

## Consequence

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### INTRODUCTION

In addressing the educational needs of today's school-aged student, it becomes pertinent that the method of instruction be of relevance to the meta-cognitive state of that student. The formation of this curriculum unit proposes to explore the learning opportunities for secondary-education students, specifically in middle school. In consideration of the curriculum's approach to students in this phase of matriculation, I gathered from my instructional experience at Richard W. "Dick" Dowling Middle School, a magnet school within the Houston Independent School District. As a reading elective teacher for grades 6<sup>th</sup> through 8<sup>th</sup>, I'm privileged to observe the varying cultures and learning styles represented in my classroom. The population at "Dick" Dowling is predominantly minority, with a makeup of 45% African-American, 54% Latino, and 1% other racial backgrounds. The average ages of these students range from 11 through 14 years. The socio-economic standing of the surrounding community juxtaposes lower and middle class. Due to the dichotomy of culture and social standing, students may be faced with experiences that are either positive or detrimental to their psychological and educational development. Unfortunately, regardless of social standing, the issue of drug use amongst adolescents is as relevant as student cognition in core subjects. To further delve into this matter through the curriculum unit, I will align the instruction to address the dangers and misfortunes of drug use, with objectives covered in HISD's Project CLEAR format.

The utilization of T.E.K.S. / T.A.K.S. objectives will guide the curriculum unit in a direction that benefits the students' understanding of the subject matter, reading. However, the goal of the curriculum unit is to introduce the student to playwriting through the objectives that correlate with the subject matter. With drug use being the addressed topic of the dramatic scene in "Consequence," it is intended to help students develop a tangible meaning of such literary terms as cause and effect and inference. Further, it is my intent to address issues of self-esteem and character-building. To encompass these ideals through the stage play format allows for interaction among students with varying levels of comprehension. The student will be taught relevant subject matter through play form to consider the ramifications of drug use. Because the curriculum unit will be presented over four lesson plans, the process of teaching literary terms, playwriting, and character building will be gradual, yet concurrent. This approach will allow the instructor to cover various objectives that are horizontal in alignment for grades 6<sup>th</sup> through 8<sup>th</sup>. The purpose for considering drug use as an addressed topic in the dramatic scene of "Consequence" is that the matter is relevant to the student population for which the unit was created. It is no mystery that drug use, specifically use of marijuana, is prevalent among students in secondary education. Furthermore, the use of marijuana is not predicated on socio-economic standing. It is a drug that crosses all cultural and social boundaries. Thus, all students will either identify with the storyline from personal experience or from the experiences of others.

## OBJECTIVES

This unit will satisfy HISD objectives in reading for grades 6<sup>th</sup>, 7<sup>th</sup> and 8th. The student will cover the following:

ELA. 6.2.20 / 7.2.20 / 8.2.20 - Understanding the history of stage plays

TEKS Objective (12H) / (12I) / (12B)

TAKS Objective 3 / 2, 3, and 4 / 4

In order to provide a holistic understanding of plays and writing them, it would be necessary to take a historic look at the origin of plays. By doing so, it allows for the student to become aware of how this art form developed and progressed. One prolific figure for review will be that of William Shakespeare. Shakespeare's works are considered some of the most recognizable and celebrated of their kind. In keeping with the theme of dealing with consequence, the first lesson plan will discuss a work of his dealing with cause and effect using *Romeo and Juliet* as a model.

ELA. 6.2.18 / 7.2.18 / 8.2.18 - Learning to develop and format a stage play

TEKS Objective (12F) / (10E) / (10E)

TAKS Objective 2 / 2 and 3 / 2

Considering that most, if not all, students rarely are afforded the opportunity to be taught the craft of playwriting, the most effective way to prepare the student for this experience is to model the format for them. For this cause, the students will be able to review a dramatic scene as it would appear in a full-length play. The dramatic scene would act as a template for the student, enabling him or her to visualize the textual concept. The core purpose of this lesson is to provide a comprehensive structure for constructing a properly formatted literary work.

ELA. 6.2.06 / 7.2.06 / 8.2.06 - Using critical thinking to organize plot and theme

TEKS Objective (12 – F/I/G)

TAKS Objective 2 / na / 2

The students will need to think about what they would like to address within the cause and effect, character-building theme. It would be suggested that each student draw from personal experiences for the sake of correlation. To effectively accomplish this goal, the students will continue to review the dramatic scene of "Consequence," and in further support of the lesson, the book/film, *A Hero Ain't Nothin But a Sandwich*, will be utilized. The significance of referring to this particular literary work ties in with the cause and effect theme. The central character is a teenage male who encounters the issue of drug use. Furthermore, the character-building theme is addressed as it is the goal of this curriculum unit and particular lesson to influence all students of varying grade levels to refrain from the use of drugs. The students can begin to develop their own concepts and create a situation that breathes the sentiments of the lesson. Ultimately, the student should be able to construct a scenario wherein cause and effect is implemented, with desire, conflict and resolution being displayed.

ELA. 6.3.10 / 7.3.10 / 8.3.10 - Developing desire, conflict, and resolution

TEKS Objective (18A) / (18B) / (18A)

TAKS Objective na / 2 and 4 / na

Before students can begin to develop their plays, they must first consider what it is that makes the play work. To build the structure needed to create the play, the student will need to develop a character or characters that have some sort of desire. In doing so, an objective is conjured from the desire of the character. Once desire has been established, the student can consider how the character(s) will face problems that will contrast with the goal of the character(s). Finally, the student will need to establish a resolution to the conflict. The resolution should somehow teach a

valuable lesson, concerning the “problem” presented in the play. The key to the student understanding the development of the creation of a play depends on a defined problem that need to be resolved. This is the basis for the cause and effect, character-building theme. It is considerably the most important aspect of the entire process of the curriculum unit. Especially for middle school students, the theme of character-building will provide personal guidance on individual choices in and out of the classroom.

## **RATIONALE**

In the adolescent stage of life, young people often question their place in the broader scheme of their environment. Adolescents embark on a journey of self discovery in hopes of being content with what is found. Authority is looked upon as a deterrent to that adolescent’s pursuit of self determination. In conjunction with this ideology, the classroom environment can appear to be a threat to those youth who lack academic motivation or comprehension of certain core subjects. For this cause, through such a subject as reading, the curriculum unit is poised to challenge the student not only to understand such objectives as literary terms or literary syntax, but also the art of playwriting.

The concept of writing a play provides youth with a creative outlet. There are some students who have a grasp on their creative abilities and others who may not. For this reason, teachers often have encounters with students who act out for lack of understanding of a lesson. The disconnect may prove embarrassing for the student, so much so that rather than express a need for help, adverse behavior becomes their cry for attention. It is with this curriculum unit that all students of varying learning styles will interact with each other, devoid of embarrassment, to embrace a new way of learning old subject matters.

The students will have the opportunity to begin thinking about issues and concerns they deem important to their social group. Regardless of the student’s plot, it must be relevant to the themes. In essence, this provides for the student to engage in interpersonal activities that support cultural awareness and social skills. However, the curriculum unit will still offer the educational structure the student will need to gain understanding of the given objectives. Overall, the balance of structured instruction with creative thinking allows the students the opportunity to display self-expression, which provides for the development of individual character building through the confines of a classroom.

## **UNIT BACKGROUND: PLAYWRITING**

### **The Origins of Shakespeare**

Stage plays have been an integral part in the lives of many people throughout time and throughout the world. It is believed that the first ever forms of plays were carried out in early Greek history. Arguably, the stage play could be considered a cultural benchmark in human history. The bases for these first types of plays were steeped in love for relationships, country, and a higher being. It was a way to express one’s beliefs and ideologies without being central to the conveyed thought. As time progressed, so did the theme of stage plays. During the mid-16<sup>th</sup> century, the world was introduced to a man who is known as the true master of playwriting. William Shakespeare, considered the most prolific writer of his or any time, often relied on his environment to create plays that held the consensus of many of his countrymen. Shakespeare liked to combine themes within his play, often love and hate, as with *Romeo and Juliet* and *Othello*. These plays displayed the love of two central characters, yet the distracting, looming hate as a counter. Shakespeare believed in the natural order of things and his plays conveyed such an ideal (Doyle and Lischner 22).

It is believed that William Shakespeare was born in 1564, in a small village outside of London called Stratford. Also speculative is the day that he was born, which juxtaposes April 26

and April 23. Oddly enough, the later date was the day of his death in 1616. He came from a sizable family, being the third of eight siblings. Young William discovered early his love for the theater. He eventually went to London, England, where he started as an actor and playwright. As a matter of fact, London was the theater capital of England. As time went on Shakespeare began to hone his craft for acting, writing, and even directing, but he soon realized that in order to get rich, he would need to own a theater company, which is exactly what he did.

Of the many plays that Shakespeare wrote, arguably the most revered is that of *Romeo and Juliet*. This classic love story layered with varying elements of human emotions has always provided a look at conflict among characters. Romeo, the young prince of the Montague family, falls in love with Juliet, of the Capulet family. Both families have been at odds for quite some time, and still the two young people find love among themselves. For the sake of love, they risk disapproval from their families, yet love prevails. Because of their decision to continue the pursuit of their love, their families become even more enraged, and ultimately, both young people ironically lose their lives. Considering the theme of the curriculum unit, cause and effect is evident in the theme of *Romeo and Juliet*. For consideration, take into account the disdain each family has for the other, and the contrasting emotion of love shared between the young representatives of those families. Due to impending wrath each family has for the other, Romeo and Juliet must act with discretion for fear of causing further turmoil.

Because the two knew how much their families disliked each other, they kept their love in secret, but as the love story goes, it eventually came to a head. As a plan of diversion, Juliet fakes her death as a means to escape the family and run off with Romeo. Romeo, not being aware of her plan, is convinced she has died upon seeing her lifeless body. He in turn takes his life to be with Juliet in eternity. Sadly, the potion Juliet drank wears off and she discovers Romeo, dead. Heart-broken, Juliet takes her own life.

### **The Art of Playwriting**

It could be assumed that most students in middle and high school are more technologically advanced than students their age twenty years ago. Today's student is computer savvy and in need of constant entertainment, so enjoying such an art as the stage play could prove to be quite antiquated for the fast-paced teenager. Furthermore, those students coming from lower socio-economic standings are not exposed to the stage play in their respective communities. In particular, it may even be surmised that minority students attending public schools in urban areas are likely not going to experience attending a play produced for the "buying" public. Because of this, the approach of teaching proper format is pivotal to comprehending such a writing task. To make this process of writing feasible for the first time writer, it would be key to model the process for the student. The dramatic scene created for this curriculum unit will assist in the development of a properly formatted play. The purpose of showing the student proper writing ensures that the discipline necessary to the craft is incorporated with the theme of the proposed play.

"If original writing is not possible but you don't want to do a conventional or existing play, you or another teacher can adapt the students' ideas and spontaneous improv into a form that truthfully represents the spirit and the students' words" (Swados 174). Swados intends that the "student utilize exercises to inspire writing that can be incorporated into a literary work created by and with the students as an ensemble, putting an emphasis on the aspect of storytelling and theatrical journalism" (174). This approach will lessen the stress of creating an original literary work, and by doing so, infuse a newfound confidence in the actual process of writing. Once all students consider the process a group effort, there shouldn't be any need to rely on one person unless it is the teacher, for further instruction.

To really plumb the depths of originality, you can focus on remembered emotional states. Have kids think about a time when they were happy. Or a time when they were scared. Or very disappointed, lonely, proud, etc. Writing a play based on “feeling” experience will definitely evoke a strong degree of camaraderie among the children. (McCullough 12)

With these options, the student should feel comfortable creating a text that feels natural and believable not only to the author, but to the audience as well. Because the audience will more than likely be the actual members of the classroom, there will be moments where criticism should arise; however, as the teacher, you have the opportunity to be a mediator and inform the class that criticizing doesn't exemplify proper classroom behavior, nor does it make the creative team or author feel comfortable about the work produced. Be fair. However, the teacher should inform the creative team or author that they should try to make a literary work that will appeal to their audience in an effort to convey the message within the literary work. “Combine audience memory and audience hopes and fears and you have the basic ingredients used by every playwright” (Simon 17).

### **Development**

When developing a stage play, the catalyst to creating this succession of dialogue is establishing a desire for a central character. By having a desire, the author has the opportunity to develop contrast to that desired goal. Because there is a desired goal, it is implied that the attainment of that goal will be met by a challenge that the central character(s) must overcome. Cause is considered the action taken by the antagonist against the central character or by the character alone. Effect is considered the result of the action taken. This is the foundation for the consequence theme. The student will be challenged to think of storylines within the consequence theme, developing their own play with an understanding that the play should teach a moral lesson of some sort. To achieve the desired goal, the many resources that will be provided will give the student the necessary outline to accomplish this literary feat. Students should have access to the library, if their play requires background information. Students should also view relevant film to further construct a unique approach to the task at hand. In this latter mode, it would benefit the students to watch a biography of William Shakespeare as a template to understanding the mindset of such a celebrated author. Further, it will prove beneficial for students to view both historical and contemporary based plays, provided the school library has such resources.

For consideration of a prospective literary work, it may help to have the student develop an introduction to that work. By pre-writing, the process of developing a work makes it easier for the author or creative team to refer to the concepts developed for the fleshed out play. Seto gives an example of an introduction to a play, “Tony: The Hair Raiser,” in the book *Growing Up Puerto Rican*:

Tony is now a dropout from school. He has had serious problems ever since his arrival in the United States. He loved his grandparents and missed them terribly. One day his family received a telegram notifying them of his grandfather's death. His father and mother always fought a lot and were finally divorced. His father had a dangerous temper. Tony at various times sniffed glue, smoked “pot” and tried LSD, but he has since given up experimenting with drugs. He belonged to a tough gang of fighters called the “Hair-Raisers.” Tony often wonders whether he once killed a boy in a street fight, when he threw a rock at his head. He now wishes he were back in “regular” school. He would like to learn a skill and then return to Puerto Rico with his family “and live in a house again.” (Seto 147)

By providing your setting, your plot and character(s) goal(s), pre-script, it allows for a type of imagination that begins to sprout from the very origin of the concept. Students will begin to give

their characters traits that personalize the story and create a unique world which allows the story to play out naturally rather than in a forced manner.

### **Implementation**

One important factor in this entire learning process is to ensure that the student has a working understanding of objectives presented by the instructor. To achieve this aspect of the curriculum unit, throughout all four lessons the student should have assessments at each lessons' end. There are some matters to consider as students work on their literary projects. In the book, *Building a Character*, author Constantin Stanislavski addresses them:

It is customary, in referring to speech, to have in mind the so-called logical perspective. But our practice in the theater leads us to a broader terminology. We use the descriptions:

1. The perspective of the thought conveyed. This that same logical perspective.
2. The perspective in conveying complex feelings.
3. Artistic perspective, used to add colour, vivid illustrations to a story or a speech.

In the first, the perspective used in conveying a thought, logic and coherence play an important part in the unfolding of the thought and the establishing of the relation of the various parts to the whole expression. (Stanislavski 192)

### **Cause and Effect / Character-Building as a Theme**

In the dramatic scene, "Consequence," (see Appendix B), the central character, "Jason," is a teenager from a single-parent household. He lives in an urban community and attends McGregor Middle School. His mentor, "Coach Billups," is a retired professional basketball player who coaches basketball for McGregor. The dramatic scene takes place between both these characters when Jason meets with Coach Billups after being reprimanded for smoking marijuana on the school campus. The coach expresses his disapproval of Jason's act and holds a conversation with him regarding the consequence of his actions. Jason expresses to him that he committed the act as a result of other life pressures. The coach assures him that life pressures are no reason to "give in" to the negative influences around him. In the end, Jason is expelled from the school temporarily, but realizes it was because of his involvement with drugs that he had to pay the consequence of not only being removed from the school, but also being removed from the basketball team, something he cherished very much.

The objective of the dramatic scene is to convey the themes of cause and effect and character building. Cause and effect are shown though the example of Jason's decision to use drugs and then his expulsion from the campus because of it. The character-building concept takes place in the conversation held between the coach and Jason. The interwoven themes still stand alone in the portrayal of the character's emotions and interaction. Ultimately, it is the hope that the audience can understand those themes and utilize the information in a personal manner.

### **Presentation**

The entire class is ready to show what they have produced. What have the students learned? Depending on how effectively the instructor was able to convey the lesson in the curriculum unit, there should be an awareness of voice. When discussing voice, it's not to mean the literal sense, but the expression of the dialogue used to convey the themes. As these plays are being written by the students, it is important that they have relevance for their age group. Students at this age tend to be pessimistic in nature, doubting the believability of fictional text.

The theme is the moving thread that weaves itself into every beat of the play or scene. It intertwines and shows itself within the simplest gestures of the actor and in the last trimming of the costume. It is both the bridge from scene (beat) to scene (beat) and the scene (beat) itself.

In the theater as in all art forms, it is difficult to define theme exactly. Look for it to grow out of the very parts of the very play that is being done, for within a well built play or scene the theme awaits. As a comet is static unless shot out by energy that propels it, so is the play until it is moved forward by the energy extracted from each second of its progression. The source of this energy must be found in the objective reality of each scene. This will give the play its momentum as each scene is fused into life. Paradoxically, the theme gives the play its life and funds its life from the play itself. (Spolin 299)

As aforementioned, today's students must be able to believe an idea before completely immersing their emotions.

Such reasoning is possible as young people reach what Piaget identifies as the cognitive stage of "formal operations." At that point, one seeks out the kinds of activities and stimuli that challenge the intellectual capacities being developed. Young adolescents reject subjects that seem childish; they have gone beyond that. A play that reminds them of that stage through which they have successfully passed will be met with marginal tolerance if not open derision. (Jennings and Berghammer viii)

Considering all the influences today's secondary education student faces, the camaraderie that crafting a play presents proves valuable on many levels. The subject matter for which the teacher is responsible can infuse the playwriting concept to further the cognition of the subject, all while addressing varying learning levels and improving social skills amongst varying cultures.

## **LESSON PLANS -- Reading Enrichment – Grades 6<sup>th</sup> – 8<sup>th</sup>**

### **Lesson I – An historical overview of plays (90 minutes)**

*Objectives* (See Appendix A for a complete wording of the objectives.)

ELA. 6.2.20 / 7.2.20 / 8.2.20

TEKS Objectives (12H) / (12I) / (12B)

TAKS Objectives 3 / 2, 3, and 4 / 4

#### ***Introduction***

The goal of lesson one is to introduce the student to the art form of plays and give an historical review of the early origins of plays. Student will discuss works by William Shakespeare, particularly *Romeo and Juliet*, as a guide to understanding the development of human emotion in textual form.

#### ***Concept Development***

Students will be able to conceptualize the historical implications on written text and further conceive their own ideologies within the theme of consequence.

#### ***Student Practice***

Students will engage in reading materials that provide background information about William Shakespeare and his literary works.

#### ***Assessment***

Students will participate in a discussion regarding the relevance of historical text in contemporary society.

#### ***Closure***

Students will be given a quiz to assess the retention of the lesson.

### ***Resources***

Richard W. “Dick” Dowling Middle School library; *Romeo and Juliet*

### **Lesson II – Developing cause and effect (90 minutes)**

#### ***Objectives***

ELA. 6.2.18 / 7.2.18 / 8.2.18

TEKS Objectives (12F) / (10E) / (10E)

TAKS Objectives 2 / 2 and 3 / 2

#### ***Introduction***

This lesson will introduce the student to developing cause and effect in playwriting. The student will use critical thinking to consider situations that lead to adverse outcomes as a part of the consequence theme.

#### ***Concept Development***

Once students have a clear understanding of cause and effect, they will be able to utilize the literary terms related to playwriting.

#### ***Student Practice***

Students will read fiction and nonfiction texts to further grasp the understanding of the literary terms. Alice Childress’ young adult novel, *A Hero Ain’t Nothin But a Sandwich*, will serve as the primary text for this lesson.

#### ***Assessment***

A writing assignment will be given to surmise if the student has a true understanding of cause and effect in written form.

#### ***Closure***

Students will watch a film dealing with cause and effect.

### ***Resources***

Richard W. “Dick” Dowling Middle School Library; *A Hero Ain’t Nothin But a Sandwich*

### **Lesson III – Organizing plot within a theme (90 minutes)**

#### ***Objectives***

ELA. 6.2.06 / 7.2.06 / 8.2.06

TEKS Objectives (12F) / (12I) / (12G)

TAKS Objectives 2

#### ***Introduction***

In this lesson, students will engage in developing the plot of their play. Concentration will be put on desire, conflict, and resolution.

#### ***Concept Development***

The student will be able to take prior knowledge from the previous lessons and incorporate the information into a processed story line; characters will be developed.

### ***Student Practice***

Reading materials will be provided to the student to further discuss plot development; the information provided should assist students as they prepare to create their own stage play in the subsequent lesson.

### ***Assessment***

Further discussion on plot, character development and conflict/resolution will be covered in class.

### ***Closure***

Students will prepare to construct their ideas using consequence as the theme.

### ***Resources***

Richard W. “Dick” Dowling Middle School Library

### **Lesson IV – Developing and formatting a play (90 minutes)**

### ***Objectives***

ELA. 6.3.10 / 7.3.10 / 8.3.10

TEKS Objectives (18A) / (18B) / (18A)

TAKS Objectives 2 and 4

### **Introduction**

This will be the last lesson within the unit covering the consequence theme. In this lesson, the student will develop written text in stage play form. The students will create a first draft encompassing their own ideas of the same theme.

### ***Concept Development***

By this lesson the student will have a full understanding of creating a stage play around one central theme.

### ***Student Practice***

Students will be asked to form groups and work on a group stage play. They will work on proofreading, revising, and the actual performance of the play.

### ***Assessment***

Students will be asked to give constructive feedback on the performances of their colleagues’ plays in an effort to help the students understand both strong and weak points of the literary work.

### ***Closure***

Students will be given a letter grade on the formation of their play and the performance of the play.

### ***Resources***

Richard W. “Dick” Dowling Middle School Library

## **APPENDICES**

### **APPENDIX A**

#### **District Enumerations**

#### **T.E.K.S. Objectives/T.A.K.S. Objectives**

#### **Houston Independent School District Objectives (*Project CLEAR*)**

##### Lesson I – Strand: Reading (Goal 5)

- ELA. 6.2.20 – Identify an author’s historical or cultural perspectives, opinions (pro/con/bias), use of facts, and/or point of view, and explain their effect on the text.
- ELA. 7.2.20 – Cite evidence to identify an author’s historical or cultural perspectives, opinions, biases, and use of facts and or/propaganda, and explain their effect on the text.
- ELA. 8.2.20 – Use evidence from a text to identify an author’s historical or cultural perspectives, opinions, biases, and use of facts and/or propaganda, and analyze how their use influences the author’s message.

##### Lesson II – Strand: Reading (Goal 5)

- ELA. 6.2.18 – Identify cause-effect relationships in fiction concerning character traits, motivation, plot line, conflict, and relationships and in nonfiction concerning information found in graphic aids and in chronological and cause-effect text structures.
- ELA. 7.2.18 – Cite evidence to explain cause-effect relationships found in fiction (e.g., plot, character development, etc.), nonfiction, and graphic representations such as story maps and timelines.
- ELA. 8.2.18 – Analyze explicit and implicit causal relationships found in literature (e.g., plot, character development, etc.), in nonfiction (chronologies, procedure, and processes), and in graphic representations.

##### Lesson III – Strand: Reading (Goal 2)

- ELA.6.2.06 – Define and analyze the importance of literary elements in prose and poetry including characterization (protagonist, antagonist, flat/round, motivation, transformation), influence of setting, plot line (specific conflicts, foreshadowing, flashback), perspective, style, symbolism, theme (implied and stated), and tone.
- ELA.7.2.06 – Define and analyze the importance of literary elements in narrative texts using examples (characterization: protagonist/antagonist, flat/round, motivation, transformation); plot line: specific conflicts, foreshadowing, flashback; perspective; style; symbolism, theme (implied and stated); and the influence of imagery and vocabulary on tone.
- ELA. 8.2.06 – Define and analyze the importance of literary elements in prose and poetry using examples from text (characterization: protagonist/antagonist, flat/round, motivation, transformation); plot line: specific conflicts, foreshadowing, flashback; perspective; style; symbolism, theme (implied and stated); and the influences of imagery and vocabulary tone.

##### Lesson IV – Strand: Writing (Goal 5)

- ELA.6.3.10 – Plan and develop initial drafts using a systematic process (generate ideas, select topic, determine purpose, consider audience, seek necessary information, organize ideas, compose).

ELA.7.3.10 – Plan and develop initial drafts using a systematic process (generate ideas using a variety of strategies, consider the mode best suited to meet the purpose and audience, select topic and develop thesis/focus, seek/develop/organize information to support focus, compose).

ELA.8.3.10 – Use varied prewriting strategies, including reference to style manuals and other resources such as a writer’s notebook, to plan content, style/voice, and organizational structure.

### **Texas Essential Knowledge and Skills Objectives**

#### **Lesson I**

12 H: Describe how the author’s perspective or point of view affects the text. **(6<sup>th</sup> grade)**

12 I: Analyze the ways authors organize and present ideas, such as through cause/effect, compare/contrast, inductively, deductively, or chronologically. **(7<sup>th</sup> grade)**

12B: Recognize the distinguishing features of genres, including biography, historical fiction, informational texts, and poetry. **(8<sup>th</sup> grade)**

#### **Lesson II**

12F: Analyze characters, including their traits, motivations, conflicts, points of view, relationships, and changes they undergo. **(6<sup>th</sup> grade)**

10E: Use the text’s structure or progression of ideas such as cause and effect or chronology to locate and recall information. **(7<sup>th</sup> grade)**

10E: Use the text’s structure or progression of ideas such as cause and effect or chronology to locate and recall information. **(8<sup>th</sup> grade)**

#### **Lesson III**

12F: Analyze characters, including their traits, motivations, conflicts, points of view, relationships, and changes they undergo. **(6<sup>th</sup> grade)**

12 I: Analyze the ways authors organize and present ideas such as through cause/effect, compare/contrast, inductively, deductively, or chronologically. **(7<sup>th</sup> grade)**

12G: Recognize and analyze story plot, setting, and problem resolution. **(8<sup>th</sup> grade)**

#### **Lesson IV**

18A: Generate ideas and plans for writing by using prewriting strategies, such as brainstorming, graphic organizers, notes, and logs. **(6<sup>th</sup> grade)**

18B: Develop drafts by categorizing ideas, organizing them into paragraphs, and blending paragraphs within larger units of texts. **(7<sup>th</sup> grade)**

18A: Generate ideas and plans for writing by using prewriting strategies such as brainstorming, graphic organizers, notes, and logs. **(8<sup>th</sup> grade)**

### **Texas Assessment of Knowledge and Skills Objectives**

#### **Lesson I**

TAKS Objective 3 **(6<sup>th</sup> grade)**

TAKS Objective 2, 3 and 4 **(7<sup>th</sup> grade)**

TAKS Objective 4 **(8<sup>th</sup> grade)**

**Lesson II**

TAKS Objective 2 (**6<sup>th</sup> grade**)

TAKS Objective 2 and 3 (**7<sup>th</sup> grade**)

TAKS Objective 2 (**8<sup>th</sup> grade**)

**Lesson III**

TAKS Objective 2 (**6<sup>th</sup> grade**)

TAKS Objective 2 (**8<sup>th</sup> grade**)

**Lesson IV**

TAKS Objective 2 and 4 (**7<sup>th</sup> grade**)

## APPENDIX B

### *CONSEQUENCE*

A Dramatic Scene

By

Levi L. Beard

### CAST OF CHARACTERS

COACH BILLUPS: Mr. Aaron Billups, a.k.a., Coach Billups, is a retired professional basketball player who grew up in the neighborhood of McGregor Middle School. He is 50 years of age, has an adult son and daughter, and resides with his wife of 27 years.

JASON STEVENS: Jason Stevens is a 14-year-old African-American male, who stars on McGregor Middle School's 8<sup>th</sup> grade basketball team. He is being reared by his single-parent mother, who works for the city.

AT RISE, COACH BILLUPS sits behind a desk in his office at McGregor Middle School, anticipating the entrance of his star player, JASON STEVENS at 10:45 in the morning. JASON faces expulsion for smoking marijuana on the school campus. COACH BILLUPS is disappointed with JASON, yet, he is aware of the temptations JASON faces. JASON has had prior mishaps on campus, but never to this degree. COACH BILLUPS knows that basketball is JASON'S ticket out of an environment full of negative influence. He has mentored JASON since he was a 6<sup>th</sup> grader. JASON walks into the room with his head down and a sheepish look about his face. He knows the magnitude of his decision, but feels more embarrassed than remorseful. COACH BILLUPS looks out of his window as he begins to contemplate his next words. JASON gingerly takes a seat, in a slumped position.

### COACH BILLUPS

What were you thinking, Jay? Drugs on campus? Drugs, period?

(COACH turns his attention from the window, positioning his chair to face his star player.)

Do you not realize what you are risking with this recent episode of poor misjudgment?

(JASON, with his head held down, gives a nod to the COACH.)

### JASON

I know I messed up, but I . . . , I'm dealing with some problems right now.

(The COACH'S facial expression turns to bewilderment from JASON'S statement.)

### COACH BILLUPS

(sarcastically) Oh, I understand. You must be talking about bills. Its tough paying bills every month, huh?

(JASON gives the coach a look of discernment.)

### JASON

Never mind, man. You wouldn't understand anyway.

COACH BILLUPS

(smiling) Why wouldn't I?

(JASON looks coach in the face.)

JASON

'Cause you don't have to deal with the 'hood anymore. You're rich! People know who you are...

COACH BILLUPS

(interrupting JASON) But I earned it, son; everything I have, all the attention you think I get, I earned. And I never let my surroundings get in the way of my dreams. Franklin Avenue will always be my block.

JASON

(smug) Yeah, but things have changed in the 'hood. There's a lot more popping now than when you were around.

COACH BILLUPS

Things have changed? Oh really? Let me show you something.

(COACH stands up from behind his desk. He lifts the side part of his t-shirt. An old scar is revealed.)

You see this? I was 16 when this happened. It changed my life.

(JASON clears his throat and changes his position in the chair.)

JASON

How did you get that?

COACH BILLUPS

Minding my own business, in your hood; my hood; our hood.

(COACH BILLUPS sits down on the front part of his desk, near JASON.)

You need to realize not everything will be as easy as basketball. Yes, you have a talent that can take you places, but if you don't make the right decisions now, you will have to suffer the consequences later. I really care about you boys; I want to see you guys change the 'hood, and not let the 'hood change you.

(A tear wells up in JASON'S eye, but he quickly wipes it away.)

What's wrong?

JASON

I got a problem, Coach.

(JASON puts his head back down. He hesitates a bit before speaking.)

I think my girl may be pregnant, and her mama wants to kick her out. My mom doesn't know yet, but if she finds out, she will probably send me away to my Uncle Rufus. She's already mad about the weed thing. If I tell her this, I know she will kick me out, too. I guess I'm tripping right now.

(COACH BILLUPS is clearly disappointed but tries to keep his composure.)

COACH BILLUPS

This is the time for you to begin to make responsible choices for everything in your life and decide what stays and what goes. It's unfortunate, but now you may have to grow up before your time. No more kicking it, goofing off in class, going to class late, not doing your homework. It's time to grow up and take responsibility for yourself.

JASON

What is going to happen to me now?

COACH BILLUPS

Well, I'm sure you will have to finish school over at Hurstview...

JASON

(excitedly) Hurstview!?! I don't wanna go to no Hurstview. That's the school for losers. I just smoked a little weed. I ain't no criminal, man. They don't have a basketball team; they don't have anything!

COACH BILLUPS

Again, for every rule broken, there are consequences.

JASON

So how long I gotta stay over there? Will I miss the season behind this?

(COACH rises from his desk and walks back around to have a seat. He scratches his head.)

COACH BILLUPS

You probably will, but your life is not over because of this. Yes, you will have to go to Hurstview, probably for a period of 90 days, but it's better than jail any day, would you agree?

(JASON shakes his head in agreement, slumped forward in his seat. His left leg moves as if he is nervous.)

Now, I'm gonna tell you what's gonna happen from now on. I will be checking on you over there, and I better not hear any more nonsense about you skipping class, or coming to class late. I also expect you to continue practicing on your skills.

JASON

I mean..., for what? Hurstview doesn't have a team; I can't play here anymore.

COACH BILLUPS

(sarcastically) I guess you're right. I mean, how could I have been so foolish to suggest that you continue to practice a sport you say you love, so that you will be prepared for the high school team next year.

(JASON has a smirk on his face.)

JASON

I get it, coach.

COACH BILLUPS

I know how hard this could be, but hopefully, you will learn from this, so the next time you are tempted to do something that could possibly change your life, you'll think of all the reasons not to

do it, first. Now, if you want, I will go with you to tell your mom about you and your friend's situation. She's gotta know about this.

(JASON lets out a big sigh.)

JASON

After all of this, do you think I could still get to the league? I mean, with the baby and everything.

COACH BILLUPS

I was a college freshman when I had my son. Yes, it was difficult to deal with at first. Looking for babysitters, staying in when my boys would go out. But the truth is, it made me more determined than I'd ever been. It didn't matter that I was from the "hood"; it didn't matter that I grew up poor or that some of my friends were dropping out of school; I had something to accomplish. So now I ask you this.

JASON

Yeah?

COACH BILLUPS

Do you?

JASON

(smiling) Just wait and see.

THE END

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The Royal Academy of Fine Arts in Ghent is one of the oldest art schools in Belgium and has been the breeding ground of Flemish cultural and artistic life for much of its history. It started out as a private school for drawing, painting, and architecture at the home of artist Philippe Karel Marissal in 1741, but soon acquired material support of the city council and was recognized by decree and endowed with a Royal title by the Austrian empress Maria-Theresia in 1771. By the middle of the 20th century social and cultural upheavals had drastically changed education in the arts. Various avant-garde movements and the cult of the new replaced the authority of the tradition with that of the individual talent. McLaughlin Middle School and Fine Arts Academy is a Polk County Public Schools middle school located southeast of downtown in Lake Wales, FL. The school opened in 1964 as Lake Wales Junior High School. Its name was changed in 1985 to McLaughlin Junior High, then McLaughlin Middle School. Modeled after a similar institution in Detroit, McLaughlin added more intensive fine arts programs in 2007. The school changed its name to the McLaughlin Middle School and Fine Arts Academy. The school is now one of