style. The 1979 version is technically less accurate, but seems to hold the students' attention because of the updated approach to characterization (a weak, helpless female in the book becomes an aggressive, passionate woman in the film) and flashy special effects. What follows will give you an idea of what to look for:

1. *Physical Appearance*—In the book, Dracula is a middle-aged man with pointed ears and fangs. The film features a handsome man in his thirties.
2. *Relationships*—In the novel, Dr. Seward is a young suitor of one of the female characters. Van Helsing is a family friend. Their screen counterparts become fathers to the two heroines, thereby changing their motivations.

3. *Additions*—A graphic seduction by Dracula appears in the film.
4. *Deletions*—Several characters do not survive the move to the screen. Also, the first six chapters of the novel have been cut from the film version.
5. *Characters*—Names change for no apparent reason. Mina Murray (in the book) becomes Lucy Seward (in the film). Lucy Westenra (in the book) reappears as Mina Van Helsing (in the film).

As you can see, there are many factors to consider when choosing which film to use. Sometimes a made-for-television film or mini-series is more complete. Other times, you may want to sacrifice accuracy for palatability. Try to gauge the maturity of your class. If they have a short attention span, go for the high-interest adaptation. Should they have trouble dealing with inconsistencies, use a more traditional film.

Appendix 3

— Brave New World —

A good addition to the standard literary topics (plot, setting, theme, conflict, characterization, structure, etc.) is the historical background of the work. Even though this may require a little research on your part, this supplement often sparks discussion and brings the fictional material into the students' real world. Any facts, no matter how trivial, add something to an ordinary lesson.

Starting the novel *Dracula* with the fact that the inspiration for the story was a 15th-century nobleman named "Vlad the Impaler," who lived in Romania and committed more horrific deeds than Dracula ever dreamed of, suddenly makes a difficult-to-accept idea such as vampirism not so unbelievable. This, followed by an explanation of science versus superstition in regard to the vampire legend, and guess what? The students are hooked!

Any pictures or books you can obtain help, too. Posters, 8" × 10" glossy stills, anything you can find to pass around or hang in the classroom draws the students into the story.

Don't forget geography. If the novel/play is set anywhere or anytime other than that in which the students live, assume the worst. Get a map. Discuss the physical terrain of the area and customs of the time, such as methods of transportation and communication. Make the students "feel" the period and place they are exploring before they see it. Refer to or ask them to take note of differences between their day-to-day existence and that portrayed in the film.

Appendix 4

— *Where Or When* —

The environment in which a film is experienced can affect a student's comprehension of it. Think of how much less you enjoy a movie in a noisy theater. Here are a few suggestions for the physical layout of the classroom during television viewing:

1. Have no more than the normal number of students at one desk. Groups encourage excess chatter that becomes a major distraction.
2. Have students clear their desks of all but the notebook needed for the viewing assignment. This cuts down on the temptation of extracurricular activities, such as homework, newspaper/magazine reading, and note passing.
3. Having lights on or off is a personal decision. Keeping them off makes the picture-contrast better and easier to see, giving the viewing experience a more personal feeling. The students' eyes quickly adjust to taking notes in the darkened room. But if this environment is inappropriate, by all means, let there be light!

Appendix 5

— Hands On —

Video doesn't have to be prohibitively expensive. For under \$1,000, you can have an invaluable classroom tool that can be shared and enjoyed by the entire school for years to come. If there is any way possible, urge the powers that be to consider the purchase of a video system.

You will need:

- a television
- a videocassette recorder
- blank or prerecorded videotapes

If you have access to a videocassette recorder, most of the films listed throughout the book are shown regularly on television. However, if you want to obtain a top-grade copy, you may prefer one of the following methods:

1. *Rental*—Check out your local video specialty store. Try to find the largest one for the widest selection of titles and prices. Most tapes can be rented for as little as \$2 to \$5 for one to three days. However, be prepared to hand over the full price of the tape, which can be \$30 or more, as security until the tape is returned, at which time the money is refunded. Usually a store-membership deal is available that makes the security fee unnecessary and lessens the cost of each rental. Sometimes schools can obtain memberships that list several teachers' names.
2. *Purchase*—You can either purchase tapes directly or through the mail.
 - a. *Direct*—Videocassettes can be bought almost anywhere from a high-tech video outlet to the nearest grocery store.
 - b. *Mail*—The following list is of companies that offer videocassettes in which you may be interested. Cost per tape runs \$15 and up. Shop around, write for catalogs, and compare prices. Beware of clubs offering a lot for very little. Read the fine print before signing up or you may find yourself obligated to buy several tapes over the course of a year, which can become a very expensive proposition.

CBS/Fox Video
1211 Sixth Avenue
New York, NY 10036

Embassy House Entertainment
1901 Avenue of the Stars
Los Angeles, CA 90067

Playhouse Video
1930 Century Park West
Los Angeles, CA 90067

RCA/Columbia Pictures Home Video
2901 West Alameda Avenue
Burbank, CA 91505

Family Home Entertainment
7920 Alabama Avenue
Canoga Park, CA 91304-4991

MGM/UA Home Video
1350 Sixth Avenue
New York, NY 10019

Paramount Home Video
5555 Melrose Avenue
Los Angeles, CA 90038-3197

Vestron
1011 High Ridge Road, P. O. Box 4000
Stamford, CT 06907

Walt Disney Home Video
500 South Buena Vista Street
Burbank, CA 90064

Warner Home Video
4000 Warner Boulevard
Burbank, CA 91522

There are too many different models of videocassette recorders with countless features on the market to recommend specific names. If you are seriously considering the purchase of a video system, we suggest the following:

1. Buy a consumer guide and know in advance what each unit does and what you want before going to the store.
2. Obtain a copy of either *Video* or *Video Review* magazine. These contain invaluable information on general and specific video techniques and problems. They also list manufacturers' equipment and prices available throughout the country.

Keep in mind the videocassette recorders come in two formats: BETA and VHS. This refers to the size of the cassette box and the way the tape moves through the machine. The pros and cons of both systems are numerous. Be advised: tapes are not interchangeable in different format machines. Once you select one, for example, VHS, you cannot play a BETA tape in it. But any VHS tape can be played in any VHS machine and any BETA tape can be played in any BETA machine.

HELPFUL HINT—STARTING A TAPE LIBRARY

Start a school videotape library listing all currently owned programs. When not in use, keep tapes rewound to prevent damage, and never try to play a tape that was stored in excessive heat or cold. Wait for the tape to adjust to room temperature before using it.

Appendix 6

— Troubleshooting —

You've spent hours putting together a spectacular literature unit ready to be enhanced by the television viewing experience. You turn on the TV set and nothing happens. Now what? No one around knows any more than you do about video and time's wasting away. Don't panic. Some of the following situations may help solve your problems:

- **The TV and VCR are both plugged in, you press "play," but get no picture (black or snow) or sound.** *Solution:* Make sure the TV and VCR are connected to each other. There must be a cable running from the back of the VCR (output) to the back of the TV (input).
- **You hear sound, but the screen is black.** *Solution:* Check the brightness control on the TV.
- **Strange lines shoot across the screen while playing the tape.** *Solution:* Adjust the tracking control on the VCR—or—use a video head cleaner. Both wet and dry systems are fine.
- **You are getting a distorted picture.** *Solution:* Make sure the TV set is on channel 3 (or channel 4 if applicable in your area) and the back of the VCR is set to the same—or—make sure the TV/VCR switch is on VCR.

Be sure to keep all booklets that come with your VCR machine. These also list solutions to other problems that may occur.

Appendix 7

— Lights, Camera, Action! —

If a video camera is available and you feel you have the patience and energy to coordinate a long-term project, have your class create its own video. Such direct involvement increases the interest level of students and gives them an awareness of the difficulty of film/TV production. They learn organization skills and how to work with each other.

1. Divide the class into groups of four or five. Anything larger becomes unmanageable. Choose the groupings yourself, mixing abilities and personalities. Allowing cliques is asking for trouble.
2. Draw up a production schedule with specific dates and goals. Be realistic and allow leeway for unexpected problems (absence, not being prepared). Emphasize to the students that it is their responsibility to be present and prepared when it is their group's turn. Check each group's progress along the way.
3. Set aside class time to help each group solidify its ideas. Will the approach be realistic or abstract? Will students use passages from the work read or write their own versions? The more work left to them, the more structured the setup must be.
4. Decide whether the majority of the project will be done in class or for homework. A little of both usually works best. Either way, stress that work must be equally shared. No free rides are allowed. Grade both individual input and group results.
5. The setup of your school will determine the complexity of the productions. Use a large room such as the gym, auditorium, or cafeteria if possible. That way, all the groups will have room to work on their projects simultaneously. Everyone will have something to do whether it be discussion, rehearsal, or actual videotaping. If you are restricted to your classroom, leave time at the end of each period (about 5–10 minutes) for cleanup. Assign a student to remind you to avoid leaving your room a shambles and to dismiss students on time so they don't arrive late for their next class.
6. Consider these production elements:
 - a. Director (regulates action and camera positions)
 - b. Talent (actors must learn their lines)
 - c. Audio (music and sound effects)
 - d. Camera (knows how to work it properly)
 - e. Sets/props (research and locate)

- f. Costume/makeup (professional supplies are the safest)
- g. Paperwork (scripts, cue cards)

The video can take on many different styles. The book/play will usually determine the best way to go. No matter which the students choose, have them watch professional examples to acquaint them with various styles.

1. *Music video*—A very popular choice, this can use either a modern song with lyrics that relate to the text or characters, or a popular song from the period of the story. The students can stick to one specific concept or use abstract visuals to convey the story.
2. *Dramatic scene*—The easiest way is to mount the original work, but if you feel the students can handle it, have them rewrite a key section of the story. Guide them in casting roles. Make sure their choices are appropriate. Don't force them to memorize long passages. Cue cards work better and take the pressure off the performers.
3. *News show*—This project can be done in an updated way or as a period piece. Make the class aware of the five W's (who, what, where, when, why) to ensure sufficient content. Suggest the use of slides, pictures, and music. Research may be necessary if information is lacking in the text. On-air segments may include anchorperson, news and feature reports, weather, sports, entertainment, man-on-the-street interviews, and an announcer. If the students really feel ambitious, they can insert original commercials.

Appendix 8

— Television Viewing Log —

To maintain student attention and understanding of in-class viewing, use the "Video Log" worksheet. Each question tests a different element. The worksheet can be used either as a written assignment or as an oral exercise.

Questions 1–5: Require that students take notes of the exact titles and writers. They must also check the copyright page and end credits. The goal is better attention to detail.

Questions 6–8: Check students' familiarity with the text.

Question 9: Reinforces the students' listening skills.

Question 10: Requires students to use analytical/inferential skills.

Name _____

VIDEO LOG

Period _____ Date _____

1. BOOK/PLAY TITLE: _____ AUTHOR: _____

2. FILM TITLE: _____ SCREENWRITER: _____

3. If above information is different, why? _____

4. BOOK/PLAY COPYRIGHT: _____ FILM COPYRIGHT: _____

5. What changes resulted from time differences in #4? _____

6. PLOT DIFFERENCES: _____

7. CHARACTER CHANGES: BOOK/PLAY

FILM

Names _____

Ages _____

Appearance _____

Relationships _____

8. BOOK/PLAY SETTING (time/location): _____

9. FILM SETTING (time/location): _____

10. MUSIC: Check appropriate lines below and explain how it was used.

_____ Scary _____

_____ Action _____

_____ Romantic _____

_____ Humorous _____

In your opinion, which version was better and why?

Appendix 9

— Film Facts —

The purpose of Appendix 9 is to acquaint you with the technical side of film. Included are crew positions, terms, and accompanying exercises. Each word is defined so that you may introduce these ideas to your students in the hope that the reading/viewing experience becomes more integrated. Students will develop an appreciation for actual film technique and thereby become more-aware viewers. The boxed exercises can be adapted to any film viewed and stress visual and aural awareness.

Crew Positions

Actor/Actress. Gives life to the characters created by the writer. Must memorize dialogue and perform any necessary physical activities.

Art Director. Designs sets. Decides the overall and specific colors, patterns, and textures of a scene.

Choreographer. Creates all dance sequences. Sometimes also regulates physical movement in a scene, such as a sword fight.

Cinematographer. Operates the camera. Determines how light, color, depth, and texture come together for the finished look of a shot.

Composer. Adapts or writes all music for a film.

Costume Designer. Must plan and either obtain or make all clothing worn by principal and secondary performers.

Director. Plans and implements the overall concept and visual look of a film.

Editor. Takes the completed shots in their original form and puts them together in a coherent and meaningful sequence to create a finished film.

Lighting Director. Is responsible not only for calculating the correct amount of light needed for each shot, but also for creating mood.

Producer. Is responsible for hiring the director, budgeting, raising money, scheduling, and overseeing the film.

Screenwriter. Adapts a previously written work or writes an original script.

Sound Engineer. Creates, records, and mixes all sound.

Terms

Angle. The position of the camera in relation to the subject. A *high angle* is above eye level and creates a sense of weakness, fear, or helplessness. A *low angle* is below eye level, and emphasizes power, strength, and importance.

Before viewing the film, have the class list all significant characters from the reading. Let students decide which are active and dominant and which are passive victims. As they watch the movie, have students take note of how the characters are perceived by the director. Did the director use high or low angles to denote characterization? Ask students to give specific examples of their observations.

Close-Up. A shot in which a person's head or a small object fills the screen.

Have the students note examples in the text read of times when the author described specific actions, behavior, or physical details in the narrative. While viewing the film, students are to try to find similar visual treatments. In addition, students can describe important details that were left out of the film and explain why they think this was significant.

Continuity. Matching action and visual details from one shot to the next. Also involves the technical accuracy of the story.

It is the student's responsibility to note any inconsistencies or blatant errors in the film version of what he/she has read. Does the author make a point of some article of clothing being red and in the film it is blue? Does a character enter a room wearing a pair of gloves, then moments later appear barehanded with no explanation and then wear gloves again at the end of the scene? Is a concept established then ignored or changed for no apparently significant reason? For example, in the novel *Dracula*, an important premise is that a vampire cannot cast a reflection because it has no soul; yet in the 1979 film, the reflection of a vampire is clearly seen in a pool of water. An inconsistency like this can lead to a lively debate! This exercise can give you a good idea of the students' reading retention abilities and observation skills.

Cut. The abrupt change from one image to another. Standard transition.

See "Dissolve."

Depth of Field. The distance between various actions within a scene. *Foreground* is closest to the audience. *Middleground* is the center of the shot. *Background* is farthest from the viewer.

Because books are not visual, depth of field is strictly a film concept. However, through the use of dialogue and described action, the author can convey a sense of depth where many things are taking place at once. Before viewing the film, have the students draw a floor plan for a scene of their or your choice. A floor plan is similar to a blueprint. It is a simple rendering of a scene showing placement of objects and people. Stick figures will suffice. The object of this exercise is to have the students visualize where and how the characters are interrelating. After the students have viewed the same scene in the film, have them draw a second floor plan indicative of what was observed. Discuss how it compared to or differed from their visualization.

Dissolve. A slow transition from one shot to another in which there is a split-second visual overlap. Used to indicate change of time or location.

The techniques of cutting and dissolving can be combined into one exercise. Choose transition points in the text, such as between important chapters or scenes. Before the class views the film, explain the difference between a cut and a dissolve (perhaps even watching a few minutes of a soap opera and discussing it would be helpful). Have students decide which technique would be used at what point and why. After seeing the film, they should explain why they think the director/editor used what he or she did where, and if it was faithful to the author's original intent.

Dub. To add sound (dialogue, music, sound effects) after the film is photographed.

Using the narrative, students should list all sounds described by the author in a chosen passage. When viewing the same scene in the film, they are to listen carefully and write down all sounds created for the film. Were dialogue, music, and sound effects added, removed, or changed?

Editing. The planned sequence of shots.

First discuss with the class the structure of the story read. As the students view the film, they must write a scene-by-scene synopsis and then compare this to the novel/play. Was the order of any passages switched or were they eliminated altogether? Were scenes added that do not appear in the text? Students should explain why these changes might have been made and if they improved the story.

Establishing Shot. Any shot that defines the location or setting.

Have the students note the passages in the text that involve description of setting. As they watch the film, have them count silently to themselves and try to approximate how much screen time was given to establishing the setting. If you prefer, this can be done as a group activity. Use a stopwatch and time a student reading a descriptive passage aloud and then time the same part of the film.

Fast Motion. A film sequence shot at a slower speed and then projected at a normal rate to cause an effect of acceleration. Usually used for comedy.

See "Slow Motion."

Flashback/Forward. A shot, sequence, or series of scenes that indicates future or past actions.

If a flashback/forward is utilized in the film, have the students write a synopsis leaving these scenes out. Does the story still make sense or are there too many unanswered questions? Also, have students note if the director felt the need to use this technique in order to convey information the author gave by way of narration. If so, was the purpose to save time? Did the use of flashback/forward enhance the action? If you have class time to spare, you may want to illustrate the difference between the use of flashback/forward and the straightforward telling of a story by showing students two different versions of *The Godfather*. As shown in theaters, *The Godfather* and *The Godfather II* skipped back and forth in time. However, when they were broadcast together on commercial television, each scene was edited in chronological order, making it a very different viewing experience.

Foreshadowing. Giving special visual attention to an object, idea, or action so that the viewer will take note of it for future reference.

Students often find foreshadowing a difficult concept to grasp, because they have trouble projecting future events of the plot. Try this. Show a film that you know contains hints of action to come. When the class has witnessed an example of foreshadowing, stop the film and point it out. Before continuing, have each student write down his or her guess as to what significance this event will have. Do this several times until the majority of the class deduces the correct sequence of events. Have a follow-up discussion as to whether they prefer having this prior knowledge or whether they would prefer to be surprised, and why.

Freeze Frame. An optical process performed in a film laboratory whereby a shot is duplicated several times to create the effect of a still picture. Emphasizes a dramatic moment.

See "Slow Motion."

Long Shot. Covers the approximate height and width of a human being. The complete figure(s) can be seen. Used for group scenes or to cover action sequences.

See "Medium Shot."

Medium Shot. Between a close-up and long shot. Covers the subject approximately from the waist up or waist down. Used when characters are stationary or for an exchange of normal dialogue.

See how observant your students are. Show them a short sequence from the film that features medium and long shots. Have them count how many of each were used by the director. They may have to watch the scene a few times, but it will improve their ability to concentrate and really "see" what is happening on a purely technical level. Follow this with a discussion of which was used more often, why, and if it covered the action properly. For example, was there a close-up of someone who wasn't talking in order to show their reaction, or did the director not use such a shot and therefore miss a significant moment? If the director did use a close-up, was the camera so far away from the subject that dramatic impact was lost?

Montage. A sequence of shots (usually many in a short period of time) used to create the effect of passage of time or place. In its entirety, it can also create imagery and be symbolic unto itself, above and beyond the film narrative.

If you have access to two VCRs and a set of dubbing cables, this is an interesting project. Using a copy of the movie viewed in class, have each student put together a commercial promoting the film, similar to other short promos seen on television. Designate what the commercial is to emphasize: characters, setting, plot, and so forth. The students' responsibility is to select appropriate scenes and edit them together. The audio dub feature of most VCRs can be used to have the students add their own announcer voice-overs or original music. For the safety of the equipment, it is best not

to leave the students unattended for this project. Schedule each student for use of the machines and supervise each student yourself or have another student familiar with editing techniques available to help.

Offscreen. Sound that is heard although the creator of it is not seen.

Turn down the brightness control on the TV set so that the picture can not be seen. Assuming the students are familiar with the text, have them hear the film before viewing it in its entirety. Give them a list of key lines of dialogue and have them listen to the lines being spoken. Based on their knowledge of the characters, the students must identify who said what and why. As an additional activity, have the students describe what they think the actor looks like physically, then let them compare the author's depiction of each character to the actors chosen to play the parts.

On Location. Filming done other than in a studio.

Have the students try to spot scenery that was created specially for the film. For example, a scene in a moving car where the background outside is obviously phony or a science-fiction story that takes place on a planet that doesn't exist. How close did the film come to re-creating the author's reality? In contrast to this, if the film was shot at the actual location described in the text, have the class discuss whether this was necessary or not. Was it important enough to the plot to justify the expense of taking a film crew to that location?

Parallel Action. Simultaneous sequences that show two or more separate actions that are interrelated by plot or theme.

If the story being read involves parallel action, as in a Dickens novel, discuss with the class the major story lines and decide which two were most important. As the students watch the film, have them try to estimate approximately how much screen time was devoted to each. Did one dominate the other? Did the director emphasize parts of the story that the author did not? Did the director's vision change the overall story? Was the story line that featured characterization sacrificed for the more visually exciting action sequences?

Point of View. How a story is perceived and told, by whom, and for what reason. For example, whether the narration is in the first or third person.

Most classic stories have been filmed more than once, and frequently each version has a different point of view. Try to obtain two different copies of the same film (an older version and a newer one). Divide the class in half and have each group watch one or the other, but not the same one and not both. After students have viewed the film, have them go through the story and characters, comparing the two versions. If one version was in black and white and the other in color, which do they think was more effective? Was dialogue changed or updated? How about costumes? Were they simpler or more ornate? What visual clues indicated the time period of the story in each version?

Production Music. Original music written specifically for a film.

Choose a significant scene from the story. Assign each student to pick a modern song that in some way relates to the action or ideas being shown. Have the students hand in a cassette copy of the song along with a written explanation of their choice. After looking them over, select several of the better ones. Show the scene with the TV sound turned down and the song playing instead. Discuss how the new music may have enhanced or changed the filmmaker's original intentions.

Slow Motion. When film is projected at a slower rate than at which it was shot, the pace of the action decreases and becomes exaggerated, producing dramatic and comic effects.

If applicable, have the students compare the use of fast/slow/freeze motion in the film to the corresponding section of the text. Do they feel it was an appropriate technique for the film maker to use? Did the students note anything in the text that might have inspired the filmmaker to use this technique?

Sound Effects. Any sound other than dialogue and music.

Have fun with this exercise. Show a section of the film that features action but no dialogue. Have the students (using only themselves and any materials on hand) create sound effects as they watch. They can all participate or designate each other to make particular sounds.

Special Effects. A visual that cannot be done during the course of normal filming and therefore must be created in a film laboratory or through the use of unusual film techniques.

Have the students note how many special effects were used in the film and briefly describe each. Were these a direct translation of the text or something created just for the movie? Did they add to or detract from the overall impact? Were they impressive and well done or silly and cheaply produced?

Stereoscopy. Making a flat image appear to have a third dimension. Usually requires the use of special glasses.

Have each student pick his or her favorite scene and do a three-dimensional, pop-up project. First, they will need a manila folder. Next, they will draw, color, and cut out objects and characters that represent that scene in the film and attach them so that when the folder is closed, they lay flat, but when it opens, they stand up and give a sense of depth. The students should also color the folder to add an appropriate background. It may take a little experimentation on the students' part to get it right, but it's really not as difficult as it sounds and the results will surprise everyone!

READY-TO-USE LITERATURE ACTIVITIES FOR GRADES 7-12

PATRICIA ALTMANN/LISA LUCIANO

Here are over 130 ready-to-use worksheet activities that will make your literature lessons come alive with excitement. These flexible, student-oriented activities will save you hours of time while they add a new dimension to *any* of the short stories, novels, or plays you now teach.

Each chapter is organized around one of ten different literary genres including:

- Adventure
- Biography
- Contemporary Fiction
- Historical Fiction
- Mythology/Folk Tales/Fairy Tales/Fables
- Animals/Environment/Nature
- Classics
- Drama
- Mystery
- Science Fiction/Fantasy/Horror

The first section of each chapter, "Be Seated," includes from 9–18 easily duplicated worksheets to be done individually by students, requiring only that students have read the chosen book.

This is followed by "Up Front," group exercises that involve students in such activities as improvisations, presentations, and teacher-directed discussions.

A third section, "To Be Continued," provides stimulating ideas for creative long-term class projects. These include such activities as creating a music video or preparing a nineteenth century dinner party.

Each chapter also contains an excellent selection of video titles for the particular genre, plus a list of recommended books, their authors, and suggested reading levels. A special Skills Index makes it easy to select appropriate activities for every ability and grade level throughout junior high and high school.

PLUS — a special video appendix shows you how to use video in the classroom. It provides everything you need, including information on locating videotapes, balancing video time with regular classroom work, troubleshooting equipment, and much, much more. And the extensive list of video titles at the end of each chapter makes it easy to select videos that complement the readings you use in class.

ABOUT THE AUTHORS



PATRICIA ALTMANN was graduated from Concordia College, Bronxville, New York, with a B.A. in Education. She also holds an M.A. in Reading from Manhattan College, Bronx, New York. Ms. Altmann taught for ten years in grades K-8; the last five of these years were spent teaching Reading and Literature on the junior high level in New York City. She is currently teaching on the elementary level in New York.



LISA LUCIANO received a B.A. in Communications from Fordham University, New York. Director of the television production studio at Cathedral High School in New York City, Ms. Luciano has also been teaching high school English, Drama, Film, Performing Arts, and Television Production for over nine years.

C-7798-6 ISBN 0-87628-779-8

