

## **Yearbook Hiring Frenzy – A Middle School Dramatic Scene**

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### **INTRODUCTION**

The significance of implementing playwriting to complement the Video Production modules as well as the hiring of a yearbook staff is to appeal to multiple learning types. Not all students want to be the star of the show, but they would like to be actively involved in some phase of the production, whether as set designer, director, producer, or technical personnel. Certain categories of students want to be on the yearbook staff for reasons that are not necessarily virtuous. Playwriting is a venue that will appeal to middle-school students because they will write a dramatic scene and video the play, edit the digital media and burn edited movie to a DVD. The theme for this curriculum unit is the hiring of a yearbook staff; however, the topic is at the teacher's discretion because students will be able to express themselves on a variety of topics. The participants will be actively engaged in writing a dramatic scene, subject appropriate, and then acting out the dramatic scene. Lastly, students will record digitally the dramatic scene. After recording the dramatic scene, students will use whatever video editing software is available to edit and then compare the finished video to the live production of the dramatic scene.

The proposed theme of my curriculum unit will address acting in a dramatic scene about the selection of the yearbook staff and a school's yearbook. The dramatic scene will characterize typical students selected to produce a school's yearbook and the pitfalls that one encounters in the production of a yearbook. Students seem to think that the only duties for being in a yearbook class or club are to take photographs of students, mainly their friends. Yearbooks are time-oriented and are a snapshot of a person's life during a specified period of time. Students are responsible for creating not only an aesthetically pleasing yearbook but also one that has forethought, witty sayings, appropriate photographs, and an impartial, non-judgmental theme carefully applied throughout the yearbook. Students learn about the importance of deadlines and how the consequence of missing a deadline influences the production of the school's yearbook. An analogy would be an employee arriving late to work and facing the consequence of being not only chastised but also fired, an option available to your employer. Students will portray duties relating to the production of the yearbook in the dramatic scene that students will be producing. Students will learn about storyboards, which help them compartmentalize the logic of a play/video's sequence and theme by identifying action, sound, and scripts. Once the play is produced, students will then video the plays by each group and constructively analyze each. Students in my classes have access to video recording equipment, lighting, and video editing software. In addition, this is a great way for students to broaden their knowledge base by comparing and contrasting ideas as perceived by the producer, actors, and audiences, while adding to the skills of comprehension, vocabulary, organization of ideas, overall reading, and use of technology.

West Briar Middle School is located in the Houston Independent School District (HISD). The school is five years old. This middle-school is located at the far end of the West District and services grades 6-8. Our students come from a vast variety of backgrounds and cultures. Our gender population is exactly 50-50. Our race/ethnicity breakdown is 25% African American, 9% Asian, 23% Hispanic, and 42% White. Our current enrollment as of the 2006-2007 school year

was 1,369 students. The technology lab is state-of-the-art for a middle school containing 16 different modular-based systems on PCs that allow students to interact with Applied Education Systems, Inc. (AES®) software while completing hands-on activities. In addition, the technology lab has three MacIntosh computers that students may use to produce and edit videos. Students work in teams to accomplish ten tasks associated with each module. Each student is responsible for his/her own answers and work, but he/she must learn how to work as a team. The team concept is a key component to the students' learning. Activities are aligned with the Texas Essential Knowledge and Skills (TEKS) for technology education, TAC Chapter 123, Subchapter A and B, and assessment is linked to all TEKS for this subject matter.

### **TECHNOLOGY EDUCATION OBJECTIVES**

TEKS 123.2.c.3 - The student uses appropriate design processes and techniques in...communication... The student is expected to:

- (A) improve a product or system that meets a specified need

TEKS 123.2.c.5 - The student describes the importance of quality and how it is measured in...communication...The student is expected to:

- (A) identify different quality control applications in each of the technology systems; and
- (B) describe the importance of continuous quality improvement.

TEKS 123.2.c.6. - The student uses the appropriate tools, equipment, machines, materials and technical processes to complete a project. The student is expected to:

- (B) identify the processes used in...communication...technology;
- (C) use a variety of tools, equipment, machines, materials, and technical processes; and
- (D) produce an item using the appropriate tools, equipment, machines, materials and technical processes.

TEKS 123.2.c.9. - The student develops a plan for completing a technology project. The student is expected to:

- (A) participate in the organization and operation of a real or simulated...communication...technology project; and
- (B) identify and follow the steps needed to complete a project.

TEKS 123.2.c.13. - The student solves technological problems, thinks critically, and makes decisions. The student is expected to:

- (A) improve a product by following a problem-solving strategy;
- (B) apply critical-thinking strategies to the analysis and evaluation of proposed technological solutions; and
- (C) apply decision-making techniques to the selection of technological solutions.

TEKS 123.2.c.15 - The student applies his/her communication, mathematics, and science knowledge and skills to...communication...technology activities. The student is expected to:

- (A) use written, verbal, and visual communication techniques consistent with industry standards.

TEKS 123.2.c.17 - The student selects and reports on career opportunities and requirements in communication...technology. The student is expected to:

- (A) identify an area of interest and investigate its entry level and advancement requirements; and
- (B) describe the careers available in technology.

TEKS 123.2.c.18 - The student describes the importance of teamwork, leadership, integrity, honesty, work habits, and organization skills. The student is expected to:

- (B) use teamwork to solve problems;
- (C) distinguish between the roles of team leaders and team members;
- (F) define discrimination, harassment, and equality;
- (G) use time management techniques to develop and maintain work schedules and meet deadlines; and
- (H) complete his/her work according to established criteria.

## **RATIONALE**

Reasons for students' learning about playwriting, acting, and videos have numerous implications for my yearbook and technology education classes. Writing a dramatic scene about a yearbook staff is a way to help students see how a mix of students best serves the school yearbook. All students should appear in a yearbook a minimum of two times, once in a class shot and once in a candid shot. It always seems that the students who are involved in cheerleading, extracurricular activities, and clubs seem to be in plentiful abundance in the yearbook, which leaves little space for the rest of the student body. Therefore, combining the act of playwriting about the hiring of a yearbook staff is two-fold. Also, playwriting is yet another venue for students to experience a different style of writing. It entails that students focus on details that are imperative to the successful interpretation of the play by the audience. This is yet another outlet for students to see the world of work not only as writers, but also as film producers, editors, camera technicians, and actors. After all, the end product of education is successful, meaningful employment. Middle-school students have a hard time associating the world of work with academics, and this would be yet another way to show students why reading, communication, and English are crucial for their future. Technology education and yearbook classes have similar goals to achieve as an end-result; therefore, this curriculum unit will address both classes. Technology education students need to produce a video about the technology lab or the world of work. Yearbook staff members need to produce a book of memories that will appeal to the student body. Both these tasks require teamwork and collaboration, which is a key component of the guidelines for this unit. In teamwork, one member in a play will rise to the position of leader, such as the producer or perhaps the main character in the play. Other team members participating in the play will be either technicians, camera people, set designers, or a supporting character. In the world of work, a supervisor or manager of a department may become the leader, while support staff or other pertinent supporting people are also necessary to achieving a successful business in the world of work.

## **UNIT BACKGROUND**

The proposed length of this unit would be 4-5 weeks. Included in this unit will be vocabulary, various plays about subject matter appropriate for middle-school students, and the components that are contained within a play. Those components are character development, plot development, hands-on activities that include writing a dramatic scene, reading appropriate dramatic scenes, research reports, timelines, current events, presentations, and team building activities. After the writing and editing of the dramatic scene, students will video the dramatic scenes, download videos to editing software and create a movie of their respective plays. Once the plays are movies,

the students will then create a DVD of their movies. The last step of the process will be to compare and contrast the live presentation versus the video, thus enhancing the students' composition and analytical skills.

Sixth, seventh, and eighth grade students will be responsible for learning the basic vocabulary associated with playwriting. Vocabulary words are teacher-supplied and students will use the Internet and teacher-supplied books to research vocabulary. Once the class is comfortable with the terminology associated with playwriting, we will look at some plays produced for middle-school students that address multiple subjects such as drugs, character issues, and bias or prejudice. The Internet plus teacher-supplied materials will be the references for students to use. Students will also partake in multiple exercises designed to help students understand play components.

What is a one-act play? Many young playwrights or theater students may have pondered that very thought prior to enlightenment. What it is not is an abbreviation of a long play. Quite the opposite, "It's a literary work that is unified in inspiration, aim, and soul" (Wilde 34). One-act plays are generally intermission-free and much shorter in length. The dramatic scene is a start or ending to a one-act play to later be developed. As defined by Wilde, "A one-act play is an orderly representation of life, arousing emotion in an audience. It is characterized by superior unity and economy; it is playable in a comparatively short space of time; and it is intended to be assimilated as a whole" (41). Thus, for the sake of time, a dramatic scene will be written by students that could be used as a theme for a one-act play for future use.

Next, students will briefly review the essential components of stories, those being character, objective or motivation, obstacles and/or complications, and successful or failed outcome (Sossaman 20). Characters are the first element of a story this unit will discuss. The significance of starting playwriting of a dramatic scene with a character is described by Wilde, "If the dramatist begins with a character, his(/her) first questions must determine whether or not it can be made interesting and true to an audience, whether or not it can be made warm, persuasive, real" (74). Sossaman further notes that "Characters usually have multiple characteristics; however, each character will have a dominant characteristic or personality trait along with some minor characteristics" (21). Types of characters that middle-school students could encounter would be in stories about gossip between friends, family tragedies, moving away from friends, school, teachers, drugs, prejudice, self-esteem, sports, movies, clothing, cliques, and music, to name but a few. Characters for middle-school students need to be believable and real, in a sense, so that the audience can identify with the story's characters. If they do not get the character portrayal, they will not be interested, and thus will tune out the remainder of the play, missing the inevitable outcome. After all, the role of a character is to capture the audience's attention and entertain them. Kenneth MacGowen defines three principles that aid in developing characters:

1)...all the characters of a play must be believable, 2)...important figures in a play must be rich in characterization and 3)...the characters must be so selected and developed that they include people who are bound to react upon each other, bound to clash, as well as lesser characters who by intervening will heighten the clash or perhaps help finally to resolve it. (63-64)

Sossaman notes that "... the most powerful plays rely more on memorable characters and their dialogue than on story" (21). Unlike a movie where there is scenery, background action, sound effects, music and an alternate plot happening in the background, a play must have its audience focused on the main and central actors. Play characters are limited to stance/posture, facial expressions, attire/costume and make-up and limited action, objective and the audiences' perceptions of whether the character will succeed in his/her endeavor. In a play, words speak

louder than actions. “Voice” of a character is a distinct way characters verbalize or do and say things by physical motions to let the audience know something about that character.

Secondly, a play’s character(s) needs to have an objective that may or may not be attainable. Objectives are the end-result of a character’s motivation, hence the plot thickens. One way of looking for a plot for a play is defined by Wilde as “a situation is part of a story; a sequence of situations is a story. Often a single situation will suggest an entire play” (74). There is a plethora of situations in middle school just waiting to be dramatic scenes. Dana wishes to become a member of the yearbook staff or Stratton wants to be the starting pitcher on the 8<sup>th</sup> grade baseball team. Objectives need to appeal to the audience as well as appear to be a motivating factor for the play to continue. “Ideas can be for a situation, crisis, or a resolution; however, the end result of the idea must be resolution, whether it’s successful or a failure” (Wilde 83-84). Wilde’s graphical equation for an idea framework is:

1 <sup>st</sup> Movement	2 <sup>nd</sup> Movement	3 <sup>rd</sup> Movement
<i>Situation</i>	<i>Crisis</i>	<i>Resolution</i>
?	???	=
Idea	???	=
or		
?	Idea	=
or		
?	???	Idea (83)

Next, students will learn about the ten elements of plots that Sossaman identifies as play structure. Those elements are an inciting incident, an opening, a dramatic question, rising action, complications, crisis, climax, denouement, an ending, and finally the last line (Sossaman 37-38). Students may also want to add a sub-plot for future development, but it is not a necessity.

Sossaman identifies some specific elements that will hold an audience in a dramatic scene. Those are emotions of the characters and the relationship that can be established between the audience and characters, conflict between characters or a situational conflict, obstacles and complications that may arise and the action take to rectify the problem whether it is positive or negative, and, finally, the use of cohesive dialogue to enhance and complement the dramatic scene.

There will be three projects for this curriculum unit. The first is the writing of a dramatic scene that may later be developed into a one-act play. The other is the video of the production of the dramatic scene. The final project will be a group/team Microsoft PowerPoint presentation. Requirements for the number of slides and graphics will be included in the lesson plans. All students need to participate and will be graded by a rubric along with fellow students for participation, delivery and content.

This unit complements the technology education lab that is part of my classroom. The activities students will partake in will help students when they go to Video Production, Graphic Design, and Multimedia Basics *Applied Educational Systems, Inc* (AES®) modules. The activities within these modules are Texas Essential Knowledge and Skills (TEKS) aligned.

### **Implementation Strategies**

One way to teach this topic would be in three distinct sections. The first activities students will participate in will be acting out words, such as sad, mad, confused, and happy, without speaking, only pantomiming. This will help them understand character emotion and how the audience perceives their actions as well as the spoken words. This activity is similar to Charlie Chaplin’s silent movies of the early 1900s, only without the text on the screen. This activity will help students visualize the vocabulary associated with playwriting. Next, various writing

exercises will be conducted during this phase of the unit. Some of the hands-on activities will include a two-minute exercise in which students will write in the present tense, using specific images rather than generalizations from a list of teacher-supplied subjects. Next, students will end their writing exercise by a conclusion that is of their choice for another three minutes. Another exercise students will partake in is outlining or storyboarding their plays.

Lastly, students will read a variety of plays written for middle-school students about a variety of subjects. The play, *Uncool*, is a play about the all-too-familiar occurrence of the new kid on the block syndrome where the question is “Where do I fit in?” This dramatic scene by Vin Morreale, Jr., is a comedy written about a typical high school similar to the movies *Clueless* or *Mean Girls* or *Romy and Michele’s High School Reunion*. This web site has multiple plays with excerpts that give you an idea about what the play is about:

[http://www.dramaticpublishing.com/product\\_info.php?products\\_id=1627](http://www.dramaticpublishing.com/product_info.php?products_id=1627).

Since cliques react differently to a variety of situations, each group’s input will represent their perception of a social clique. One student would act as a yearbook staff member interviewing the other students in the group and taking photographs for the yearbook. The second section would be the filming of the dramatic scenes using a digital camcorder. Students would have to film all social cliques and download film to a computer with video editing software. Once the film is taken from the video camera and downloaded to the computer, then students will edit the film using whatever video editing software is available to your students. The use of lighting, microphones and other related technological equipment and writing materials is part of an *Applied Education Systems, Inc* (AES®) modular-based technology lab. Therefore, yearbook, as well as technology education students, have access to lighting, microphones, ample space for acting, video editing equipment, editing software, digital camcorders, and digital cameras. Lastly, students will analyze the plays and discuss how certain tasks could alternatively have been addressed and the outcome of those alternatives. All students will be responsible for some aspect of producing the play, making the video, and analyzing the two. Time permitting, a compare and contrast paper would adhere to the objectives for English guidelines. This particular play will become a learning tool for incoming yearbook staff members, but the dramatic scenes may be about a situation in a work place as a training tool, to help outline acceptable practices for implementing a school’s yearbook and the world of work respectively.

Methodology used for this curriculum unit will be student-centered and teacher-facilitated. Students will be active participants in all phases of this unit. Once vocabulary is introduced students will break into groups to complete hands-on activities to help students understand the concepts of playwriting. For example, when explaining the concept of character, I could refer them to the web site *Playwriting 101* (<http://www.playwriting101.com/chapter11>).

Once students understand about the unity, conciseness, and brevity of a dramatic scene, they will start to write a dramatic scene. Sossaman suggests some of the following ideas for writing a first draft, which are: 1) using proper formatting, 2) being open by writing from within your characters, 3) completing first draft before revising (89). Students will be given an abbreviated list of possible topics from which to write a dramatic scene. This will allow students the freedom of choice, yet confine them to curriculum guidelines for a respective subject. Students will begin to write their dramatic scenes in groups that have similar themes.

The next step, once the dramatic scenes have been written, will be the evaluation of the first draft. This step will entail the reading of dramatic scenes in groups of four to six students. Constructive criticism and suggestions as well as praise will be a point of concern for middle-school students, but can be effective if the teacher sets the guidelines prior to this activity. By involving peers, a writer may see how his/her group perceives the characters in the dramatic

scene. The writer can assess the groups' responses to determine if the dramatic scene is achieving what the writer has intended.

After the evaluation phase comes the revision stage. Students will revise their first drafts based on comments from the group to achieve the desired outcome they want their play to portray. Sossaman's statement, "Plays aren't written, they're rewritten," needs to be stated before any revising is started (98). The logic for making this statement is for the students' benefit, so they may realize that nobody sits down and writes the perfect play or dramatic scene, or any written work for that matter, the first time. Sossaman also suggests that large changes should be made first and any "weak scenes" should be rewritten prior to tweaking them (98).

Once the dramatic scenes have been rewritten and all revisions are completed, students will present their dramatic scenes to the class. Props and costumes may or may not be used, depending on the school's budgetary constraints. However, if students want to supply their own props to enhance their production, I would not dissuade them. This is another way for students to take ownership of their dramatic scenes and perhaps inspire them to continue writing in different genre. Another option a teacher could have would be to collaborate with an art teacher or theatre arts teacher to involve students from their classes to help in the productions of the dramatic scenes. Theatre arts students could also be useful in the production of the video for lighting and other technical duties.

Lastly, after the dramatic scenes have been performed and any last minute tweaks are finalized, students will videotape the performances. Lighting technicians, camera operators, set designers as needed, producers, actors and finally editing teams will be selected. Not all students will write a dramatic scene that they will want produced, but they could have a knack for acting or editing or have technical expertise that could prove invaluable for the performance and video-making. All students need to contribute to the production in some way, shape or form to understand the meaning of teamwork. Finally, IT'S SHOW TIME! Upon completion of the filming and editing of the performance, students will compare the two by discussing the differences between the live performance and the video. I think students will be surprised at the differences in what they see and how the differences affect their emotions. Time permitting, students will write a compare and contrast paper about the differences and likenesses between the live production and the video. A final review of concepts, theories, and explanations will be supported by this performance-based activity.

## **LESSON PLANS**

### **Lesson One: Playwriting 101 – The Basics**

#### ***Objective***

This lesson introduces the vocabulary necessary for the foundation of this unit. Students will become familiar with terminology associated with playwriting to better understand and correctly write a dramatic scene that communicates a resolution to a problem to an audience of their peers. Students will start to develop a plan to write, revise, perform, film, and edit a video of a dramatic scene. TEKS 123.2.c.3, 9, & 18.

#### ***Procedure***

Students will be active participants in these activities as both individual and as a team member. Students will receive a list of vocabulary that is the foundation to writing a dramatic scene.

Vocabulary terms for students to understand are:

Character	Obstacles	Conflict	Resolution
Voice	Storyboard	Protagonist	Antagonist
Dramatic scenes	Stereotypes	Beats	Plot
Feedback	Dialogue	Minor Objective	Major Objective
Outline	One-act play	Comedy	Satire

### ***Activities***

1. Students will watch a 2-minute video clip of Abbott and Costello to determine which of the vocabulary words are readily exhibited based on prior knowledge.
2. Students should be able to differentiate between the protagonist and the antagonist.
3. Students will be given other alternatives for defining vocabulary that is associated with playwriting. Those resources are the Internet and teacher-supplied plays.
4. Students will complete exercises using improvisations to help them visualize some of the other vocabulary words not observed in the video.
5. Teacher will select different students to act out a portion of the video to define vocabulary words.
6. Teacher will supply words that show a range of emotions from lowest to highest. An example would be mad to infuriated or happy to ecstatic.

### ***Check for Understanding***

Teacher will evaluate the student's portrayal and ask other students open-ended questions to see if all students understand the portrayal of actions to the vocabulary words.

### ***Guided Practice***

1. Students will be in groups of five to six students, depending on the class size.
2. Students will use only motions to describe the vocabulary words. This activity will take from 3-5 minutes. (Van Itallie 24)
3. Students will then be given the opportunity to write about a situation that they will write about for 2 minutes using the vocabulary words, in present tense, and using specific images to describe a dream or activity they will set out to do today.
4. Continue to write for another 3 minutes about something surprising that happens unexpectedly to change the course of the activity.
5. Grammar and formatting are not requirements at this stage.
6. Topic should be appropriate and about some activity the class can identify with such as creating a spread for the yearbook for milling a piece of acrylic with their design for the technology education class. Also, topic may be indigenous to any topic in a core class.

### ***Closure***

- Each group should have an elected spokesperson convey to the class the groups' reactions and any oddities they learned from the vocabulary and writing exercises.
- Each group should have a scribe.

### ***Assessment***

In order to assess students about their understanding of vocabulary, they will be responsible for written and oral activities in the form of improvisations, pantomimes, and writing exercises to check for understanding.



### ***Materials***

- A list of vocabulary words
- A list of Internet sites that will provide students with definitions.
- Plays
- A storyboard form will be provided for students.

### ***AP students***

AP students will be responsible for coming up with their topic to write about something appropriate to a middle school setting. Emotional words may be more complex than mad, happy, or sad.

### ***Special needs students***

Words need to be appropriate for the level that is understandable for the student according to his/her IEP.

## **Lesson Two: Writing the Dramatic Scene**

### ***Objective***

Groups of students will write a dramatic scene with appropriate content for their class. Each member of the group is responsible for input and constructive comments. TEKS 123.2.c.13, 15, & 18.

### ***Procedure***

Groups of students will be responsible for writing a dramatic scene that is composed of the four essential elements of a dramatic scene. One or two students may have the task of writing about the characters, the objective, the obstacles and complications or the resolution. Students will be provided a variety of applicable topics regarding yearbook or technology education. Subject of dramatic scene should be relevant to class. Outlines or storyboards are part of this lesson and should be approved before any actual writing takes place. Students will constructively critique other students work. Revision will be made accordingly to improve or enhance the dramatic scene.

### ***Activities***

1. Teacher will have students read the dramatic scene that is in the Appendix of this curriculum unit.
2. Students will enact the dramatic scene the way they perceive the characters would act.
3. Students will write an outline or storyboard about their play and get teacher approval.
4. Students will write the dramatic scene based on chosen topic.
5. Students will read the plays to class for input and constructive comments.
6. Students will revise plays accordingly.
7. Students will have their plays performed in class.

### ***Closure***

- Students have outlined, written, and performed plays in class, so have them comment on what was the hardest part of the lesson for them to complete and what was the easiest.
- Also, have students comment on what they would like to change or add to the lesson to help them through the writing process, if anything.

### ***Assessment***

Students will be graded on the structure of their plays and if the play has all four essential components: characters are believable, there is a distinct objective, obstacles and complications are notable, and there is a resolution to the dilemma. The play should keep the audience captive and entertained.

### ***Materials***

- Paper and Pencil
- Storyboards
- Computers, if available, to type plays

### ***AP students***

Students may go a step further in their playwriting by writing a complete one-act play. Students may also want the use of props to complete this assignment.

### ***Special needs students***

Students need to write only what their IEP states is possible for them to complete the writing portion of this unit. Grade level should be appropriate to their IEP. They may also have an auditory or oral modification in their IEP that should be recognized.

## **Lesson Three: Filming and Editing the Dramatic Scene and More**

### ***Objective***

Students will film the student-written dramatic scenes. TEKS 123.2.c.5 & 6.

### ***Procedure***

Students will set the “stage” for the dramatic scene with any props available and lighting to perform the dramatic scene. Actors, director, and camera technicians should assume their positions.

### ***Activities***

1. Lighting technicians will set the “stage.”
2. Director will provide instructions.
3. Actors will assume their positions.
4. Camera technicians will video dramatic scene.
5. Editors will download video to computer for editing and creating a video of the dramatic scene.

### ***Closure***

- Students will view the video of the dramatic scene.
- Students will write a comparison paper noting the differences between the live dramatic performance and the video.

### ***Assessment***

Students will be graded on their comments written in an appropriate format. Spelling and grammar will be included in the assessment. Students should write a minimum of three paragraphs to sufficiently cover a critique.

### ***Materials***

- Video camera
- Computers
- Editing software
- Special lighting

### ***AP Students***

AP students should type their comments and write a minimum of five paragraphs for the critique. Depth of comments should be thought provoking and analogies added for clarity.

### ***Special needs students***

A form will be provided for special needs students as per their IEP. Students may answer questions on forms to complete the comparison. The form will be teacher-supplied.

## **Lesson Four: Career Report**

### ***Objective***

Students will research the different careers associated with the theater. TEKS 123.2.c.17.

### ***Procedure***

Students will be given a list of careers associated with the theater to research their job descriptions, educational requirements, salary, and what the job outlook would be for those careers. This is an independent project to be completed by each student.

### ***Activities***

1. Students will access web sites to research a career associated with the theater.
2. Students will write a one-page report about that career with a Works Cited page.

### ***Closure***

- Students should be able to use the Internet to research careers associated with the theater.
- Students should be able to analyze the information provided in these web sites to help them make career-based decisions.

### ***Assessment***

Students will be graded on content, spelling, and grammar. Properly cited references will also be included in the typewritten research paper.

### ***Materials***

Internet reference site <<http://stats.bls.gov>> Select the K12 site or <<http://www.Kuder.com>>.

List of careers associated with the theater.

Form for special needs students to fill out.

### ***AP Students***

AP students may include a course of action that will indicate their future educational endeavors such as the college they wish to attend and the major they wish to pursue. Students may also research different local summer theater workshops where they may glean added knowledge in which to base their future endeavors.

## **Special Needs**

Special needs students will have a form to complete that asks questions about the categories of career, job descriptions, educational requirements, salaries, and job outlook. They will not have to type the paper unless they feel comfortable doing so, and all requirements will be in compliance with the students' IEPs.

### **Lesson Five: Final Presentation**

#### ***Objective***

Students will design and create a multimedia presentation using Microsoft PowerPoint to explain their experiences with this curriculum unit. Students will use technology to appropriately complete this lesson following the guidelines and rules for copyright laws. TEKS 123.2.c.9, 15 & 18.

#### ***Procedure***

Teams will consist of the same students from the group/team activities. Teams should create a Microsoft PowerPoint presentation that shows what the group learned from this curriculum unit. The criteria for the final Microsoft PowerPoint presentation is as follows:

#### ***Activities***

1. Create a Microsoft PowerPoint containing the following:
  - Number of slides: 10-15
  - Slide transitions and background should be appropriate for the class presentation
  - Number of graphics/photographs: 3-5
  - Video clip: 3-5 minutes in duration
  - Font Size: Appropriate for class viewing, 24 point suggested
  - Font Color: Appropriate for educational viewing
  - Sound: Appropriate for educational and class viewing. Must be appropriate for slide being viewed
  - Presentation length: 3-5 minutes
2. Students should try to incorporate the following enhancements in their presentation.
  - Slide content should consist of pictures or phrases that explain the connection to vocabulary.
  - Content should include team-building skills that were used to accomplish the activities.
  - Web sites should be included where information was obtained.
  - Animation could be used to show different types of components used to create a play; this option would depend on the version of software used to create the presentation.

#### ***Closure***

Students will discuss their findings and how those findings will affect their career-based decisions. Students will hand in research reports.

**AP Students** should be able to add animation, or a video clip of their group's dramatic scene, or create a web site of their findings.

**Special Needs** An abbreviated presentation with clip art and appropriate size fonts and colors for aesthetics. Verbal presentation should be appropriate to special needs. Any other modifications that are ARD compliant.

**Assessment:****Grading Rubric for Oral and Written Presentation**

Criteria	4	3	2	1
Organization	Information presented is in an interesting, logical sequential order that audience can follow.	Information presented is in a logical sequential order that audience can follow.	Difficult to follow because the sequence jumps from topic to topic illogically.	No logical sequence is present.
Grammar & Neatness	Presentation has no misspellings or grammatical errors.	Presentation has no more than two misspellings and/or grammatical errors.	Presentation has three misspellings and/or grammatical errors.	Work has four or more spelling and grammatical errors.
Research/References	Team uses three required amount of references cited correctly.	Team uses two references and cited correctly.	Team uses one reference but improperly cited.	Team uses no references.
Team Participation %	100	50/50	30/70	< 30
Oral Presentation	Presenter knows the material and can speak orally from memory. Eyes are scanning the room and not fixed in one area. Receptive to questions. Great interaction with audience	Presenter knows the material and can speak orally from memory. Eyes are fixed in one area. Somewhat receptive to questions.	Presenter reads the material and can speak orally from memory. Eyes are scanning the room and not fixed in one area. Not receptive to questions.	Presenter reads material. Not receptive to questions. No interaction with audience.
Total Points				

## APPENDIX A

### Yearbook Hiring Frenzy: A Middle School Dramatic Scene

by

Leah Poole

#### Cast of Characters:

**KARALIE:** A middle school-aged girl who is the editor for the next year's yearbook and is assured of a spot on the yearbook staff. She is popular with several cliques at school, is athletic, and is a great student overall. Karalie has no prior knowledge of who was selected for the next year's yearbook staff.

**BROOKE:** A middle school-aged girl who is one of the "in-crowd" of yearbook applicants. She is very sure of herself and seems assured that she will be selected to next year's yearbook staff.

**At Rise:** Brooke and Karalie are in cafeteria discussing the prospect of being on the yearbook staff next year.

KARALIE

(earnestly) Well, do you think you will be on the yearbook staff next year?

BROOKE

(BROOKE looks at KARALIE as if she has a horn coming out of her forehead.)

Of course! I know I aced the interview, please!

KARALIE

(questioningly) Oh, really? You are that sure of yourself?

BROOKE

(emphatic) Of course! Would you expect anything less? This is me we're talking about!

KARALIE

(bating BROOKE) So what were some of *your* answers that were sooo brilliant?

BROOKE

(callously) Only popular people should be in the student life section of the book. I mean really we are the majority of people who buy the yearbook anyway.

KARALIE

(looking at BROOKE dumbstruck.) Tell me you were not dumb enough to say that.

BROOKE

(hostility in voice) I beg your pardon.

KARALIE

(retaliates harshly) Why only those people?

BROOKE

(sincerely) Because then all my friends would be in the coolest part of the yearbook, large pictures, a few per page, not a bunch of small unrecognizable pictures.

KARALIE

(amazed) Reeaally. What about the rest of the school?

BROOKE

(agitated) Who cares about the rest of the school! Most don't deserve to be in the yearbook to begin with!

KARALIE

(fuming) I can't believe you are so stuck-up.

BROOKE

(incredulously) Oh, really! Would you like to have our school viewed as having a bunch of losers who have no fashion sense?

KARALIE

(up in arms) Where do you come up with this stuff? Is our school the advertisement for some name brand label? If you don't wear it, you don't deserve to be in *your* yearbook?

(BROOKE and KARALIE walk out of the cafeteria to  
look at the posted yearbook list on the window.)

BROOKE

(flabbergasted) Oh! I can't believe this! There has got to be a huge mistake!

KARALIE

(fed up with BROOKE's attitude) What are you complaining about now? You are never satisfied.

BROOKE

(infuriated) The stupid list (points to the posted yearbook list) there!

KARALIE

(looking at BROOKE questioningly) Oh, (pause) stupid? (says slowly) The list is stupid?

BROOKE

(enraged) Yeah, my name's missing? Why? (looking accusingly at KARALIE)

KARALIE

(mockingly) Don't look at me! It was *your* interview. Guess it was not all that!

BROOKE

(irate) Well, we will just see about this! (stomping off stage.)

KARALIE

(silently smirking) I guess you can't always get what you want.

THE END

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A collection of playwriting comments and ideas compiled and authored by Kenneth MacGowan.

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<[http://www.dramaticpublishing.com/product\\_info.php?products\\_id=1627](http://www.dramaticpublishing.com/product_info.php?products_id=1627)>.  
A dramatic scene about being the new kid in school. A play that most new students can relate to when starting a new school.

Sossaman, Stephen. *Writing Your First Play*. Upper Saddle River, NJ: Prentice-Hall, Inc., 2001.  
An informative guideline to writing your first play. Offers suggestions of what and what no to do and helpful forms.

Van Itallie, Jean-Claude. *The Playwright's Workbook*. New York: Applause Books, 1997.  
This book offers suggestions for helping the novice playwright. It includes exercises that are helpful in getting started.

Wilde, Percival. *The Craftsmanship of the Dramatic Scene*. New York: Crown Publishers, Inc. 1951.  
A timeless work of art that explains the dramatic scene that anybody may comprehend. It has a graphical representation of the dramatic scene as well as an intense chapter that is remarkable coherent.

### **Other Suggested Sources**

Jennings, Caleen. *A Lunch Line Contemporary Scenes for Contemporary Teens*. Bethel, CT: New Plays Incorporated, 1989.

This book is written predominantly for young teens with a variety of topics in mind. Scenes are for pairs, trios, and groups of students. Author gives insight into working with young teens.

Kelly, Tim. *The Empty Chair*. Denver, CO: Pioneer Drama Service, Inc. 1990.  
A group counseling setting discussing a member that overdosed on drugs as part of their therapy.

McDonough, Jermoe. *Alky*. Schulenburg, TX: I.E. Publications.  
This play is about the abuse of alcohol and the ramifications that can occur.

McDonough, Jerome. *Dolls*. Schulenburg, TX: I.E. Publications.  
A play about teen-age pregnancy.

McVetty. *The Middle School Dating Game*. Cedar Rapids, Iowa: Heuer Publishing., TBS  
An one-act comedy play written about the dating scene in middle school. Demonstrates direction and roles students would partake.

Parker, Ron. *Under The Influence*. Schulenburg, TX: I.E. Publications. 1993.  
A play about how drugs and alcohol affect not just the abuser but the family and friends of the abuser.

Rand, Jonathan. *The Least Offensive Play in the Whole Darn World*. New York: Playscripts, Inc. 1998.  
A comedy one-act play about cleaning up the language and content of a play so it is acceptable for a school performance.

### **Web Sites**

*Bureau of Labor and Statistics*. U.S. Department of Labor. <<http://stats.bls.gov>>. Accessed 03/15/07.  
This is the web site students may research the results of the census bureaus statistics on employment and careers. Students are able to see the educational requirements, job descriptions, salaries, and job outlooks for different careers based on the census.

Encore Performance Publishing. <<http://www.encoreplay.com/frontpage.html>>. Accessed 03/31/07.  
This site has a variety of plays and other theatrical items that are suited for education. The ideal audience is for 500 and under.

I.E. Clark Publications. <<http://www.ieclark.com>>. Accessed 03/31/07.  
This web site has UIL approved plays. The dramatic scenes are divided into three categories of young adult drama, comedy and drama.

Kuder. <<http://www.Kuder.com>>. Accessed 03/15/07.  
This web site is a site licensed web site that schools may access to help students assess their interests, skills, and match those with careers.

*Marilyn Bianchi Kids Playwriting Festival*. Dobama Theatre. <<http://www.dobama.org/mbf-prompts-middle.html>>. Accessed 03/31/07.  
Gives some creative prompts for middle school students to use for playwriting exercises. Also, suggests some plays for teachers to read to students who are not familiar with theater.

Playscripts, Inc. <<http://www.playscripts.com>>. Accessed 03/31/07  
Allows the user to search for plays by category, length of play, genre and cast size.