INTEGRATED ENGLISH LANGUAGE ARTS UNIT

TEACHER GUIDE

CASTING A NOVEL CHARACTER

DIGITALMEDIAARTS

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Education Development Center, Inc.

Carissa Baquiran, Kristen Bjork, Lisa Breit, Jen Clarke, Jennifer Davis-Kay, Jesse Dill, Maria D'Souza, Eliza Fabillar, Myron Feld, Roser Giné, Vivian Guilfoy, Ilene Kantrov, Patricia Konarski, Rebecca Lewis, Emily McLeod, Madison O'Leary, Cynthia Orrell, Allysen Palmer, Fawn Thompson, Jason Tranchida, Susan Richmond, Zachary Yocum

Development Partners

The James Irvine Foundation

Anne Stanton, Rogéair Purnell, Kathryn Furano, Matt Kelemen

ConnectEd: The California Center for College and Career

Gary Hoachlander, Paula Hudis, Pier Sun Ho, Khahn Bui, Dave Yanofsky

Advisors

Industry and Community Advisors

Deborah Brooks
The ACME Network

Milton Chen, PhD
The George Lucas Educational Foundation

Marilyn Friedman
DreamWorks Animation LLC

Pete Galindo
Independent Video Consultant and Educator

Kate Johnson
EZTV

Melissa Malinowsky
Independent Photo Editor

Erik Mason
Imaginary Forces

Dave Master
The ACME Network

Kathleen Milnes
The Entertainment Economy Institute

Dan Norton
Filament Games

Scot Osterweil
The Education Arcade

John Perry
The ACME Network

Chris Runde
Bay Area Video Coalition (BAVC)

Jessica Sack
Yale University Art Gallery

John Tarnoff
DreamWorks Animation LLC

Moriah Ulinskas
Bay Area Video Coalition (BAVC)

Eric Zimmerman
Gamelab

Secondary Educators and Pilot Teachers

*We are particularly grateful for the suggestions and guidance of the teachers who pilot tested the curriculum.

Rosa Anaya*
John Muir High School, Pasadena, CA

Joel Buringrud*
Harmony Magnet Academy, Strathmore, CA

Richard Burrows
Arts Education Branch,
Los Angeles Unified School District

Pam Carter
Santa Susana High School, Simi Valley, CA

Deborah Claesgans
Arts Education Branch,
Los Angeles Unified School District

Cathee Cohen
Grover Cleveland High School,
Los Angeles, CA

Heidi Cregge*
Oakland School for the Arts, Oakland, CA

Barrington Edwards
Boston Arts Academy, Boston, MA

Virginia Eves
Office of College, Career & Technical
Education, San Diego Unified School District

Soma Mei-Sheng Frazier
Oakland School for the Arts, Oakland, CA

Shivohn Garcia
Paul Cuffee School, Providence, RI

Lorena Guillen*
John Muir High School, Pasadena, CA

John Hammelmann*
Harmony Magnet Academy, Strathmore, CA

Scott Hebeisen*
Digital Media Design HS, San Diego, CA

Brianna Larkin*
Oakland School for the Arts, Oakland, CA

Shawn Loescher
Office of College, Career & Technical
Education, San Diego Unified School District

Gail Marshall*
Van Nuys High School, Los Angeles, CA

Matt Maurin*
Edison High School, Stockton, CA

Jack Mitchell
California Department of Education

Frank Poje
History-Social Science Educator

Nicholas Rogers
Career Development Unit, DACE,
Los Angeles Unified School District

Mark Rosseau*
Richmond High School, Richmond, CA

Shawn Sullivan
Sheldon High School, Elk Grove, CA

David Wilson*
Cesar Chavez High School, Stockton, CA

Jose Velazquez*
Harmony Magnet High School, Strathmore, CA

Post-Secondary Educators

Kristine Alexander
The California Arts Project,
California State University

John Avakian
Community College Multi-media
and Entertainment Initiative
College of San Mateo, CA

Brandi Catanese
University of California, Berkeley

Elizabeth Daley
School of Cinematic Arts,
University of Southern California

Amy Gantman
Otis College of Art and Design, CA

Evarist Giné
Professor of Mathematics,
University of Connecticut

Samuel Hoi
Otis College of Art and Design, CA

David Javelosa
Santa Monica Community College, CA

Jack Lew
Center for Emerging Media,
University of Central Florida

Sue Maberry
Otis College of Art and Design, CA

Tara McPherson
University of Southern California

Carol Murota
University of California, Berkeley

Casey Reas
University of California, Los Angeles

Carl Rosendahl
Carnegie Mellon University-
Silicon University Campus

Guy Smith
Santa Barbara City College, CA

Matt Williams
Institute for Multimedia Literacy,
University of Southern California

Holly Willis
Institute for Multimedia Literacy,
University of Southern California

Ellen Winner
Project Zero,
Harvard Graduate School of Education, MA

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Unit Overview

Complex, believable characters are essential to effective storytelling. Characters must exhibit recognizable traits and plausible motivations, but must also be multi-dimensional, capable of surprising the reader and defying expectations. To sustain a reader's interest, characters need to grow and change over time, whether in a novel, a play, a movie, or a television series.

In this unit, students examine what makes a character real, identifying such information as physical appearance and dress, family and cultural background, speech and actions, and personality traits. They look at characters in the world around them, and then study a character in a novel, looking at how authors establish major characters and show their development. For the unit project, students imagine that the main character from the novel has been cast in a television series. Each student writes an opening monologue for the series. Students then work in teams to write a key scene, in the form of a dialogue in script format, to be used in an episode of the series.

Unit Length
15 50-minute sessions

Unit Project Description

Students write monologues and dialogues for an imaginary television series that stars a character from a novel they have read. The unit uses the novel *Bless Me, Ultima* by Rudolfo Anaya as the focus of activities, although other works may be used in its place.

In Part 1, after reading and synthesizing character information from the first chapter, students craft a first-person monologue that introduces the main character Antonio's attributes and back story. The monologue will be part of the opening pilot for the TV series.

In Part 2, students work in teams to select a passage that reveals an important transformation in the main character. Each team writes a dialogue based on this passage for an episode of the TV series. Teams rehearse and perform their dialogues for the class. As an optional extension, teams record their dialogues or perform them for a larger audience.

Assessment

Unit activities can serve as formative assessment tools. Use student work to gather information about student progress and identify concepts or skills to reinforce within your instructional practice. The following activities are particularly useful for formative assessment:

- Character research activity (Activity 1C.2, Handout 5 and Journal 5)
- Outlining and prewriting activity (Activity 2C, Handout 11)

The project-based nature of the unit allows students to demonstrate their learning through authentic and relevant applications. The unit's summative assessment includes:

- A monologue in the voice of the novel's main character
- A dialogue that shows character transformation

The Assessment Checklist provides criteria for assessment and a suggested weight for each. If you wish to use a rubric, work with same grade-level or subject-area teachers to develop a tool that is consistent with your school's assessment system.

You may choose to assess monologues and dialogues separately, at the end of Part 1 and Part 2, respectively.

Framing Questions

- How do authors and scriptwriters create believable, multi-dimensional characters?
- What roles can monologue and dialogue play in establishing and developing character?
- What scriptwriting techniques can I use to bring a character from a novel to life on the screen?

Understandings

- The elements of good characterization—physical description, family and cultural background, speech and actions, recognizable personality traits—are equally important in print and visual media.
- Monologue and dialogue are techniques writers use to convey character information.
- To create television shows or movies based on literature, scriptwriters transform narrative text into scenes, using established scriptwriting techniques.

Where the Unit Fits In

Casting a Novel Character is a three-week unit designed to be taught when students are learning about the elements of the novel, particularly characterization.

Integration and Foundation Courses

This unit integrates English Language Arts content and career and technical education (CTE) knowledge and skills. It can be taught before, after, or in conjunction with the related unit in *Foundations in Visual Arts*.

Foundations in Visual Arts, Unit 5: Creating Characters. Students analyze the visual qualities of characters in TV and movies. The unit project is to create a visually distinctive character for an animated movie or TV show. Discuss with the CTE teacher ways to collaborate in the creation of characters for a TV series. Suggest that students use characters from the novel they are reading in English class as the basis for character studies in their Foundations class. Students in English classes could incorporate visual character studies in their presentations of their monologue and dialogue projects.

Foundations in Media and Digital Design: Animation & Game Design, Unit 1: The Animated World. In this unit, students learn first-hand the techniques and principles of animation, starting with hand-drawn pencil-and-paper animation and moving to computer-generated 2-D animation. For their unit project,

students develop an idea for an animated movie based on a fairy tale, myth, folktale, or short story and then create animations of a character in a moment from the film. Work with the art or media teacher to have students base their animation on the novel that they study in Casting a Novel Character.

Multi-Disciplinary Teams

Use the following integrated units and integration suggestions for a school- or pathway-wide multi-disciplinary project.

Transforming Figures (Algebra I, Geometry). Students learn the mathematics behind animation, deepening their understanding of the illusion of motion. Students create flipbooks by applying transformations to geometric objects as they create the appearance of motion from one frame to the next. Students in geometry classes could create flipbooks to animate characters from a novel.

Proportion Matters (Algebra I, Geometry). Students explore the head-to-body and facial feature proportions of humans and animated characters to understand the effect of these proportions on how we perceive a character's personality. Students learn to use proportions to create an animated character with specific characteristics. Students taking Proportion Matters could base their character for the unit project on the character that they studied in *Casting a Novel Character*.

Animating Labor History (History). Students form research teams to create authentic characters for an animated film about a significant event or movement in labor history. Teams gather information about individuals and stakeholders from their chosen period as a way of documenting its issues, perspectives, and achievements. If students are taking *Animating Labor History*, have them choose a novel related to labor history, such as John Steinbeck's *The Grapes of Wrath*, as the basis for their monologues and dialogues.

U.S. or World History. Students could develop monologues and dialogues based on novels or texts that reinforce history concepts and subject matter.

Photography/Theater. Students could explore how photographs can establish character and show character change and evolution. Students could create scenes for still photography that tell stories similar to those in their monologues and dialogues. Theater students could pose as models and help create sets and props to make photographic portraits that accurately portray passages from the novel.

Adapting the Unit

Alternate novels. To accommodate the needs and interests of students, you might offer several novels to be read by different teams, for example:

- *Shizuko's Daughter* by Kyoko Mori, a novel set in Japan that features a strong female character facing the death of her mother
- *The Color Purple* by Alice Walker, a more challenging novel, which uses dialect and contains adult language and content
- *Ties That Bind, Ties That Break* by Lensey Namioka and *Homeless Bird* by Gloria Whelan, novels that offer less dense texts and simpler vocabulary

Additional recommended works are listed in *Media & Resources*.

Group work. Throughout the unit, students work in teams, using structured roles both to read and interpret literature and for writing projects. These teams are similar to those traditionally called *literature circles*. Unlike traditional literature circles, however, in this unit students first read the novel independently, then work in teams to research character information for their monologues and to select passages and develop their dialogue scenes. See *Additional Resources for Teachers* for links and references for more information about group work and literature circles.

Oral skills. The unit offers an excellent opportunity for students to work on oral communication and presentation skills. Students rehearse and perform their monologues and dialogues in step 4 of Activity 1C.3 and step 3 of Activity 3C. If you would like students to focus on these skills, provide additional class time to prepare for performance or recording, and add skills such as expression and gesture, tone, clarity, volume, and enunciation and pronunciation to project assessment criteria.

Pacing and Sequencing

Students should read the first chapter of *Bless Me, Ultima* by Rudolfo Anaya before beginning Part 1 Activity 1C.2 and read the entire novel before beginning Part 2 activities. If students need more time to finish reading the novel than this three-week unit allows, you might choose to finish reading the novel before beginning unit activities or to carry out the activities over more than 15 sessions.

AME Career Connections

Invite authors or scriptwriters to talk about how they invent and develop interesting, lively characters. Students can also learn more about the challenges of writing for TV or film by reading or watching online interviews with scriptwriters. Searching on the key words *interview screenwriter character* will produce a list of interviews with contemporary screenwriters for TV, film, and video games. See *Additional Resources for Teachers* for suggestions.

Table of Activities

Part 1: I Am Who I Am: Writing Character Monologue (6 sessions)

Students are introduced to ideas about character and characterization in fiction. They develop monologues that introduce the main character of a novel in the opening episode of an imaginary TV series.

Activity 1A: Introduce the Unit

Students explore what makes a character, identifying favorite characters in the media and writing ideas about characters in their journals. Students generate lists of character attributes and categorize these attributes. The activity concludes with a unit overview.

Activity 1B: A Character in My Life

Students pair up to tell stories from their lives, and then use these stories to write character studies of real people.

Activity 1C: Establishing Characters

1C.1: *What Is a Monologue?*	By analyzing a video segment of a monologue from a television series, students learn how a monologue can introduce a character, character attributes, and a back story. Students also learn about the unit project and preview assessment criteria.
1C.2: *Reading to Establish Character*	Students study the first chapter of *Bless Me, Ultima*, focusing on how the author establishes characters. They identify character attributes and background information for the main character, then write a brief character study.
1C.3: *Writing Character Monologues*	Students write monologues using the information from their character investigations.

Part 2: Let's Dialogue: Showing Character Evolution (9 sessions)

Students investigate how the main character develops and evolves over the course of the novel. Teams work collaboratively to write a scene of dialogue, using script format, based on a passage showing character transformation.

Activity 2A: Reading for Character Development

Student teams choose a passage from the novel—one that vividly demonstrates the main character's development and is interesting to dramatize—to form the basis for their TV dialogue.

Activity 2B: How Do They Do It? Scriptwriting Techniques

2B.1: Introducing Scripts	Students analyze excerpts from movie scripts to see what they look like and identify script elements.
2B.2: From Text to Script	Teams compare a script excerpt from the film *The Grapes of Wrath* with the corresponding passage from the novel, observing and recording the types of changes the scriptwriter made in transforming the text.

Activity 2C: Let's Make a Scene: Developing Your Dialogue

Students work in teams, using what they have learned about translating narrative text into scripts to create dialogues.

Activity 2D: Assessing Monologues and Dialogues

Students assess both the monologue and dialogue portions of the project, filling out the Student Comments portion of the Assessment Checklist for their individual monologues and team dialogues. They then each write a summary of their individual contribution to the team dialogue project.

Advance Preparation

- Internet resources, provided as links in *Media & Resources*, are recommended throughout the unit for student or in-class use. These Web sites have been checked for availability and for advertising and other inappropriate content. Because Web site policies and content change frequently, however, we suggest that you preview the sites shortly before using them.
- Address any issues, such as firewalls, related to accessing Web sites or other Internet links at your school.
- Look at **Materials Needed** at the end of the unit and order or prepare any needed equipment or supplies. For example, a digital projector and chart paper and markers or board and writing implements are used throughout the unit.
- Decide whether you will use *Bless Me, Ultima* or another work. Arrange for copies of the novel well in advance of starting the unit. If you use *Bless Me, Ultima*, you may want to introduce students to magical realism and a few of the Spanish terms in the book before they begin reading.
- For Activity 1C.1, arrange to show a video clip of the opening monologue from the pilot of a television series or the opening monologue of a movie. Many of these clips can be found online. The activity uses the TV pilot of *Everybody Hates Chris* as an example. Other examples are pilots from the TV series *My So-Called Life* or *The Wonder Years* or the opening of the film *Ferris Bueller's Day Off*. See *Media & Resources* for links.
- Locate additional monologues for students to read and analyze in Activity 1C.1. See **Appendix A: Selected Monologues** for examples of monologues from TV, theatre, and fiction. One of the most famous monologues, Hamlet's "To be or not to be?" speech, is included with suggestions for discussion. *Media & Resources* also has links to script sources for monologues.
- Optional: Invite an author or scriptwriter to visit the class, ideally during Activity 1C.2, to talk about how he or she introduces, establishes, and develops characters. Identify and contact practitioners several months in advance. Author Web sites often provide a forum for scheduling visits as well as links to biographies, interviews, and other information. Alternatively, find—or ask students to find—online interviews in which authors discuss characters and characterization. See *Additional Resources for Teachers* for links to online interviews.

Part 1: I Am Who I Am: Writing Character Monologue

Part 1 introduces students to ideas about character and characterization in fiction and guides them in applying these ideas to the writing of a monologue based on a character from a novel. Students perform the following activities:

- Identify favorite characters in the media, describe attributes of these characters, and explore their ideas about characterization in journal entries.
- Pair up to tell stories from their lives, and use those stories to write character studies of real people.
- Collaborate in teams to identify key information about the main character in the novel.
- Develop monologues that introduce the main character in the opening scene for an imaginary television series.

Advance Preparation

- For Activity 1C.1, prepare to show a video clip of an opening monologue from a TV series or a movie. The unit uses the first episode of *Everybody Hates Chris* as an example. See *Media & Resources* for a link.
- Prepare monologue examples for Activity 1C.1 from **Appendix A: Selected Monologues** or other sources. See *Media & Resources* for links to script sources.
- Ensure that students have read Chapter 1 of *Bless Me, Ultima* independently before beginning Activity 1C.2.
- Establish teams and peer review pairs for the unit. Beginning in Activity 1C.2, students work in teams of four; later, they review one another's monologues in pairs.
- Decide whether you want all students to develop monologues for Antonio or whether some will write monologues for other characters, such as Antonio's mother or father, or for Ultima.
- Optional: Confirm details for the author or screenwriter visit (optimally during Activity 1C.2). Prepare students for the visit by introducing them to the writer's work and having them come up with questions about how he or she develops characters.
- Optional: If you would like students to record their monologues at the end of Part 1, arrange for use of school equipment or have students make their own recording arrangements.

Length
6 50-minute sessions

RESOURCES

Activity 1A: Introduce the Unit

Students explore what makes a character, identifying favorite characters in the media and writing ideas about characters in their journals. Students generate lists of character attributes and categorize these attributes. The activity concludes with a unit overview.

Understandings

- A *character* is a person or nonhuman actor in a creative work.
- *Character attributes* contribute to the creation of believable characters.

Materials Needed

- Copies of the novel *Bless Me, Ultima* by Rudolfo Anaya (1 per student)
- **Handout 1: Journal Assignments** (1 per student)
- **Handout 2: Unit Overview** (1 per student)

1. Introduce the idea of characters in the media.
Tell students that they are beginning a unit in which they explore how writers make characters come alive. They will use what they learn to write scenes for a television series starring the main character in Rudolfo Anaya's novel *Bless Me, Ultima*. Make sure that each student has a copy of the novel.

2. Lead a discussion about what a *character* is.
Ask students what they think a *character* in a film, TV series, or novel is. Let student responses guide your discussion. Ask follow-up questions:

- Do characters always have to be human? Do they have to be living things?
- Are all characters fictional?
- Are characters always associated with stories? Are there characters in real life?

As students respond, ask them to give concrete examples or to explain their reasoning.

Use students' responses to develop and display a definition of a character. The definition should include the following ideas:

- A character is a person or nonhuman actor in a creative work.
- A character may also be a living or historical person portrayed in a nonfiction story, such as *Schindler's List* or *Into Thin Air*.

> **Teacher's Notes: Vocabulary Extension**
>
> This discussion offers an opportunity to look at multiple definitions of *character*. Solicit other meanings from the class, including *moral or ethical strength*, *a symbol used in writing*, and *a person known for being eccentric*. Consult an online or print dictionary for more definitions. Discuss with students how some of the definitions relate to one another.

3. Explore students' favorite characters.
Have students think about one of their favorite characters from television, books, movies, or theater. Ask:

- Who is the character, and what are two things about that character that appeal to you or make the character stand out?

Display the list of characters and their attributes named by students. Discuss the range of characters, noting in which type of media each appears. Students will use this list in Step 6.

Sample student character list with character attributes

Characters	Attributes
Bart Simpson	mischievous, rebel, disrespect for authority, prankster, underachiever
Nemo	imperfect (small fin), trying to be fearless, curious, lovable, impressionable
Frodo Baggins	Brave, selfless, thoughtful, wise, observant, polite, inner strength, youthful
Albus Percival Wulfric Brian Dumbledore	wise, eccentric, leader, brave, good, legendary power, courageous, elderly, tall
Darth Vader	intelligent, powerful, evil, vile, physically intimidating, ominous, feared
Arthur "Boo" Radley	recluse, troubled, gentle soul, secretive, kind, believed to be dangerous, quiet, ghostly

4. Have students write about creating characters.
Distribute **Handout 1: Journal Assignments** and have students complete Journal 1: Developing Characters.

5. Discuss students' journal responses.
Call on volunteers to share their responses to the following questions:

- Think about your favorite characters. How do their authors or creators make them so distinctive or appealing?
- Why is it important for characters to be believable and compelling?

    Possible answers: The reader will care more or identify with the character; the character will be more interesting to read about; the reader will be able to tell when a character does something unusual or "out of character"; the reader will be able to tell one character from another and not be confused.

6. Help students categorize character attributes.
Ask the following questions to help students identify and categorize important character information from the student-generated list of characters and attributes:

- When you encounter characters in a book, a play, a movie, or on television, what kinds of things do you learn about them?
- Do some of these characteristics seem to be related? If you had to list every character attribute under just four categories, what might those categories be?

Come to a consensus on four categories. Tell students that they will use these categories to help identify character information in the next activity.

    Possible four categories: Physical traits, family and cultural background, speech and actions, personality traits.

7. Introduce unit activities.
Distribute **Handout 2: Unit Overview** and direct students to What You Will Do in This Unit. Explain that some of the work they will do is similar to what a screenwriter does in translating a narrative work of fiction for television or film.

Tell students that Vocabulary Used in This Unit contains important terms that will be introduced in the unit. They can refer to this list throughout the unit.

Handout 1:
Journal Assignments

Complete the following journal assignments when you are instructed to do so by your teacher.

Journal 1: Developing Characters

Answer the following questions in your journals:

- Think about your favorite characters. How do their authors or creators make them so distinctive or appealing?
- Why is it important for characters to be believable and compelling?

Write as many reasons as you can think of in your journals. Be prepared to share them with the class.

Journal 2: A Character in My Life

Follow the steps below to create character studies with your partner.

Telling the Story

1. Think of a true story, in which someone you know is the main character. This person could be a relative, a friend, or someone else from your neighborhood or daily life. The story should show something about the person's character or personality. The story can be from childhood or much more recent, but it should be one you know well and can tell in detail.
2. Before you begin, jot down some notes in your journal to help you tell the story. Your notes should include the parts of the story you have to tell for the story to make sense, as well as details that will make the story and the character come alive for your listener. Include details from all four categories of the character attributes you identified in the previous activity. The story should take no more than two or three minutes to tell.
3. Tell the story to your partner. Answer any follow-up questions your partner may have.

Creating the Character Study

In your journal, create four columns, using the categories of attributes you identified in the previous activity as column headings.

1. As your partner tells his or her story, listen carefully for the attributes of the main character. Write each one mentioned under the appropriate column heading.
2. When your partner finishes the story, ask yourself: *Are there any details about the story that I'd like repeated or clarified?* If so, ask now.
3. Look over the filled-in table. Then write a character study, one or more paragraphs long, in your journal describing the character in your partner's story. Include details to describe the character fully and make him or her come alive for your reader. Share your character study with the class.

Journal 3: Character Video Observation

As you watch the video, focus on what the main character says when he or she appears to be speaking directly to the audience rather than to other characters. Consider the questions below:

- What are the character's attributes? Consider all four categories you established in the first activity.
- What clues does the character give about any problems or conflicts he or she might face later in the show or series? Is there anything the character is unhappy or fearful about? Does he or she have issues with other characters or anything unresolved in his or her past?

In your journal, make a table like this:

Character Attributes	Conflict Clues

Record all the attributes and clues you notice in the video. Be prepared to share this information with the class.

Journal 4: Vocabulary Bank

As you reread the first chapter, focusing on character attributes and conflict clues, look for specific vocabulary that describes and characterizes Antonio. Remember, since the story is told through Antonio's eyes, the language he uses also reveals his character.

- What words does he use to refer to or describe himself, his friends, and members of his family?
- What are the names of places in his life?
- What nouns does he use to name his surroundings? What adjectives does he use to describe them?

Copy all these words and phrases into a section of your journal. Continue to collect vocabulary in this section throughout the unit, as you read the book.

Refer to this Vocabulary Bank as you write your character study, monologue, and dialogue.

Journal 5: Character Study

Write a character study of Antonio that is one or more paragraphs long, drawing on the following sources from your character investigation:

- **Character Attributes table:** Include attributes from all four categories you used in your character studies in Journal 2. You don't need to use every attribute, just the ones you think most strongly characterize Antonio.
- **Conflict Clues table:** Choose two or three of the possible conflicts that you think will be most important in defining Antonio's character.
- **Vocabulary Bank:** Refer to these words or phrases to select accurate and descriptive language for your character study.

Share your character study with the class and listen to the character studies written by your classmates.

- Do they sound the same or are there significant differences?
- If there are differences, what are they?

Talk about why your classmates might have characterized Antonio in different ways.

Hearing a range of character studies will help you solidify your views about Antonio in preparation for writing your monologue.

Handout 2:
Unit Overview

Casting a Novel Character

Complex, believable characters are essential to effective storytelling. Characters must have recognizable traits and plausible motivations. But they must also be multi-dimensional— capable of defying expectation and surprising you. To sustain your interest, characters need to grow and change over time, whether in a novel, a play, a movie, or a television series.

In this unit, you will examine what makes a character real, identifying information such as physical appearance and dress, family and cultural background, speech and actions, and personality traits. You will look first at people around you as characters and then explore characterization in a novel, looking at how the author establishes characters and shows their development.

For the unit project, you will imagine that the novel's main character has been cast in a television series. In Part 1, you will write an opening monologue for the series. In Part 2, you will work in a team to write a key scene of dialogue in script form to be used in an episode of the series.

As you carry out the unit activities, you will explore the following questions:

- *How do authors and scriptwriters create believable, multi-dimensional characters?*
- *What roles can monologue and dialogue play in establishing and developing character?*
- *What scriptwriting techniques can I use to bring a character from a novel to life on the screen?*

What You Will Do in This Unit

Probe the sources of characterization. Carry out character research by sharing and examining stories from your own life to identify character attributes in real people.

Discover what gives a character star quality. Identify character information about Antonio, the main character in the novel *Bless Me, Ultima*, and then write a speech introducing Antonio in his own voice.

Track moments of character change. Work with your team to identify key passages from the novel showing character growth and transformation.

Write TV scripts. Examine excerpts from actual movie and TV scripts and use scriptwriting techniques to write a scene for your own TV series based on the novel.

Vocabulary

Aside: In the context of theater and media, this refers to lines spoken by an actor as if to him- or herself or to the audience, which other actors onstage pretend not to hear.

Attributes: Qualities or aspects of a character that distinguish him or her from other characters, including physical appearance and dress, family and cultural background, speech and actions, and personality traits.

Back story: The experiences of a character that occur before the action of the story takes place.

Character: A person or nonhuman actor portrayed in a story, such as a novel, movie, play, or television show. Characters are found in fiction and nonfiction.

Dialogue: A conversation between two or more characters in a literary or dramatic work.

Monologue: A speech by a single person, often used in literature or media to introduce a character or to reveal the character's thoughts. Long, poetic monologues in theater, such as some speeches in Shakespeare's plays, are referred to as soliloquies.

Motivation: The reason or reasons behind a character's actions.

Pilot: A television show produced and taped as a sample of a proposed series, usually the first show in the series.

Script: The written text of a play, movie, television show, or radio broadcast.

Stage directions: The part of a script that tells the characters how to move or how to speak their lines, or describes other action on the stage or set.

Trait: A characteristic feature or quality of a person or thing. While similar to attributes, *character traits* often refer specifically to personality.

Activity 1B: A Character in My Life

Students pair up to tell stories from their lives, and then use these stories to write character studies of real people.

Understandings

- Effective characterization can include physical appearance and abilities, family and cultural background, speech and actions, and personality traits.
- Authors often draw from people in the real world to develop fictional characters.

Materials

- Students' copies of **Handout 1: Journal Assignments**

1. Introduce sharing personal stories.
Have students read Journal 2: A Character in My Life on **Handout 1: Journal Assignments**.

Remind students of the categories of character information they identified in the first activity. In their journals, have students create four columns, using these categories as column headings.

2. Pair students and have them tell their stories.
One student in each pair tells a story from his or her life while the partner listens for attributes of the main character, writing each one mentioned in the appropriate column. Students then switch roles. Below is an example of a partially completed table.

Example of Partially Completed Table of Character Attributes			
Physical Appearance and Dress	**Family Life and Cultural Background**	**Speech and Actions**	**Personality Traits**
short and thin	storyteller's grandfather	loves to drink tea	never admits to weakness or failure
gray hair	lives with the storyteller's grandmother in the apartment downstairs	tells lots of stories about himself and his family	afraid to go outside at night

3. Have students write their character studies.
When both students have told their stories and filled in the columns with attributes of their partner's character, have them write their character studies.

4. Discuss character studies.
Call on volunteers to share their character studies with the class. After each reading, discuss the character's attributes. After several studies have been read, ask:

- Can you imagine this character in a television series? What would he or she look and sound like?
- In what ways are real people like characters in a work of fiction? How are they different?
- How might authors use observations from their own lives to create characters that their audience can identify with?

Activity 1C: Establishing Characters

Students learn how authors use character attributes to establish characters in fictional works.

Sequence

1C.1: ***What Is a Monologue?***	By analyzing a video segment of a monologue from a television series, students learn how a monologue can introduce a character, character attributes, and a back story. Students also learn about the unit project and preview assessment criteria.
1C.2: ***Reading to Establish Character***	Students study the first chapter of *Bless Me, Ultima*, focusing on how the author establishes characters. They identify character attributes and background information for the main character, then write a brief character study.
1C.3: ***Writing Character Monologues***	Students write monologues using the information from their character investigations.

Understandings

- A monologue is a speech by a single character, often used to introduce that character in a work of literature or media.
- Back story refers to a character's situation before the events of a story take place.
- Authors use character attributes and back story to establish characters at the beginning of a literary work.

Materials

- Video clip of an opening monologue. See *Advance Preparation*.
- Equipment to play the video clip
- Students' copies of **Handout 1: Journal Assignments**
- **Handout 3: Monologue and Dialogue Unit Project** (1 per student)
- Two or three opening monologues from **Appendix A: Selected Monologues** or other sources (1 copy of each monologue per student)
- **Assessment Checklist: Monologue and Dialogue Unit Project** (1 per student)

- **Handout 4: Working in Teams** (1 per student)
- **Handout 5: Character Investigation** (1 per student)
- **Handout 6: Writing a Character Monologue** (1 per student)
- Optional: audio or videorecording equipment

1C.1: What Is a Monologue?

1. Show the video monologue and have students share observations.
Direct students to Journal 3: Character Video Observation on Handout 1. Answer any questions students have.

You may wish to show the video clip twice to give students more opportunity to observe and record their responses.

Lead a discussion in which students share their observations.

Teacher's Notes: Possible Answers for *Everybody Hates Chris*

Character Attributes	Conflict Clues
Chris is 13	Chris is unhappy about going to the private school
younger brother and sister	his parents sometimes seem to favor his brother and sister
mother works during the day, father works at night	the family might have financial struggles later on because they have trouble paying the bills
family recently moved to Bedford Stuyvesant in New York City	
family doesn't have a lot of money	
Chris goes to a private school across town; siblings go to local public school	
Chris seems very responsible; his parents count on him	

2. Introduce the terms *monologue* and *dialogue*.

Distribute **Handout 3: Monologue and Dialogue Unit Project**. Tell students that the type of speech they just heard is a monologue. Have students read the section titled What's in a Word? in the handout. Have them give their definitions of *monologue* and *dialogue*, using the roots and prefixes.

Guide students to understand the following:

- A *monologue* is a speech by one person, often used to establish character in a work of literature or media.
- *Dialogue* refers to any conversation between two or more people in a work of literature or media.

Tell them that they will learn more about dialogue in the second part of the unit.

3. Summarize the function of a monologue.

Have students read the rest of Handout 3. Ask students the following questions:

- Why might a writer use an opening monologue in a TV show, movie, play, or novel, instead of presenting the information in another way?
- Do you know other TV shows or movies that use monologues? Which ones, and how are they used?
- What other devices might writers use to convey a character's thoughts?

  Possible answers: Writers could have a character do the following:

  - *Step out of the scene for a moment and speak directly to the audience. This is known as an aside, or sometimes as breaking down the fourth wall.*
  - *Express what he or she is thinking in letters, in conversations with others, or in a diary.*
  - *Suggest thoughts or emotions through facial expressions or gestures.*

- Can you think of examples of monologues in real life? Do they differ from fictional monologues? Explain.

  Possible answers: People might use a form of monologue when telling a story to a friend or making a speech, but they probably wouldn't reveal as much about themselves as would characters in a fictional monologue. The kinds of personal, interior thoughts found in monologues are more likely to be found in a journal, diary, or memoir.

Present the idea that writers often use monologues to encourage the audience to identify with a particular character or characters. A monologue allows the audience to get inside a character's head and know what that character is thinking. It also sometimes signals to readers or viewers that they are not omniscient, that they are seeing the world of the novel, TV show, play, or movie from a particular point of view.

When students read the examples of monologues in step 4, encourage them to talk about the point of view presented by each of the characters, and how it helps the audience identify with the character. Discuss whether the monologue reveals any possible limitations to the speaker's perspective or knowledge.

4. Have students study examples of written monologues.
Distribute two or three monologues for students to read aloud and analyze. Familiarize students with the source of the monologues, whether TV, film, plays, or fiction. Tell students that these monologues all occur relatively early in their stories. For each example, ask students:

- What information does the monologue convey about the character?
- What clue(s) does the character give to what might happen later in the story?
- How does the monologue begin?
- How does it end?
- Why do you think the author or scriptwriter chose a monologue to introduce this character?

Teacher's Notes: Possible Answers for *Spenser: For Hire* episode

What information does the monologue convey about the character?
The character is a detective, who finds much of his work boring. He has a sense of humor. He likes the comforts of home. He doesn't eat junk food; his health is important to him.

What clue(s) does the character give to what might happen later in the story?
The character is on a stakeout so he is waiting to catch criminals or to watch a crime being committed. The audience expects to see the crime.

How does the monologue begin?
The character relates a story about another detective in order to draw a contrast with himself.

How does it end?
It ends with the suggestion that "the bad guys" are going to come soon.

Why do you think the author or scriptwriter chose a monologue to introduce his character?
The monologue shows the character's voice—he has a sense of humor and is a little cynical about his job and the people he works with. By letting us hear the character's thoughts, we learn about him more quickly than if we relied on dialogue or action. We also know that we will see the criminal world depicted in the show from the perspective of a seasoned detective. The audience does not expect, for example, to see the criminals' point of view.

Explain to students that monologues can also be used in the middle or toward the end of a story, for different purposes, and that the monologue they will write is an opening monologue.

5. Examine the structure of an opening monologue.
Choose one monologue to look at more closely. Have students draft a quick outline of the information that is conveyed in each part or paragraph of the monologue.

Explain that each monologue is structured differently, but that most opening monologues convey three things:

1. Character attributes
2. A character's back story
3. Hints or clues as to what might happen later in the story

6. Present the unit project and assessment checklist.
Distribute **Assessment Checklist: Monologue and Dialogue Unit Project**. Review project expectations with the class and answer students' questions.

Explain that at the end of the unit, they will assess how well they met project criteria and will present their work to you for evaluation. They will also evaluate the team project and their role in it.

Teacher's Notes: Evaluating Writing Mechanics

Although the unit does not explicitly teach grammar, spelling, and punctuation skills, you may want to include them in your evaluation of student work. In that case, feel free to add this category to the criteria and adjust the weighting of other criteria as you see fit.

Use unit activities to teach skills or concepts that students may find challenging, such as use of punctuation, paragraph development, or sensory language. Choosing one writing skill to teach and assess in the unit helps students focus on improving this skill. The unit offers an opportunity to motivate students to do their best writing in a collaborative project that they can share with their classmates and perhaps with a larger audience.

Handout 3:
Monologue and Dialogue Unit Project

What's in a Word?

Logue comes from the Greek word *logos*, meaning *word* or *speaking*.

Mono- means one; *dia-* means *through* or *across*.

Using the root logos and the prefixes mono- and dia-, define monologue and dialogue in your own words.

The Function of Monologue

Writers often use an opening monologue in a film, play, television series, or novel to *establish character*—to convey a lot of information quickly that will help the reader or viewer understand the character and the story better, and to help the reader or viewer identify with the character's point of view.

An opening monologue can convey information about character attributes and about the character's *back story*—what his or her situation is like before the events of the story take place. This opening scene usually also provides clues as to what will happen to the character later in the story. As a reader or viewer, you must remember this back story in order to identify and understand the ways the character might change later on.

Writing Monologues and Dialogues

The unit project, based on the novel *Bless Me, Ultima*, consists of two parts:

- **Part I: Monologue**
  Using information in the novel's opening chapter, you will write a monologue spoken in the voice of the main character, Antonio. This monologue will establish Antonio's character and back story, and will become the opening scene for a television series based on the book.

- **Part II: Dialogue**
  You will work in teams to select a passage from the novel that shows the evolution of Antonio's character. Your team will then transform the passage into a dialogue, written as a script, which will become part of an episode of the television series.

Assessment Checklist:
Monologue and Dialogue Unit Project

Use this assessment to help you write and revise your monologues and dialogues. Make sure to include all the requirements. Your teacher will use this assessment to evaluate your work.

Requirements	Percentage of Total Grade	Comments	
Monologue		Student Comments	Teacher Comments
Attributes. Establishes attributes for the character in all four categories identified in the first unit activity.	15%		
Back Story. Includes elements of back story that offer clues to potential conflicts and problems.	15%		
Structure. Opens the monologue in a way that draws the audience in, and ends in a way that leaves the audience wanting to know more.	10%		
Voice and Language. Presents an authentic and engaging first-person voice, and uses vocabulary appropriate to the character's story.	10%		
Total	50%		

Requirements	Percentage of Total Grade	Comments	
Dialogue		**Student Comments**	**Teacher Comments**
Character Development. Chooses a narrative passage that clearly shows the character's growth or transformation.	**10%**		
Structure. Captures the main idea and essential action of the narrative passage, giving it a clear beginning and end, and making cuts and changes appropriate to the action.	**20%**		
Voice and Language. Presents dialogue clearly and accurately, using voices and vocabulary appropriate to the characters.	**10%**		
Format. Demonstrates proper scriptwriting format, including use of scene headings, indications of action, character names, dialogue, and stage directions.	**10%**		
Total	**50%**		

1C.2: Reading to Establish Character

Note: (Optional) The author or screenwriter visit would work well at the beginning or the conclusion of this activity.

1. Form teams and discuss roles and the task.
Distribute **Handout 4: Working in Teams** and **Handout 5: Character Investigation**. Go over each handout with students, answer any questions, and assist in assigning roles as necessary.

Teacher's Notes: Daily Logs for Team Work

To better assess the contributions of each student to a team project, have students keep logs in which they record their roles and what they do each day.

Emphasize that the logs are for each student to summarize what he or she has done as an individual, not what the team has accomplished as a whole. The logs will be helpful when students complete their self-assessments at the end of the unit. Students can devote a section of their journals to the log.

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2. Introduce the Vocabulary Bank.
Direct students to step 1 on Handout 5, and have students read Journal 4: Vocabulary Bank. Students will collect words and phrases for their Vocabulary Banks as they conduct their character investigation.

Teacher's Notes: Example Entries for Vocabulary Bank

Character names and descriptive words
Ultima: La Grande, curandera (Ultima)
Father: Márez, Gabriel, vaquero (Spanish cowboy)
Mother: Lunas, Mamá, daughter of a farmer
Ilaneros, compadres (Father's friends)
Sisters: Deborah and Theresa
Brothers: Eugene, three

Names of places
Ilano (plains)
Nuevo Méjico (New Mexico, U.S.)
Las Pasturas (where Antonio was born, father's homeland)
El Puerto (mother's homeland)
Guadalupe (town where Antonio lives now)

> *Nouns and adjectives describing surroundings*
> raw, sun-baked (llano)
> blue bowl (sky)
> green river valley
> (creaky) wooden steps
> adobe huts
> yellow top of the schoolhouse
> atole (cornmeal porridge), hot tortilla with butter
> white sun
> rocky soil
> casa (house)

3. Have teams analyze the character in the novel.
Have teams fill in the tables on Handout 5, as they review the novel's first chapter for character attributes and conflict clues to include in their monologues.

You may wish to walk students through one or two examples using the filled-in answers in your teacher's copy to get them started.

> **Note:** The table on Handout 5 and the character study in Journal 5 offer good opportunities for formative assessment.

4. Discuss character attributes and the author's craft.
Have teams share their findings. Use team responses to help students examine the author's style and technique. Ask:

- Did teams all identify the same character attributes or was there some variation? Explain.
- How varied are the conflict clues that teams discovered?
- How does the author portray Antonio as a complex, multi-dimensional character?

    Possible answers: Anaya reinforces certain character attributes and situations with multiple examples, and leaves other passages open to interpretation. We do not always know how Antonio feels; sometimes he seems undecided or conflicted.

5. Have students complete Journal 5.
Have students refer to Handout 1 to complete Journal 5: Character Study.

When students have finished writing, call on volunteers to share their character studies with the class. Discuss student answers to the following questions:

- Do the character studies all sound the same, or are there significant differences? If there are differences, what are they?
- Why might your classmates have characterized Antonio in different ways?

Handout 4:
Working in Teams

You will work in a team for activities throughout the unit—first as you gather information for your monologue, then later when you work on your dialogues.

For each activity, each member will be assigned a role to play. These roles may change slightly with different activities. It will be the team's responsibility to make sure that each member makes a productive contribution to the team's efforts.

Below are some possible roles:

Reader: Reads passages containing important information aloud to the team.

Scribe: Records the team's observations or decisions on handouts or separate pages.

Facilitator: Guides team discussion, and ensures that all team members understand the tasks and that everyone has an opportunity to participate.

Reporter: Shares the team's findings in any class discussion that follows the activity.

Linguist: Looks up and records definitions of new vocabulary. This person should keep a dictionary handy. For *Bless Me, Ultima*, a linguist with knowledge of Spanish could assist in translating Spanish vocabulary.

Illustrator: Draws pictures or diagrams showing important information or ideas. For *Bless Me, Ultima*, the illustrator could sketch characters or landscapes, or draw simple maps of where Antonio lives.

Depending on the number of people in your team, you may wish to double up on certain roles or leave others out.

Note that there are certain parts of each activity, such as identifying passages, in which all team members participate.

Handout 5:
Character Investigation

Work in your team to gather information about the main character for your monologue. You will research two things:

- Character attributes
- Clues in the character's back story that hint at future conflict

Procedure

1. Refer to **Handout 1: Journal Assignments** to begin Journal 4: Vocabulary Bank.
2. Reread the first chapter of *Bless Me, Ultima*, identifying passages that give information about the character Antonio. Look for attributes in all four categories that you identified in the first unit activity.
3. Use the Character Attributes table to record this information:
   - In the first column, write the page number of the passage.
   - In the second column, write the beginning and ending words of the passage with ellipses (. . .) in between. Don't copy the entire passage.
   - In the third column, write the character attribute(s) the passage reveals.
4. Now look at the chapter again, and use the Conflict Clues table to record any information in Antonio's back story that hints at future conflicts or problems. Record information in the first two columns as you did above, and note possible conflicts in the third column.

Character Attributes

Page	Text Passage	Attribute *Possible answers are included below.*
1	I was almost seven.	*Antonio is six at the beginning of the story.*
1	My sisters . . . by the door.	*Antonio has two sisters, Deborah and Theresa.*
2	He spoke in Spanish . . . Nuevo Méjico.	*Antonio's father used to be a* vaquero, *or cowboy, and the family lives in New Mexico.*
2	My mother . . . daughter of a farmer.	*Antonio's mother comes from a farming family.*
4	And because a curandera . . . my heart turned cold at the thought.	*Antonio is a little bit afraid of Ultima coming to live with them.*
6	I turned . . . and saw the town of Guadalupe.	*Antonio lives across the river from a town.*
7	My heart sank . . . sick feeling came to my stomach.	*Antonio is sad and nervous about going to school.*
7	I ran to the pens . . . turned her loose.	*Antonio lives on a farm with rabbits, chickens, and a cow.*
7	I sat across the table . . . ate my atole and the hot tortilla with butter.	*Antonio eats tortillas for breakfast.*
8	I knew it was because my three brothers . . . Eugene was the youngest.	*Antonio has three older brothers who are away at war.*

Page	Text Passage	Attribute
10	Every day I had to work in the garden . . . my mother wanted a garden and I worked to make her happy.	*Antonio's family lives between the river and the plain.* *Antonio likes to please his mother.*
13	I saw in her eyes . . . mother's womb.	*Antonio has powerful dreams. He recognizes Ultima from the dream, even though he would have been too young at the time to remember.*
12	"Let it be . . . something between us."	*Antonio is the youngest child. His mother's name is Maria.* *There is some deep connection between Antonio and Ultima.*
13	La Virgen de Guadalupe . . . clouds of heaven.	*Antonio's spirituality is a mixture of Catholicism and other mystical beliefs.*

Conflict Clues

Page	Text Passage	Possible Conflicts *Possible answers are included below.*
1	From there I was to see . . . my brothers against my father.	*The sheriff was murdered; Antonio's brothers rebelled against his father. This could cause conflicts in the town and Antonio's family.*
2-3	After I was born in Las Pasturas . . . my father was left to drink alone in the long night.	*Antonio's father is unhappy because he had to leave his homeland.*
3	It takes the young boys overseas . . . my three brothers who were away at war.	*Something could happen to Antonio's brothers who are at war.*
4	It was because Ultima was a curandera . . . tales of evil done by brujas.	*Ultima may be perceived as a witch by others, which could cause problems.*
9	Don't speak to me of those worthless Marez and their friends . . . She was the daughter of farmers.	*Antonio's parents are from very different backgrounds and disagree on many things.*
9	But you will not be like them . . . You will be a man of the people, and perhaps a priest.	*Antonio's parents have different expectations for him; his mother wants him to be a priest.*

1C.3: Writing Character Monologues

1. Introduce writing monologues.

Distribute and discuss **Handout 6: Writing a Character Monologue**. Answer any questions students may have.

Emphasize that students are not trying to tell every detail of Antonio's life, just enough to establish who he is, what his life is like, and what might happen later in the story. Challenge students to find a voice for Antonio that sounds authentic.

2. Provide class time for students to write their monologues.

Have students write a one- to two-page monologue using the information they gathered in Handout 5, including their Character Attributes and Conflict Clues tables and their Vocabulary Banks.

3. Have students peer-review and revise monologues.

Students should provide feedback to their partners based on their answers to the following questions:

- Does the information in the monologue accurately reflect the book? If not, what isn't accurate? Does the monologue present a complete picture of Antonio's character?
- How is the monologue organized?
  - Does it draw you right in? If not, how could the opening be more engaging?
  - Does it hold your interest with specific details and back story? If not, what is lacking?
  - Is the ending effective? Does it leave you wondering what will happen next? Would something earlier in the monologue make a stronger ending?
- Does the character's voice sound like Antonio? If not, where does it seem to be inconsistent, and how could it be made more convincing?
- Does the monologue sound like something you might hear in a TV show? How might it be improved for a TV viewer?

4. Have students rehearse and perform their monologues.
Provide class time for students to work in pairs to rehearse their monologues, providing feedback to their partners on clarity, pronunciation, and dramatic presentation.

Have students perform their monologues for the class.

Discuss how well students portrayed the character in their monologues. After each reading, ask such questions as the following:

- Could you understand everything that was said? If not, what was unclear?
- Were the language and tone appropriate to the character?
- Was the performance engaging? Was there humor, emotion, or suspense?
- Did the character seem more real to you after watching the performance? If so, how and why?

5. Optional: Record monologues.
If you have chosen to record the unit project, you may wish to record monologues at this time. Another option is to wait until teams write their dialogues so that all recording may be done together.

Handout 6:
Writing a Character Monologue

Who is Antonio Juan Marez y Luna, and why should we be interested in his story?

Your monologue will answer this question. You have researched the character of Antonio in the first chapter of *Bless Me, Ultima*. Now you are ready to speak in his voice and tell your audience what makes him worth paying attention to.

Write a one- to two-page monologue in the voice of Antonio. Think of your monologue as opening the first episode, or pilot, of a TV series.

Write your monologue.

Your monologue should accomplish four things:

1. Present Antonio as a believable, multi-dimensional character by showing character attributes from all four categories you identified in the opening unit discussion.
2. Establish Antonio's back story, including providing some of the clues to possible conflicts you identified in your character investigation.
3. Draw your audience in at the beginning and end in a way that leaves your audience wanting to know more.
4. Present an authentic and engaging first-person voice, and use vocabulary appropriate to Antonio's story.

Remember, you do not need to tell everything about Antonio's life, just enough to establish who he is, what his life is like, and what might happen in his future. Select only the character attributes and elements of back story that seem most significant to Antonio's character.

Refer to your Vocabulary Bank. Use the kind of language and vocabulary that Antonio would use.

Review your monologue with a partner.

Exchange monologues with a partner. Write feedback in the margins of your partner's paper, answering the following questions:

- Does the information in the monologue accurately reflect the book? If not, what isn't accurate? Does the monologue present a complete picture of Antonio's character?
- How is the monologue organized?
  - Does it draw you right in? If not, how could the opening be more engaging?
  - Does it hold your interest with specific details and back story? If not, what is lacking?
  - Is the ending effective? Does it leave you wondering what will happen next? Would something earlier in the monologue make a stronger ending?
- Does the character's voice sound like Antonio? If not, where does it seem to be inconsistent, and how could it be made more convincing?
- Does the monologue sound like something you might hear in a TV show? How might it be improved for a TV viewer?

> I don't remember anything about the first four years of my life. Lots of people have asked me about it, including my mother, my father, and my sister, but I couldn't tell them anything. This monologue is going to tell you why. I was born at 5:04 p.m. on an unseasonably hot afternoon in October. They were playing baseball at Candlestick Park , and if you lived in Northern California at the time, you would have remembered every minute. I was four years old.
>
> I name that as my birth day, because I have no memories of anything that happened before. The events of that day wiped my brain as clean as, well as clean as a piece of paper before the ink makes its first brush strokes. When they found my body, in one piece, under the bridge made by my mother, sprawled over me like a tortoiseshell, and broken into almost as many fragments, the page was empty.

Handwritten margin comments:

Do you need this here? You give us all this information later in the monologue.

Jump right into the story here. Precise information draws the reader in!

Was it an important game? What teams were playing?

This is intriguing! We wonder what happened to make people remember.

Very interesting!

Nice use of metaphor.

Writing comments on another student's work.

Revise your monologue.

Use your partner's comments to revise your monologue.

Rehearse and perform your monologue.

Work with a partner to prepare to present your monologue to the class. Take some time to rehearse, making sure that you read with clarity, proper pronunciation, and appropriate emotion. Consult a dictionary if you are unsure how to pronounce any words.

Before you take the stage, try to imagine that you *are* Antonio:

- What kind of emotion would you be feeling?
- What would your voice sound like?
- Why are you telling an audience your story?

Part 2: Let's Dialogue: Showing Character Evolution

In Part 2, students continue the work of the unit project. Teams investigate how the character of Antonio develops through the course of the novel. Each team selects a passage that demonstrates Antonio's growth and works together to write scripted dialogue based on the passage.

This activity builds on the same basic principles as Reader's Theater, in which students engage with literature by reading scripts developed from literary works. Allowing students to select novel excerpts and create their own scripts further deepens their interaction and engagement with the author's language and ideas.

Most Reader's Theater scripts resemble simple play scripts. This activity, however, in its connection with the arts, media, and entertainment (AME) industry, introduces students to the script format for screenplays—stories written for movies or television.

Advance Preparation

- Plan to begin Part 2 when students have completed or nearly completed the novel, so that team time can be spent discussing character development rather than reading passages for the first time.
- In Activity 2B.1, Handout 8, students analyze script excerpts from two popular movies. If you would like to provide alternative or additional excerpts, see *Additional Resources for Teachers* for links to online script sources.
- Optional: If you would like students to record their dialogues, arrange for use of school equipment or have students make their own recording arrangements.

Length
9 50-minute sessions

Activity 2A: Reading for Character Development

Student teams choose a passage from the novel—one that vividly demonstrates the main character's development and is interesting to dramatize—to form the basis for their TV dialogue.

Understandings

- Authors reveal character development and evolution through a combination of plot action, dialogue, and narrative.
- Character change is not constant throughout a literary work; some passages demonstrate change more concretely and dramatically than others.

Materials

- **Handout 7: Scene Sketcher** (1 per student)
- Students' copies of the novel *Bless Me, Ultima*

1. Introduce choosing passages.
Tell students to consider themselves teams of TV scriptwriters assigned to identify two passages from the novel that would make the best episodes for their series. To accomplish this, each team will consider the following questions:

- At what points in the story do you see Antonio and his view of the world change?
- Of these passages, which two provide the best opportunities for interesting or exciting character dialogues?

2. Have teams research possible scenes for the dialogue.
Distribute **Handout 7: Scene Sketcher**.

When you review the handout with students, be sure to highlight the following points:

- Teams can select any scenes as long as they can defend their choices.
- Passages do not have to be violent or action-filled to be transformational or engaging. A quiet scene of tense or emotional dialogue can produce a powerful effect on the viewer.
- Teams will need to assign the roles of *reader*, *scribe*, *facilitator*, and *reporter* for this activity.

Note: As an alternative, you could have students storyboard their scenes instead of, or in addition to, using Handout 7. *Foundations in Visual Arts, Unit 5* provides instruction in storyboarding. See *Additional Resources for Teachers* for links to more storyboarding information.

3. Have teams discuss passages and choose one for their scripts.

Have teams present their selected passages to the class and defend their choices. Encourage students to respectfully voice their opinions about the strengths of certain scenes as television episodes.

Have each team use class input to choose a passage for its script.

> **Teacher's Notes: Optional: Choosing Passages**
>
> If more than one team writes a dialogue for the same passage, it will be interesting to compare the different approaches. However, if you wish each team to write a unique dialogue, state this in advance and explain to students how chosen passages will be distributed or assigned.
>
> One simple method is to ask each team to indicate its first and second choice on Handout 7. Collect the handouts, then randomly choose one at a time, displaying the team's preferred passage. If a team's first choice is taken, give the team its second choice.

Handout 7:
Scene Sketcher

Scriptwriting Team: _____

Brainstorm a list of passages that were significant in the growth of Antonio's character. Choose the two that you believe are the most transformational and would make the most engaging dialogues. Fill in the table below.

Page(s): _____

What happens?

Why is this event significant?

How does Antonio respond?

How does he change or grow?

Page(s): _____

What happens?

Why is this event significant?

How does Antonio respond?

How does he change or grow?

Activity 2B:
How Do They Do It? Scriptwriting Techniques

Students learn how professional scriptwriters transform works of literature into screenplays.

Sequence

2B.1: **Introducing Scripts**	Students analyze excerpts from movie scripts to see what they look like and identify script elements.
2B.2: **From Text to Script**	Teams compare a script excerpt from the film *The Grapes of Wrath* with the corresponding passage from the novel, observing and recording the types of changes the scriptwriter made in transforming the text.

Understanding

- Scripts have a particular format and specific components, including scene headings, action description, character names, dialogue, and stage directions.
- Scriptwriters often reveal character development and change through dialogue.

Materials

- **Handout 8: Script Elements and Sample Scripts** (1 per team)
- Highlighter (1 per team)
- **Handout 9: The *Grapes of Wrath*** (1 per student)
- **Handout 10: Translating from Text to Script** (1 per student)

2B.1: Introducing Scripts

1. Review and discuss script elements.

Explain to students that, like playwrights, scriptwriters use a specialized language and format so that other professionals in the AME industry can read the script and visualize the scene with minimal explanation. One way they do this is by categorizing the script's parts, or elements.

Distribute copies of **Handout 8: Script Elements and Sample Scripts** and a highlighter to each team. Tell students that they will look for the elements described on Handout 8 as they read the script excerpts.

Encourage students to take roles and read the parts aloud within their teams. When they have read each script, have them highlight and label examples of each element on both scripts.

Teacher's Notes:

Examples of Script Elements from Titanic and Spider-Man

Titanic

Scene Heading: 99 EXT. TITANIC - DAY

Action: TITANIC STEAMS TOWARD US, in the dusk light, as if lit by the embers of a giant fire. As the ship looms, FILLING FRAME, we push in on the bow.

Character Name: ROSE

Dialogue: Hello, Jack.

Stage Directions: Jack is there, right at the apex of the bow railing, his favorite spot. He closes his eyes, letting the chill wind clear his head.

Spider-Man

Scene Heading: INT. PARKER HOUSE - LIVING ROOM - NIGHT

Action: In this excerpt, all of the descriptions of action are also stage directions for the actors.

Character Name: Peter

Dialogue: . . . don't feel well . . .

Stage Directions: The front door opens and Peter staggers in.

Handout 8:
Script Elements and Sample Scripts

You have probably seen many films and heard a great deal of movie dialogue. But have you ever seen the actual scripts that actors use to learn their lines?

This handout presents script excerpts from two popular movies. The stories are very different, but the scripts have many things in common. Each script includes five important elements:

1. **Scene Heading**: A short description of the scene's location and time of day. The abbreviation EXT means exterior, or outside shot; INT means interior, or inside shot.
2. **Action**: The moving pictures that will appear on screen.
3. **Character Name**: The name of the character, which appears before the speech whenever that character speaks.
4. **Dialogue**: The words that the characters speak.
5. **Stage Directions**: The instructions that indicate character movement or expression, sometimes written in parentheses.

Look for these elements as you read the script excerpts aloud. Then use your highlighter to mark and label at least one example of each element on each script.

Excerpt from Titanic, screenplay by James Cameron

```
99 EXT. TITANIC - DAY
TITANIC STEAMS TOWARD US, in the dusk light, as if lit by the embers of a
giant fire. As the ship looms, FILLING FRAME, we push in on the bow. Jack
is there, right at the apex of the bow railing, his favorite spot. He
closes his eyes, letting the chill wind clear his head.

Jack hears her voice, behind him . . .

                          ROSE
Hello, Jack.


He turns and she is standing there.

                          ROSE
I changed my mind.

He smiles at her, his eyes drinking her in. Her cheeks are red with the
chill wind, and her eyes sparkle. Her hair blows wildly about her face.

                          ROSE
Fabrizio said you might be up—
```

                              JACK
Sssshh. Come here.
He puts his hands on her waist. As if he is going to kiss her.

                              JACK
Close your eyes.

She does, and he turns her to face forward, the way the ship is going. He
presses her gently to the rail, standing right behind her. Then he takes
her two hands and raises them until she is standing with her arms
outstretched on each side. Rose is going along with him. When he lowers his
hands, her arms stay up . . . like wings.

                              JACK
Okay. Open them.

Rose gasps. There is nothing in her field of vision but water. It's like
there is no ship under them at all, just the two of them soaring. The
Atlantic unrolls toward her, a hammered copper shield under a dusk sky.
There is only the wind, and the hiss of the water 50 feet below.

                              ROSE
I'm flying!

Excerpt from Spider-Man, screenplay by David Koepp, based on characters created by Stan Lee and Steve Ditko

```
INT. PARKER HOUSE - LIVING ROOM - NIGHT

On TV, professional wrestlers go at it. BEN PARKER, a kindly man
in his early sixties, watches from a Barcolounger in the living
room of a modest two-story home. On the television, an ANNOUNCER
is terribly excited.

                    ANNOUNCER (O.S.)
               -three thousand dollars, one
               thousand per minute in the ring,
               payable ONLY if you survive the
               full one hundred and eighty
               seconds!

The front door opens and Peter staggers in.

                    UNCLE BEN
               Hey, Pete. Take a look at the act
               this joker cooked up. Calls himself
               Bone Saw McGraw.

                    PETER
               ...don't feel well...

                    UNCLE BEN
               What?

MAY PARKER, a frail woman the same age as Ben, appears in the
doorway from the kitchen. Both of them seem way too old to be
Peter's parents.

                    AUNT MAY
               Hello, dear, how was the field
               trip. I saved a nice plate for you
               in the oven, we had pot roast with-

                    PETER
                    (heading upstairs)
               ...not hungry...

                    AUNT MAY
               Where are you going?
```

                    PETER
          ...gotta sleep... everything's
          fine...

His bedroom door SLAMS.

                    AUNT MAY
          Is he alright? Does he have the flu?

                    UNCLE BEN
               (waves it off)
          He's seventeen.

                    AUNT MAY
          He's depressed.

                    UNCLE BEN
          He's seventeen.

She heads for the stairs, but Uncle Ben takes her arm and stops
her gently.

                    UNCLE BEN (cont'd)
          Don't hover, May. He'll let us know
          if he needs help.

2B.2: From Text to Script

1. Have students compare a script with the novel from which it was created.
Distribute **Handout 9: *The Grapes of Wrath*** and **Handout 10: Translating from Text to Script**. Have students read the excerpt from the novel and the script independently, then meet with their team to discuss and respond to the questions on Handout 10.

2. Discuss students' responses.
Have students refer to their responses on Handout 10 as they discuss differences between the text of the novel and the script:

- What things did you notice as you compared the novel with the script?
- Were you surprised by the differences? Explain.
- How does the scriptwriter use visual elements to convey information about the characters or scene that the novelist describes through words?

Conclude the discussion by asking students what kinds of things they should pay attention to as they transform their novel passages into scripts.

Teacher's Notes:
Possible Answers for Transforming Novel Excerpts into Scripts

- Which characters to include
- Which details are important and which can be left out
- How to make the scene more dramatic
- How to rely on dialogue and action rather than description
- Whether the scene works best presented in the same order as in the novel, or whether some details are more effective, or more concise, if rearranged

---

Handout 9:
The Grapes of Wrath

Excerpt from *The Grapes of Wrath* by John Steinbeck

They walked slowly toward the sagging house. Two of the supports of the porch roof were pushed out so that the roof flopped down on one end. And the house-corner was crushed in. Through a maze of splintered wood the room at the corner was visible. The front door hung open inward, and a low strong gate across the front door hung outward on leather hinges.

Joad stopped at the step, a twelve-by-twelve timber. "Doorstep's here," he said. "But they're gone—or Ma's dead." He pointed to the low gate across the front door. "If Ma was anywheres about, that gate'd be shut an' hooked. That's one thing she always done—seen that gate was shut." His eyes were warm. "Ever since the pig got in over to Jacobs' an' et the baby. Milly Jacobs was jus' out in the barn. She come in while the pig was still eatin' it. Well, Milly Jacobs was in a family way, an' she went ravin'. Never did get over it. Touched ever since. But Ma took a lesson from it. She never lef' that pig gate open 'less she was in the house herself. Never did forget. No—they're gone—or dead." He climbed to the split porch and looked into the kitchen. The windows were broken out, and throwing rocks lay on the floor, and the floor and walls sagged steeply away from the door, and the sifted dust was on the boards. Joad pointed to the broken glass and the rocks. "Kids," he said. "They'll go twenty miles to bust a window. I done it myself. They know when a house is empty, they know. That's the fust thing kids do when folks move out." The kitchen was empty of furniture, stove gone and the round stovepipe hole in the wall showing light. On the sink shelf lay an old beer opener and a broken fork with its wooden handle gone. Joad slipped cautiously into the room, and the floor groaned under his weight. An old copy of the Philadelphia *Ledger* was on the floor against the wall, its pages yellow and curling. Joad looked into the bedroom—no bed, no chairs, nothing. On the wall a picture of an Indian girl in color, labeled Red Wing. A bed slat leaning against the wall, and in one corner a woman's high button shoe, curled up at the toe and broken over the instep. Joad picked it up and looked at it. "I remember this," he said. "This was Ma's. It's all wore out now. Ma liked them shoes. Had 'em for years. No, they've went—an' took ever'thing."

The sun had lowered until it came through the angled end windows now, and it flashed on the edges of the broken glass. Joad turned at last and went out and crossed the porch. He sat down on the edge of it and rested his bare feet on the twelve-by-twelve step. The evening light was on the fields, and the cotton plants threw long shadows on the ground, and the molting willow tree threw a long shadow.

Casy sat down beside Joad. "They never wrote you nothin'?" he asked.

"No. Like I said, they wasn't people to write. Pa could write, but he wouldn'. Didn't like to. It give him the shivers to write. He could work out a catalogue order as good as the nex' fella, but he wouldn' write no letters just for ducks." They sat side by side, staring off into the distance. Joad laid his rolled coat on the porch beside him. His independent hands rolled a cigarette, smoothed it and lighted it, and he inhaled deeply and blew the smoke out through his nose. "Somepin's wrong," he said. "I can't put my finger on her. I got an itch that somepin's wronger'n hell. Just this house pushed around' an' my folks gone."

"You remember Muley," Joad said softly to the preacher.

"Who's that?" the advancing man called. Joad did not answer. Muley came close, very close, before he made out the faces. "Well, I'll be damned," he said. "It's Tommy Joad. When'd you get out, Tommy?"

"Two days ago," said Joad. "Took a little time to hitch-hike home. An' look here what I find. Where's my folks, Muley? What's the house all smashed up for, an' cotton planted in the dooryard?"

"By God, it's lucky I come by!" said Muley. "'cause ol' Tom worried himself. When they was fixin' to move I was settin' in the kitchen there. I jus' tol' Tom I wan't gonna move, by God. I tol' him that, an' Tom says, 'I'm worryin' myself about Tommy. S'pose he comes home an' they ain't nobody here. What'll he think?' I says, 'Whyn't you write down a letter?' An' Tom says, 'Maybe I will. I'll think about her. But if I don't, you keep your eye out for Tommy if you're still aroun'.' 'I'll be aroun',' I says. 'I'll be around' till hell freezes over. There ain't nobody can run a guy name of Graves outa this country.' An' they ain't done it, neither."

Joad said impatiently, "Where's my folks? Tell about your standin' up to 'em later, but where's my folks?"

"Well, they was gonna stick her out when the bank come to tractorin' off the place. Your grampa stood out here with a rifle, and' he blowed the headlights off that cat', but she come on just the same. Your grampa didn't wanta kill the guy drivin' that cat', an' that was Willy Feeley, an' Willy knowed it, so he jus' come on, an' bumped the hell outa the house, an' give her a shake like a dog shakes a rat. Well, it took somepin outa Tom. Kinda got into 'im. He ain't been the same ever since."

"Where is my folks?" Joad spoke angrily.

"What I'm tellin' you. Took three trips with your Uncle John's wagon. Took the stove an' the pump an' the beds. You should a seen them beds go out with all them kids and your granma an' grampa settin' up against the headboard, an' your brother Noah settin' there smokin' a cigareet, an' spittin' lad-de-da over the side of the wagon." Joad opened his mouth to speak. "They're all at your Uncle John's," Muley said quickly.

"Oh! All at John's. Well, what they doin' there? Now stick to her for a second, Muley. Jus' stick to her. In jus' a minute you can go on your own way. What they doin' there?

"Well, they been choppin' cotton, all of 'em, even the kids an' your grampa. Gettin' money together so they can shove on west. Gonna buy a car and shove on west where it's easy livin'. There ain't nothin' here. Fifty cents a clean acre for choppin' cotton, an' folks beggin' for the chance to chop."

"An' they ain't gone yet?"

"No," said Muley. "Not that I know. Las' I heard was four days ago when I seen your brother Noah out shootin' jackrabbits, an' he says they're aimin' to go in about two weeks. John got his notice he got to get off. You jus' go on about eight miles to John's place. You'll find your folks piled in John's house like gophers in a winter burrow."

Excerpt from *The Grapes of Wrath* screenplay by Nunnally Johnson based on the novel *The Grapes of Wrath* by John Steinbeck

A DUST STORM, like a black wall, rises into the sky, moving forward. TOM AND CASY are running, but looking back over their shoulders as the DUST STORM nears. Dust rises from the ground to join and thicken the black wall.

TOM AND CASY are seen racing down the road to the cabin, the wind whipping up the dust. The two men smack open the door and slam it shut after them. The screen begins to grow dark as the storm sweeps over the land. It becomes black.

In THE CABIN, it is black too, but the sound is different. In addition to the sound of the wind there is the soft hissing of sand against the house.

> TOM'S VOICE
> Ma?... Pa?... Ain't nobody here?
> > (After a long silence)
> Somepin's happened.

> CASY'S VOICE
> You got a match?

> TOM'S VOICE
> There was some pieces of candle always
> on a shelf.

Presently, after shuffling about, he has found them and lights one. He holds it up, lighting the room. A couple of wooden boxes are on the floor, a few miserable discarded things, and that's all. Tom's eyes are bewildered.

> TOM
> They're all gone—or dead.

> CASY
> They never wrote you nothing?

> TOM
> No. They wasn't people to write.

From the floor he picks up a woman's high button shoe, curled up at the toe and broken over the instep.

> TOM
> This was Ma's. Had 'em for years.

Dropping the shoe, he picks up a battered felt hat.

                         TOM
               This used to be mine. I give it to
               Grampa when I went away.
                    (To Casy)
               You reckon they could be dead?

                         CASY
               I never heard nothin' about it.
Dropping the hat, he moves with the candle toward the door to the back, the only
other room of the cabin. He stands in the doorway, holding the candle high.

In the BACK ROOM the scene moves from Tom at the door across the room to the
shadows, where a skinny little man sits motionless, wide-eyed, staring at Tom. His
name is Muley.

                         MULEY
               Tommy?

                         TOM
                    (entering)
               Muley! Where's my folks, Muley?

                         MULEY
                    (dully)
               They gone.

                         TOM
                    (irritated)
               I know that! But *where* they gone?

Muley does not reply. He is looking up at Casy as he enters.

                         TOM
                    (to Casy)
               This is Muley Graves.
                    (To Muley)
               You remember the preacher, don't you?

                         CASY
               I ain't no preacher anymore.

                         TOM
                    (impatiently)
               All right, you remember the *man* then.

                    MULEY AND CASY
        Glad to see you again. Glad to see you.

                         TOM
                (angrily)
        Now where is my folks?

                         MULEY
        Gone—
                (hastily)
        —over to your Uncle John's. The
        whole crowd of 'em, two weeks ago.
        But they can't stay there either,
        because John's got *his* notice to
        get off.
                         TOM
                (bewildered)
        But what's happened? How come they
        got to get off? We been here fifty
        years—same place.

                         MULEY
        Ever'body got to get off. Ever'body
        leavin', goin' to California. My
        folks, your folks, ever'body's folks.
                (After a pause)
        Ever'body but me. I ain't gettin'
        off.

                         TOM
        But who done it?

                         MULEY
        Listen!
                (Impatiently Tom
                listens to the storm)
        That's some of what done it—the
        dusters. Started it, anyway. Blowin'
        like this, year after year—blowin'
        the land away, blowin' the crops
        away, blowin' us away now.

Handout 10:
Translating from Text to Script

When a scriptwriter develops a TV, movie, or radio script from a work of literature, he or she must take care to use established scriptwriting elements and format. But translating a narrative text into a script is more than just rearranging the words into a different format. Scriptwriters must also make decisions about details of setting, character dialogue, and plot. For example, *The Grapes of Wrath* is more than 600 pages long. If a scriptwriter were to include every detail of Steinbeck's work, the movie would be so long that no one would be able to watch it!

Working in your team, follow the steps below to compare the novel excerpt with the corresponding script and consider the many facets of the scriptwriter's art.

1. First, read just the two novel excerpts. As a team, answer the following questions:

    What is the main idea of these passages? Summarize what is happening.

    _____

    _____

    What are the names of the characters present in the scene?

    _____

    _____

    What is the setting of the action?

    _____

    _____

2. Now, read the script excerpt. Compare main idea, characters, and setting.

    What is the same in both?

    _____

    _____

    What is different?

    _____

    _____

3. Highlight the passages in both excerpts that are the same, or very nearly the same.

4. Look at the highlighted script passages, observing how much of the novel excerpt is not highlighted. The scriptwriter had to make some decisions in adapting the novel as a movie. In the movie, some information that was described in the text will be shown visually instead.

   As you answer the following questions, think about how each part of the novel has been translated into the different script elements. Keep in mind that since you cannot know what the scriptwriter was thinking, there are no right or wrong answers.

   • Why might the scriptwriter have chosen to change the opening sequence?

   _____

   _____

   • Why do you think the scriptwriter left out or changed some of the details? Give at least two examples of a detail that was left out or changed, and suggest why.

   _____

   _____

   • What do you think are some issues that a scriptwriter has to focus on that may be less important for a novelist?

   _____

   _____

Activity 2C: Let's Make a Scene: Developing Your Dialogue

Students work in teams, using what they have learned about translating narrative text into scripts to create dialogues.

Note: This activity offers a good opportunity for formative assessment. Check work after teams complete steps 1 through 5 on Handout 11.

Understandings

- Each scene in a television show or film has a main idea, a setting, specific characters, and a clear beginning and ending.
- In transforming a narrative text into dramatic dialogue, scriptwriters must decide what to include, what to leave out, and what to change.

Materials

- **Handout 11: Developing Your Dialogue** (1 per student)
- A photocopier, or a stack of sticky notes (1 per team)
- Students' copies of the novel *Bless Me, Ultima*
- Students' copies of **Handout 8: Script Elements and Sample Scripts**

Teacher's Notes: Working from the Text Passage

If teams photocopy their text passages, they can mark the beginning and ending of the scene and any cuts and changes directly on the pages. They can then cut the passage into four equal sections (or as many sections as they have team members) when they begin writing.

If pages cannot be photocopied, students can use sticky notes to mark off passages and write notes about cuts and changes.

1. Introduce the activity.

Distribute **Handout 11: Developing Your Dialogue** and sticky notes, if necessary. Tell students that as they develop their scripts they will:

- Consider many of the same questions they did when analyzing the excerpts from *The Grapes of Wrath*.
- Use the script elements from Handout 8 to write their dialogues in proper script format.
- Work collaboratively on steps1–6 and 8–11 on Handout 11. Teams will need to assign, or reassign, the roles of *facilitator*, *reader*, *scribe*, and *linguist* or *illustrator*.
- Work individually on the writing task in step 7.
- Review another team's draft script and revise their own. Remind students to exercise the feedback skills they used in reviewing each other's monologues.

> **Note:** Students may feel uncomfortable about making major changes such as cutting out passages and combining characters. Explain that such revisions to a story are considered "artistic license," and are not uncommon when an artist recasts a work of art into another genre or medium. Discuss changes students have observed between book and movie versions of a favorite story.

2. Have students complete the handout.

Give students time to write and revise their dialogues. Have them complete all eleven steps on Handout 11.

3. Have teams rehearse and perform their dialogues.

Provide class time for students to rehearse their dialogues within their teams.

If a team's script has more characters than the team has members, suggest that team members double up on parts. You may encourage students to use simple costumes or props to help the audience distinguish between characters.

After the performances, discuss the following questions:

- What were some highlights of each team's dialogue?
- How well did the dialogues show the evolution of Antonio's character?
- How did your understanding of the main character and the novel grow in the process of writing and performing your dialogue?
- How did seeing other teams' dialogues help you understand Antonio's evolution as a character?

Teacher's Notes: (Optional) Performing and Recording

You may wish to have students record their monologues and dialogues and/or perform them for a wider audience. Below are some suggestions:

1. Develop monologues and dialogues into a TV series.
Create a series timeline with students, and have them order their monologues and dialogues chronologically. Have teams title their scenes and make title signs to display while performing or recording.

The class may wish to come up with a name for the series that is different from the novel's title.

2. Record monologues and dialogues
You may wish to have each team do its own recording. In that case, teams might choose to assign the role of *camera operator* to one member, or they may wish to have some members alternate between recording and playing characters. Another option is for you or another faculty member to do the camera work. This extension offers an excellent opportunity to collaborate with Foundations classes.

As an alternative to recording scenes, have students perform them for their classmates or for a larger audience of their families and/or the school community.

Handout 11:
Developing Your Dialogue

Now you are ready to write your script, based on the passage your team has chosen! As you follow the steps below, you will consider many of the same questions you did when analyzing the novel and screenplay excerpts from *The Grapes of Wrath*. You will also use script elements to write your dialogue in proper script format. Use Handout 8 as a reference.

As you plan your dialogue (steps 1 through 6), you will discuss and make decisions as a team. Each team member will then write a section of the script (step 7). Finally, your team will work together to review another team's script and to finalize your own (steps 8 through 11).

1. **Decide on the main idea.**

   Read over your chosen passage and decide on the main idea. What is the main action you want to capture in your dialogue? Remember to focus on how the scene shows Antonio's growth or transformation.

   _____

   _____

2. **Locate the beginning and end of the scene.**
   - Turn to the text and find a beginning and an ending for the scene that includes the main action you want to show.
   - Select a length for the scene that you think you can develop into an effective dialogue.
   - Mark the section on a photocopy or with sticky notes, and write the corresponding page numbers below. ***Don't write in the book unless you own it!***

   _____

   _____

3. **Identify characters or script roles.**

   Who will your characters be? Write their names below. You do not need to include every character who appears in the passage. If some characters have very minor roles, you may wish to cut them or combine their lines with those of other characters.

   _____

   _____

4. **Describe the setting.**

   What is the setting? Consider the scene headings in the script excerpts you read. Include the elements that you think are important to the story you are telling. (Some elements to consider are the weather, geographical features, surroundings, date, time of day, and season.)

   _____

   _____

   Use this information to write the scene heading and opening action below:

   _____

   _____

5. **Decide what to keep the same, what to cut, and what to change.**

   Where there is already dialogue in the novel, you will probably choose to keep dialogue in your script.

   A lot of information described or explained in the novel, however, you will be able to show visually. For information conveyed in narrative, decide whether to:

   • Change the narrative into dialogue
   • Condense the narrative and write it as action or stage direction
   • Cut out the information completely

   Mark up what you will keep, cut, or change, either on a photocopy or using sticky notes. Remember, the scriptwriter for *The Grapes of Wrath* left out some portions of narrative that did not directly contribute to the main idea of the scene.

6. **Divide up the passage.**

   Divide the scene into sections, so that each team member has a section of equal length.

7. **Write the scene.**

   Translate your section of the passage into a script, using script format to write character names, dialogue, action, and stage directions.

   As you write, follow the decisions made by the team in steps 1 through 5.

8. **Assemble the finished scene.**

   When all team members have finished writing, assemble the scene sections in order. Place the scene heading and opening action at the beginning.

9. **Read the script aloud.**

   Take roles to read the scene as a team. Make sure the script makes sense and flows smoothly from section to section. You may need to edit or create transitions between the parts written by different team members.

10. **Review dialogues with another team.**

    With your team, read the other team's script aloud as part of the review. Use the following six questions to guide your feedback:

    • Is Antonio's development or transformation clear?
    • Does the script have a clear beginning and end?
    • Is the setting established?
    • Are character roles clearly identified? Do their voices sound authentic and "in character"?
    • Are cuts and changes clear and appropriate to the action?
    • Has standard script format been followed?

    Remember to exercise the feedback skills you used in reviewing each other's monologues, including respecting the work, emphasizing the positive, writing comments neatly, and pointing out only the best illustration for each point.

    Write comments in the script margins and a short summary of your recommendations at the bottom of the script or on a separate sheet of paper. Return the script with your comments.

11. **Revise dialogue.**

    Revise your dialogue based on peer review feedback. Each team member should revise his or her section. Then, reassemble the sections of the script in order into a single document. Read the final version aloud with your team, and make any final edits for clarity and flow. Retype the finished dialogue.

Activity 2D:
Assessing Monologues and Dialogues

Students assess both the monologue and dialogue portions of the project, filling out the Student Comments section of the Assessment Checklist for their individual monologues and team dialogues. They then each write a summary of their individual contribution to the team dialogue project.

Materials

- Students' copies of **Assessment Checklist: Monologue and Dialogue Unit Project**
- **Optional: Appendix B: Teamwork**

1. Have students assess their participation in the unit project.
For the individual assessment for the monologue portion of the project, ask students to fill out the Student Comments section of the Assessment Checklist.

For the dialogue, students will assess both the team project as a whole and their role in it. On the Assessment Checklist, have students fill out the Student Comments section to evaluate the completed team dialogue.

For an individual assessment of the dialogue project, ask each student to write up a summary of his or her role. To do this, have students ask themselves the following questions:

- What did I personally contribute to the dialogue project?
- What did I do well?
- What could I have done better?

If students kept daily logs, have them refer to their logs in developing their individual self-assessments.

> **Note:** (Optional) Have students fill out **Appendix B: Teamwork** to assess their teamwork skills.

2. Collect students' unit work.
Have students turn in their unit projects and both forms of self-assessment for you to evaluate. Each student's final assessment will take into account the fulfillment of criteria for both team and individual work.

3. Conduct a concluding discussion.

For an open-ended assessment, discuss the following questions as a class:

- What did you learn about scriptwriting?
- How did working on this project change the way you see characters in TV shows and films?
- What did you learn about the role of writers in creating characters for film or TV?

Note: (Optional) Meet with student teams to discuss the project overall and how their monologue and dialogue worked together to fulfill project criteria.

Appendix A: Selected Monologues

HAMLET, Act I, Scene ii (play)
By William Shakespeare

Hamlet: O that this too too sallied flesh would melt,
Thaw, and resolve itself into a dew!
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter! O God, God,
How weary, stale, flat, and unprofitable
Seem to me all the uses of this world!
Fie on't, ah fie! 'tis an unweeded garden
That grows to seed, things rank and gross in nature
Possess it merely. That it should come to this!
But two months dead, nay, not so much, not two.
So excellent a king, that was to this
Hyperion to a satyr, so loving to my mother
That he might not beteem the winds of heaven
Visit her face too roughly. Heaven and earth,
Must I remember? Why, she would hang on him,
As if increase of appetite had grown
By what it fed on, and yet, within a month—
Let me not think on't! Frailty, thy name is woman!—
A little month, or ere those shoes were old
With which she followed my poor father's body,
Like Niobe, all tears—why, she, even she—
O God, a beast that wants discourse of reason
Would have mourn'd longer—married with my uncle,
My father's brother, but no more like my father
Than I to Hercules. Within a month,
Ere yet the salt of most unrighteous tears
Had left the flushing in her galled eyes,
She married—O most wicked speed: to post
With such dexterity to incestuous sheets!
It is not, nor it cannot come to good,
But break my heart, for I must hold my tongue.

Teacher's Notes: Hamlet's Monologue

What information does the monologue convey about the character?

- Hamlet wishes that he could die: "O that this too too sallied flesh would melt"
- He believes in God: "Or that the Everlasting had not fix'd/His canon 'gainst self-slaughter!"
- He is not inclined to act: "I must hold my tongue"
- Hamlet's father died recently: "But two months dead, nay, not so much, not two"
- Hamlet's father was a king: "So excellent a king"
- Hamlet's mother married his uncle soon after his father's death: "She married—O most wicked speed: to post/With such dexterity to incestuous sheets!"

What clues does the character give to what might happen later in the story?

- Hamlet's despair over his mother's relationship with his uncle could increase: "How weary, stale, flat, and unprofitable/Seem to me all the uses of this world!"
- The relationship might bring about some evil: "It is not, nor it cannot come to good:"

How does the monologue begin?

The monologue begins with Hamlet wishing his body would disappear, so that he would not have to commit the sin of killing himself.

How does it end?

It ends with Hamlet deciding he must keep his feelings to himself.

Why do you think the author or scriptwriter chose a monologue to introduce this character?

We learn so much about Hamlet's character as well as the complete back story of the play in a relatively few lines. By getting inside Hamlet's head, we also develop sympathy for the character and see the events of the story from his point of view.

Death of a Salesman (play)

By Arthur Miller

Willy: Business is definitely business, but just listen for a minute. You don't understand this.

When I was a boy--- eighteen, nineteen---I was already on the road. And there was a question in my mind as to whether selling had a future for me. Because in those days I had a yearning to go to Alaska. See, there were three gold strikes in one month in Alaska, and I felt like going out. Just for the ride, you might say. Oh, yeah, my father lived many years in Alaska. He was an adventurous man. We've got quite a little streak of self-reliance in our family. I thought I'd go out with my older bother and try to locate him, and maybe settle in the North with the old man. And I was almost decided to go, when I met a salesman in the Parker House.

His name was Dave Singleman. And he was eighty-four years old, and he'd drummed merchandise in thirty-one states. And old Dave, he'd go up to his room, y'understand, put on his green velvet slippers---I'll never forget---and pick up his phone and call the buyers, and without ever leaving his room. At the age of eighty-four, he made his living. And when I saw that, I realized that selling was the greatest career a man could want. 'Cause what could be more satisfying than to be able to go, at the age of eight-four, into twenty or thirty different cities, and pick up a phone, and be remembered and loved and helped by so many different people?

Do you know, when he died--- and by the way he died the death of a salesman, in his green velvet slippers in the smoker of the New York, New Haven and Hartford, going into Boston---when he died, hundreds of salesmen and buyers were at his funeral. Things were sad on a lotta' trains for months after that. See, in those days there was personality in it, Howard. There was respect, and comradeship, and gratitude in it. Today, it's all cut and dried and there's no chance for bringing friendship to bear---or personality. You see what I mean? They don't know me any more!

Spenser: For Hire (television series episode)

"Sleepless Dreams"

By Lee Goldberg & William Rabkin

<pre>
                          ACT ONE

FADE IN:

A SPOON

plunges into a jar of roasted coffee beans.

                    SPENSER'S VOICE
               I once knew a detective who liked
               stake-outs. It gave him an excuse
               to eat all the greasy fast foods his
               wife wouldn't let him touch.

THE BEANS

slide off the spoon into a grinder and are instantly
pulverized.

                    SPENSER'S VOICE
               For me, stake-outs are hell. But the
               one I had been on for the last 24 hours
               was better than most. It wasn't that
               the case was particularly interesting
               -- I was helping a shopkeeper who didn't
               want to pay protection money to hoodlums.

INT SPENSER'S KITCHEN - MORNING

SPENSER pours the pulverized beans into the funnel of a drip
coffee maker. He's been up for 24 hours, and it's starting to
show.

                    SPENSER'S VOICE
               It was the location. Four blocks
               from home. No chili dogs and donut
               shop coffee for this detective.

While the coffee drips, Spenser pulls a plate of BAKED
CHICKEN BREASTS out of the refrigerator. He gives them a
proud, almost paternal smile. Guess who cooked them before
going on stake-out?

                    SPENSER'S VOICE
               The stake-out was still a tedious bore
               -- just sitting around waiting for the
               bad guys to show up and try something
               nasty -- but at least it wouldn't be fattening.
</pre>

The Curious Incident of the Dog in the Nighttime (novel)

By Mark Haddon

My name is Christopher John Francis Boone. I know all the countries of the world and their capital cities and every prime number up to 7,057.

Eight years ago, when I first met Siobhan, she showed me this picture
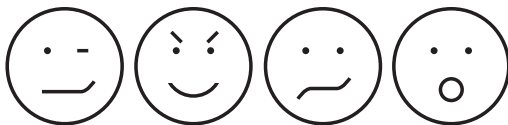

and I knew that it meant "sad," which is what I felt when I found the dead dog.

Then she showed me this picture

and I knew that it meant "happy," like when I'm reading about the Apollo space missions, or when I am still awake at 5 a.m. or 4 a.m. in the morning and I can walk up and down the street and pretend that I am the only person in the whole world.

Then she drew some other pictures

But I was unable to say what these meant.

I got Siobhan to draw lots of these faces and then write down next to them exactly what they meant. I kept the piece of paper in my pocket and took it out when I didn't understand what someone was saying. But it was very difficult to decide which of the diagrams was most like the face they were making because people's faces move very quickly.

When I told Siobhan that I was doing this,
she got out a pencil and another piece of
paper and said it probably made people feel
very

and then she laughed. So I tore the original
piece of paper up and threw it away. And
Siobhan apologized. And now if I don't know
what someone is saying, I ask them what they
mean or I walk away.

Note: If students read this monologue aloud, they may wish to hold up
the drawings of the faces to show their audience.

Whale Talk (novel)

By Chris Crutcher

CHAPTER 1

In the end, write it down. Back up and find
the story. Mr. Simet, my English and journalism
teacher, says the best way to write a story, be
it fact or fiction, is to believe aliens will find it
someday and make a movie, and you don't want
them making Ishtar. The trick is to dig out the
people and events that connect, and connect
them. No need to worry about who's wearing
Nike and who's wearing Reebok, or anybody's
hat size or percentage of body fat. Like Jack
Webb on the Dragnet series on Nick at Nite says,
"Just the facts, ma'am. Just the facts."

The facts. I'm black. And Japanese. And white.
Politically correct would be African-American,
Japanese-American, and what? Northern
European-American? God, by the time I wrote
all that on a job application the position would
be filled. Besides, I've never been to Africa,
never been to Japan, and don't even know
which countries make up Northern Europe. Plus,
I know next to nothing about the individuals
who contributed all that exotic DNA, so it's hard
to carve out a cultural identity in my mind. So:
Mixed. Blended. Pureed. Potpourri.

Adopted.

Big deal; so was Superman.

And like Superman, I was adopted by great
people.

Appendix B: Teamwork

Use this assessment to help you assess and improve your teamwork skills.

Criteria	Comments
My Individual Teamwork Skills: As a team member, I . . .	
Listen to my teammates' ideas	
Ask questions of my teammates, in order to help them clarify their ideas	
Actively participate in team discussions	
Contribute my own ideas, and/or piggy-back or build on my teammates' ideas	
Help my team evaluate information, and propose creative solutions	
Communicate my ideas clearly and defend my ideas and opinions, using specific evidence to back up my points	
Respect my teammates and their opinions	
Compromise, when necessary, in order to resolve any conflicts	
Help and offer assistance to other team members	
Do my share of the work	

Criteria	Comments
Our Team's Teamwork Skills: As a team, we . . .	
All understood our team's goal	
Identified the tasks that we needed to accomplish	
Assigned tasks to different team members	
Were all clear about what each individual's role and tasks were	
Communicated clearly, listened to one another, and resolved disagreements in a nonconfrontational manner.	
Planned and scheduled our tasks, and set deadlines for completing them	
Met our deadlines	

Materials Needed

Throughout the Unit

- Digital projector
- Chart paper and markers, or board and writing implements

Part 1: I Am Who I Am: Writing Monologues

Writing Supplies and Other Equipment

- Copies of the novel *Bless Me, Ultima* by Rudolfo Anaya (1 per student)
- Equipment to play video clip
- Optional: audio or videorecording equipment

Handouts

- **Handout 1: Journal Assignments** (1 per student)
- **Handout 2: Unit Overview** (1 per student)
- **Handout 3: Monologue and Dialogue Unit Project** (1 per student)
- **Assessment Checklist: Monologue and Dialogue Unit Project** (1 per student)
- **Handout 4: Working in Teams** (1 per student)
- **Handout 5: Character Investigation** (1 per student)
- **Handout 6: Writing a Character Monologue** (1 per student)

Examples of Media Resources

- Video clip of an opening monologue
- Two or three opening monologues from Appendix A: Selected Monologues or other sources

Items Students Need to Bring

- Journals
- Students' copies of Handout 1: Journal Assignments
- Copies of the novel *Bless Me, Ultima* by Rudolfo Anaya

Advance Preparation

- For Activity 1C.1, prepare to show a video clip of an opening monologue from a TV series or a movie. The unit uses the first episode of *Everybody Hates Chris* as an example. See *Media & Resources* for a link.
- Prepare monologue examples for Activity 1C.1 from Appendix A: Selected Monologues or from other sources. See *Media & Resources* for links to script sources.
- Ensure that students have read Chapter 1 of *Bless Me, Ultima* independently before beginning Activity 1C.2.

- Establish teams and peer review pairs for the unit. Beginning in Activity 1C.2, students work in teams of four; later, they review their monologues in pairs.
- Decide whether you want all students to develop monologues for Antonio or whether some will write monologues for other characters, such as Antonio's mother or father, or for Ultima.
- Optional: Confirm details for the author or screenwriter visit (optimally during Activity 1C.2). Prepare students for the visit by introducing them to the writer's work and having them come up with questions about how he or she develops characters.
- Optional: If you would like students to record their monologues at the end of Part 1, arrange for use of school equipment or have students make their own recording arrangements.

Part 2: Let's Dialogue: Showing Character Evolution

Writing Supplies and Other Equipment

- Highlighter (1 per team)
- A photocopier, or a stack of sticky notes (1 per team)
- Optional: audio or videorecording equipment

Handouts

- **Handout 7: Scene Sketcher** (1 per student)
- **Handout 8: Script Elements and Sample Scripts** (1 per team)
- **Handout 9:** *The Grapes of Wrath* (1 per student)
- **Handout 10: Translating from Text to Script** (1 per student)
- **Handout 11: Developing Your Dialogue** (1 per student)
- (Optional) **Appendix B: Teamwork**

Examples of Media Resources

- Script and novel excerpts on handouts

Items Students Need to Bring

- Copies of the novel *Bless Me, Ultima* by Rudolfo Anaya
- Journals
- Students' copies of **Handout 1: Journal Assignments**
- Students' copies of **Handout 8: Script Elements and Sample Scripts**
- Students' copies of **Assessment Checklist: Monologue and Dialogue Unit Project**

Advance Preparation

- Plan to begin Part 2 when students have completed or nearly completed the novel, so that team time can be spent discussing character development rather than reading passages for the first time.
- In Activity 2B.1, Handout 8, students analyze script excerpts from two popular movies. If you would like to provide alternative or additional excerpts, see *Additional Resources for Teachers* for links to online script sources.
- Optional: If you would like students to record their dialogues, arrange for use of school equipment or have students make their own recording arrangements.

Media & Resources

These recommended Web sites have been checked for availability and for advertising and other inappropriate content. However, because Web site policies and content change frequently, we suggest that you preview the sites shortly before using them.

Media & Resources are also available at http://dma.edc.org and at http://dmamediaandresources.pbworks.com, a Wiki that allows users to add and edit content.

Part 1: I Am Who I Am: Writing Character Monologues

Activity 1C: Establishing Characters

Online Sources of Monologues

Example Monologue for Activity 1C.1

Video of pilot episode of *Everybody Hates Chris*
www.youtube.com/watch?v=Wq4GWbbmU_U

Other Monologue Sources

Colin's Movie Monologue Page
www.whysanity.net/monos/

Hughes, John. *Ferris Bueller's Day Off* [Shooting script]. (July 24, 1985).
www.dailyscript.com/scripts/ferris_bueller_shooting.html

Monologue archive
www.monologuearchive.com/

Monologues
www.iisd1.org/hs_theatre/monologues.htm

Script for pilot episode of *The Wonder Years*
www.twiztv.com/scripts/pilots/wonderyearspilot.htm

Video of pilot episode of *My So-Called Life*
www.youtube.com/watch?v=N-8MmqM-glQ

Video of pilot episode of *The Wonder Years*
www.youtube.com/watch?v=4qiTYM7UO4c

Alternate Novels

You should feel free to adapt other novels for the monologue and dialogue writing activities in this unit, such as those recommended below. Many of these novels were identified by the California Department of Education Recommended Literature Search for Reading and Language Arts (http://www.cde.ca.gov/ci/rl/ll/ap/litsearch.asp) as "Outstanding Books for the College Bound."

Alverez, Julia. *In the Time of the Butterflies* (mature content)

Angelou, Maya. *I Know Why the Caged Bird Sings* (mature content)

Atwood, Margaret. *The Handmaid's Tale* (mature content)

Butler, Octavia. *Parable of the Sower* (science fiction)

Divakaruni, Chitra Banerjee. *The Conch Bearer*

Dostoyevsky, Fyodor. *Crime and Punishment*

Ellison, Ralph. *The Invisible Man*

Frazier, Charles. *Cold Mountain* (mature content)

Gaines, Ernest J. *A Lesson Before* Dying

Gibbons, Kaye. *Ellen Foster* (mature content)

Lee, Harper. *To Kill a Mockingbird*

Mason, Bobbie Ann. *In Country* (mature content)

Mori, Kyoko. *Shizuko's Daughter*

Morrison, Toni. *Beloved* (mature content)

Park, Linda Sue. *A Single Shard*

Potok, Chaim. *The Chosen*

Wright, Richard. *Native Son* (mature content)

Additional Resources for Teachers

Part 1: I Am Who I Am: Writing Character Monologues

Activity 1C.2: Reading to Establish Character

Rudolfo Anaya

From curandera to chupacabra: The stories of Rudolfo Anaya [Documentary video]. (2007). Retrieved June 17, 2009, from the KNME TV Web site,

www.knme.org/anaya/index.html

Literature Circles

College of Education at Seattle University. (n.d.). *Literature Circles Resource Center*.

www.litcircles.org

Daniels, H. (2002). *Literature circles: Voice and choice in the student centered classroom*. Portland, OR: Stenhouse Publishers.

Gallagher, K. (2004). Chapter 6: The importance of collaboration. In *Deeper reading: Comprehending challenging texts* (pp. 4–12). Portland, OR: Stenhouse Publishers.

LiteratureCircles.com [Web resource]. (n.d.). Retrieved May 5, 2009, from

www.literaturecircles.com

Online Interviews with Writers about Developing Characters

AME writers

Barry Morrow [film screenwriter of *Rain Man*, *Bill*, and *Bill on His Own*] *interview Pt. 3: The importance of character* [Video interview with Stephen Jennings]. (n.d.). Retrieved August 13, 2009, from

www.youtube.com/watch?v=Jh_4LN_uWYE

Bergman, M.(n.d.). Screenwriter Tom Fontana [television screenwriter and producer of *St. Elsewhere*, *Homicide*, and *Oz*, interview transcript]. *Teen Ink*. Retrieved August 13, 2009, from

teenink.com/Interviews/article/53443/Screenwriter-Tom-Fontana/

Gilchrist, T. (2009, November 13). *Interview: 'New moon' screenwriter Melissa Rosenberg*. Retrieved November 13, 2009, from

www.cinematical.com/2009/11/13/new-moon-melissa-rosenberg-interview/

Making of—Insider interviews [Online interviews with screenwriters] (n.d.). Retrieved August 13, 2009, from

www.makingof.com/insiders/

Screenwriter's utopia—Screenwriter interviews [Online interviews with screenwriters]. (n.d.). Retrieved August 13, 2009 from
www.screenwritersutopia.com.

William Shatner interviews Stan Lee on spider-man [Video interview]. (n.d.). Retrieved August 13, 2009, from
www.metacafe.com/watch/1591092/william_shatner_interviews_stan_lee_on_spider_man/

Book Authors

A video interview with Beverly Cleary [Author of *Henry Huggins*, *Beezus and Ramona*, and *Ramona the Pest*—video interview and transcript]. (n.d.). Retrieved August 13, 2009, from
www.readingrockets.org/books/interviews/cleary

Alexander McCall Smith [Author of *The No. 1 Ladies Detective Agency* books—video interview]. (n.d.). Retrieved August 13, 2009, from
media.barnesandnoble.com?fr_story=45104f0ef232e568b4ef93dd2bf88894ed71baea&rf=bm

Bookstream bookwrap: A clearing in the wild by Jane Kirkpatrick [Video clip, "About the characters"]. (n.d.). Retrieved August 13, 2009, from
a1110.g.akamai.net/7/1110/5507/v001/bookstream.download.akamai.com/5507/bwb2/bs/1578567343/b0/default_wm.htm

Bookstream bookwrap: Everything changes by Jonathan Tropper [Video clips "Is this autobiographical?" and "My most outrageous character"]. (n.d.). Retrieved August 13, 2009, from
a1110.g.akamai.net/7/1110/5507/v001/bookstream.download.akamai.com/5507/bwb2/bs/0385338074/b0/default_wm.htm

Activity 1C.3: Writing Character Monologues

Card, O. S. (1999). *Elements of writing fiction: Characters and viewpoint*. Cincinnati, OH: Writer's Digest.

Gallagher, K. (2004). Chapter 4: Effective first draft reading. In *Deeper reading: Comprehending challenging texts* (pp. 4–12). Portland, OR: Stenhouse Publishers.

Gallagher, K. (2004). Chapter 7: Using metaphors to deepen comprehension. In *Deeper reading: Comprehending challenging texts*, (pp. 4–12). Portland, OR: Stenhouse Publishers.

IDEA—International dialects of English archive: Dialects and accents [Audio clips]. (n.d.). Retrieved May 22, 2009, from
web.ku.edu/idea/index.htm

Part 2: Let's Dialogue: Showing Character Evolution

Activity 2A: Reading for Character Development

(Optional) Storyboarding

Finding lady: The art of storyboarding [13-minute overview of storyboarding and the history of the art at Disney studios]. (February 13, 2008). Retrieved May 26, 2009, from

video.google.com/videoplay?docid=-2412052664775629371

Storyboards. (n.d.). Retrieved May 26, 2009, from The Advanced Computing Center for the Arts and Design, The College of the Arts, The Ohio State University Web site at

accad.osu.edu/womenandtech/Storyboard%20Resource/

Activity 2B: How Do They Do It? Scriptwriting Techniques

Sources for Scripts

Chateauguay Valley Regional High School Performing Arts Department. (n.d.). *CVR drama department home page: Scripts and monologues*.

www.cvrperformingarts.com/Drama/SCRIPTS_MONOLOGUES.htm

The Internet Movie Script Database (IMSdB) (n.d.)

www.imsdb.com

The Daily Script. *Movie scripts, TV scripts*. (n.d.)

www.dailyscript.com

Simply Scripts (n.d.)

www.simplyscripts.com

Scriptwriting

Latrobe, K. H., & Laughlin, M. K.. (1989). *Readers theatre for young adults: Scripts and script development*. Englewood, CO: Teacher Ideas Press.

Monologues: Top writing tips. (n.d.). Retrieved May 8, 2009, from

www.teachers.tv/monologues/tips

Screenwriting.info. (n.d.). Chapter 4: Script elements and scene heading. Retrieved May 8, 2009, from

www.screenwriting.info/04.php

Writer's resources: Standard script format. (n.d.). Retrieved May 8, 2009, from

www.simplyscripts.com/WR_format.html

Standards

This unit was developed to meet the following standards.

California Academic Content Standards for English Language Arts, Grades 9–12

Readings

3.3 Analyze interactions between main and subordinate characters in a literary text.

3.4 Determine characters' traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy.

3.10 Identify and describe the function of dialogue, scene designs, soliloquies, asides, and character foils in dramatic literature.

Writing

1.2 Use precise language, action verbs, sensory details, appropriate modifiers, and the active rather than the passive voice.

Writing and Speaking Applications (Genres and Their Characteristics)

2.1 Write biographical or autobiographical narratives or short stories:

> **c.** Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.
> **d.** Pace the presentation of actions to accommodate time or mood changes.
> **e.** Make effective use of descriptions of appearance, images, shifting perspectives and sensory details.

2.2c Demonstrate awareness of the author's use of stylistic devices and an appreciation of the effects created.

2.4a Advance a judgment demonstrating a comprehensive grasp of the significant ideas of works or passages.

California CTE Arts, Media, and Entertainment Industry Sector Foundation Content Standards

2.4 Listening and Speaking

(1.9) Use research and analysis to justify strategies for gesture, movement, and vocalization, including dialect, pronunciation, and enunciation.

(1.11) Critique a speaker's diction and syntax in relation to the purpose of an oral communication and the impact the words may have on the audience.

(2.5) Recite poems, selections from speeches, or dramatic soliloquies with attention to performance details to achieve clarity, force, and aesthetic effect and to demonstrate an understanding of the meaning.

9.0 Leadership and Teamwork

(9.3) Understand how to organize and structure work individually and in teams for effective performance and the attainment of goals.

California CTE Arts, Media, and Entertainment Industry Sector Media and Design Arts Pathway Standards

A2.0 Technical Requirements

(A2.2) Know the component steps and skills required to design, edit, and produce a production for audio, video, electronic, or printed presentation

(A2.5) Know the writing processes, formats, and conventions for various media

Bibliography

Cameron, J. (1997). *Titanic* screenplay [Excerpt]. Retrieved May 5, 2009, from www.imsdb.com/scripts/Titanic.html.

Crutcher, C. (2001). *Whale Talk*. New York: Greenwillow.

Goldberg, L., & Rabkin, W. (n.d.). *Spenser: For hire* [Excerpt from "Sleepless Dreams"] www.twiztv.com/scripts/spenser/season3/spenser-305.txt

Haddon, M. (2003). *The Curious Incident of the Dog in the Nighttime*. New York: Doubleday.

Johnson, N. (1940). *The Grapes of Wrath* screenplay [Excerpt]. Based on the novel *The Grapes of Wrath* by John Steinbeck. Retrieved May 5, 2009, from www.dailyscript.com/scripts/grapes_of_wrath.html.

Koepp, D. (2002). *Spider-man* screenplay [Excerpt]. Based on characters created by Stan Lee. Retrieved May 5, 2009, from www.dailyscript.com/scripts/spider_man_koepp.html.

Screenwriting.info. (n.d.). Chapter 4: Script elements and scene heading. Retrieved May 8, 2009, from www.screenwriting.info/04.php.

Screenwriting.info. (n.d.). Glossary. Retrieved May 8, 2009, from www.screenwriting.info/glossary.php#scene-heading.

Steinbeck, J. (1939). *The Grapes of Wrath*. New York: Viking Press.