



THE HONORS PROGRAM

Reader's Theater for Deaf Students A Tool for Developing Literacy Skills

*An Honors Capstone Submitted in Partial Fulfillment of the Requirements for Graduation with
University Honors*

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Abstract

Reader's theater is a method used in classrooms to encourage the development of literacy skills. Research has shown that the use of reader's theater in a classroom is linked to increased fluency, increased comprehension of text, and positive attitudes towards reading. Because research also shows that Deaf people are often delayed regarding literacy in English, a unit employing this method serves to bridge the gap between expected and actual levels of English literacy among deaf students. Intended for use with Deaf middle school students who sign, this unit of reader's theater is a plausible option in a bilingual approach since it combines American Sign Language and written English. For this unit, three young adult novels containing similar themes--autonomy, medical ethics, and conformity--were selected. Four scenes from each book have been adapted into reader's theater scripts. In addition to a set of four scripts for each book, this reader's theater unit contains a series of classroom discussion questions, classroom activities, and assessment tools. The assessment tools measure changes in the students' literacy skills and attitudes towards reading.

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Introduction

According to research (Strong & Prinz, 1997; Goldin-Meadow & Mayberry, 2001; Stewart & Clarke, 2003), the bilingual approach (American Sign Language—ASL—and English) is an effective method for teaching Deaf students. My Honors Capstone project focuses on the development of a unit of lessons using reader's theater as method using a bilingual approach to develop English literacy skills of Deaf students.

Deafness

The definition of “deaf” or “deafness” needs to be examined since there are two different definitions. According to Merriam-Webster, the word “deaf” is defined as the inability to hear (n.d.). This definition fits the pathological view that many medical professionals hold, a view that deafness is a medical condition. It at least indicates only the physical condition. An alternative definition for “deaf” focuses on the cultural aspect. These two different uses of “deaf” can be characterized by lowercase and upper case letters; lowercase “d” indicates the physical fact and an uppercase “D” signifies the cultural aspect of deafness (Ohio Literacy Resource Center, n.d). For this paper, I view deafness as a form of cultural identity, so I will be using “Deaf” explicitly with a capital letter “D” to indicate deafness as a cultural identity and “deaf” to indicate hearing loss.¹ My Honors Capstone project is designed for Deaf students who rely on American Sign Language as their primary mode of communication.

By the age of eighteen, the majority of Deaf students do not have the linguistic competence in English of hearing children (Wilbur, 2000). According to Strong & Prinz (1997), it is estimated that

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I will use 'Deaf' as representing individuals who identify in a linguistic, cultural minority group and the term 'deaf' as a more generic term given to individuals with some degree of hearing loss. In some articles, 'deaf' has been used negatively or in connection to a pathological view by educators, doctors, counselors, and members of the larger society who believe one without the sense of hearing is inferior or lacking. I do not believe or wish to imply that at all.

approximately half of the Deaf students in the United States are reading below the fourth-grade level at the time of their high school graduation. A strong factor in the dismal literacy rates in Deaf students would be the amount of language exposure (to both ASL and English) the student receives at home.

Parental hearing status has been found to be a powerful predictor of future linguistic and academic success (Strong & Prinz, 1997). Ninety percent of Deaf children in the United States are born to hearing non-signing parents (Goldin-Meadow & Mayberry, 2001). Since these deaf children are not exposed to a form of language at birth like a hearing child, they are at a disadvantage regarding the development and acquisition of language (Goldin-Meadow & Mayberry, 2001). Many Deaf children have limited American Sign Language input at home; since hearing parents often start learning sign language at the same time as the child, the deaf child does not have access to a strong foundation of language (Hermans, Ormel, Knoors, & Verhoeven, 2007). A common exception to the low literacy rates found in Deaf students would be those of Deaf children from Deaf signing families, primarily because those children already have a fully established language base before learning to read (Wilbur, 2000). The linguistic disadvantages persist even when the child has reached adulthood. Goldin-Meadow and Mayberry (2001) found that “Deaf individuals who acquire scant language during childhood never catch up in adulthood and do not attain native-like proficiency in any language.”

Literacy

Literacy is defined as “the ability to understand and employ printed information in daily activities at home, at work, and in the community—to achieve one's goals and to develop one's knowledge and potential” (Stewart & Clarke, 2003). Reading is a component of literacy. Reading is a process that is dependent on the language that provides the basis of the writing system (Hermans et al, 2007), and Deaf students often do not have that type of linguistic support at home (Goldin-Meadow & Mayberry, 2001). In addition, reading is a process that requires two critical tasks: decoding the text (recognizing actual words) and understanding the text (connecting ideas to form meaning) (Casey &

Chamberlain, n.d.). This dual task proves to be a challenge, especially when many Deaf children are expected to learn to read in English while being expected to use reading as a means of learning English (Stewart & Clarke, 2003).

Two hallmarks of reading literacy that depend on the ability to decode and comprehend meaning are fluency and prosody. Fluency is an important skill in reading any type of text, because there is a close relationship between fluency and comprehension (Flynn, 2007): “Fluent readers read aloud smoothly and with expression. They recognize words and understand them at the same time” (Flynn, 2007). Simply put, fluency is displayed through accuracy, rate, and smoothness (Casey & Chamberlain, n.d.). In spite of the importance of fluency, it is often neglected by traditional reading programs (Casey & Chamberlain, n.d.).

Prosody is the other hallmark of literacy. It focuses on the emotions, tone, intonation, phrasing, and pitch of the text (Casey & Chamberlain, n.d.). Prosody is significant to literacy, because prosodic cues allow “readers to develop deeper understanding and improve comprehension” of the text (Casey & Chamberlain, n.d.). In order to “to read prosodically, children must be able to do more than decode the text and translate punctuation into speech. They must also incorporate the ordinary rise and fall of pitch in ordinary conversation” (Schwanenflugel, Hamilton, Wisenbaker, Kuhn & Stahl, 2004). Combined, fluency and prosody are used to reflect understanding of the author's syntax by using intonation and well-timed pauses (Moran, 2006). In other words, Fluency and prosody are indicators of the readers' understanding of the text being read (Casey & Chamberlain, n.d.). Moreover, with deaf readers, as is commonly known among bilingual teachers of deaf students, indicators of fluency and prosody can be detected in signing what is read.

Other Approaches to Literacy

It is worth noting that the bilingual approach is not the only option for teaching Deaf students. There are several different schools of thought regarding Deaf education including oralism (Lane, 1999)

and the auditory verbal method (Goldberg, 1997). Oralism eschews the use of sign language in favor of exclusive use of spoken languages and lip reading (Lane, 1999). This school of thought can be traced back to Alexander Graham Bell and the Second International Congress for the Amelioration of the Condition of Deaf Mutes in 1880 (Winzer, 1993), popularly known as the Milan Congress. At this Congress, it was decided by a group of educators that the oral method would be the only method for educating Deaf students (Winzer, 1993). Occasionally, the oral method will include the use of the cochlear implant, a surgically implanted prosthetic device “designed to create hearing sensation by direct electrical stimulation of auditory neurons” (Laughton, 1997).

Another approach to educating Deaf students, the auditory verbal method, involves “comprehensive and aggressive audiologic management” (Laughton, 1997). The auditory verbal method strives to enhance the deaf child's residual hearing with technological amplification such as hearing aids while incorporating speech therapy (Goldberg, 1997). The deaf child is also expected to “learn to respond and use sound in the same way that children with normal hearing learn” (Goldberg, 1997).

Because of these profoundly important choices, “Parents of children who are deaf are often challenged with many decisions after early identification of deafness including decisions about communication mode, use of sensory devices, service providers, location and type of services and educational supports. Parents may be overwhelmed, given that the majority of parents have normal hearing and have little or no background in deafness” (Jackson, Traub, & Turnbull, 2008). If professionals adopt a pathological view towards deafness, the goal of professionals is to resolve the deficits by helping families address issues associated with having a deaf child (Luckner & Velaski, 2004). An increasing number of parents are being told that cochlear implants used with the oral method are their best hope of optimal education and success in life (Lane, 1998).

Choices made regarding the deaf child's communication method can become an issue once the child starts school. If the deaf child is unable to receive adequate training in speech and hearing, the child might be enrolled in a specialized program that focuses on the development of those two traits (Lane, 1998). It has been found that a significant number of teacher training programs for teachers of the deaf place great importance on “oral speech and auditory training to the detriment of training in teaching skills, such as how to teach English” (Grushkin, 1998). Graduates of those programs are often “poorly prepared to teach reading... and often rely on poorly designed instructional materials” (Grushkin, 1998). Reading lessons are often interrupted by the teacher in order to correct the students' speech and reading errors, leaving the student with very little actual reading time (Grushkin, 1998).

One reason oral methods gain parents' attention is because English differs from American Sign Language in terms of modality—audio-vocal versus visual-tactile. Because English is a sequential phonetic language (Andrews, Leigh, & Weiner, 2004), phonology is thought to play an important role for young children who are learning how to read. Indeed, phonology often is used for word recognition within texts (Schrimmer & Williams, 2003). For this reason, it has been suggested that there is a link between phonology and literacy skills: “Research shows that hearing children who are poor readers have a language deficit that is specific to the phonological domain” (Hanson, 1989). Relying on visual channels rather than auditory ones, many deaf individuals struggle with “accessing English phonology or in using a phonological code in reading” (Paul, 2003).

The challenge of phonetically based reading instruction has led researchers and educators to look for “alternative methods of coding” (Paul, 2003) that are more visual-tactile to be used to teach young Deaf children how to read. Finger-spelling has shown some promise, because finger-spelling “provides a means of acquiring an appreciation of the phonological contrasts of the language” (Leybaert, 1993). In addition, “[t]here is some evidence that cued speech/language can be used to

develop decoding skills, especially with respect to the use of phonics for some deaf and hard-of-hearing children and adolescents” (Paul, 2003).

Cued speech is a viable method that can be used as a visual representation of phonology and contribute to enhanced literacy skills in Deaf students. While it is true that “cued speech is one of the different approaches used in schools, usually elementary schools, as a way of developing reading skills” (Simms, 2013), the inclusion of cued speech and various phonological methods is not really necessary for this project, since “this project is designed for students who already have existing reading skills” (Simms, 2013) and use American Sign Language as their primary language. For Deaf students, a bilingual approach to education will prove to be more beneficial.

The Bilingual Approach to Literacy

The bilingual approach, especially at schools for the Deaf and at Gallaudet, has become an emerging trend in Deaf education. A bilingual educational approach consists of teaching academic content in two languages, typically one as a native language and another as a secondary language (Brisk & Harrington, 2000). The general model for bilingual education is based on the hypothesis or principle of Linguistic Interdependence, which states that proficiency is an underlying skill in all first languages, and that skills acquired in the first language can be carried over as a means to acquire/transfer to a second language (Hermans et al, 2007). For Deaf students, using the bilingual approach would mean that instruction in school is provided through American Sign Language to develop skill in English, particularly for reading and writing activities (Stewart & Clarke, 2003). The main goal of the bilingual approach to education based on this principle is dual language mastery and access to both cultures (Hermans et al., 2007).

There is strong evidence pointing to the benefits of utilizing a bilingual approach to education with Deaf students. A study involving 160 Deaf students showed a “clear, consistent, and statistically significant relationship between American Sign Language skills and English literacy” (Strong & Prinz,

1997). Research by Hermans et al. (2007) has found that Deaf children with large vocabularies in sign language will have fewer difficulties in acquiring new reading vocabulary compared to Deaf children who know a minimal amount of vocabulary in sign language. In general, the principle of Linguistic Interdependence (primary ASL to secondary English language) holds, but it is also true that, for many deaf learners, English and American Sign Language work together, with Deaf children's learning of English benefiting from the acquisition of even a moderate fluency in American Sign Language and in return, English literacy promotes increased American Sign Language skills (Strong & Prinz, 1997).

For a Deaf child to develop literacy skills, several things need to be kept in mind. One is that the “[f]ocus should be on the child's education, which requires communication in a natural language, on which all advanced learning is built. Early knowledge of American Sign Language is a critical part of the solution, not part of the problem” (Wilbur, 2000). In addition, the Deaf student has to learn the mapping between the spoken language (which would be American Sign Language) and printed words on a page (Goldin-Meadow & Mayberry, 2001). Deaf children do not always realize that the written language is related to the language spoken by hearing people and unrelated to sign language (Hermans et al, 2007). Last, the Deaf child has to learn that there are “important differences between written languages and sign languages” (Hermans et al 2007) in order to become more effective at reading.

Wilbur (2000) states, “with American Sign Language as a language base, Deaf children can meet reading readiness milestones.” There are two methods that have proven to be effective when used in a bilingual approach to education. The first method would be the use of finger-spelling. Like mentioned previously, finger-spelling creates links to English such as introducing new vocabulary, placing of emphasis on key words, spelling the English equivalent of a sign, and so on (Stewart & Clarke, 2003). This method introduces three important concepts to the Deaf student: letters make words, words have meaning, and the connection between finger-spelling and text is solidified (Stewart & Clarke, 2003). It has been found that “Deaf children who know American Sign Language are

provided access to finger-spelling before or in conjunction with print and spelling” and that makes them more capable of understanding the relationship between sign language and printed text (Wilbur, 2000).

Another effective method found in bilingual education is a technique known as chaining. “Chaining encourages children to see the relation between print and the various sign systems the children know. The teacher finger-spells a word, say 'volcano.' The teacher then points to the word 'volcano' written on the blackboard” and the teacher uses a sign signifying the volcano (Goldin-Meadow & Mayberry, 2001). Like with finger-spelling, chaining allows the students to explore and understand the connection between text and sign language.

A bilingual method that is ideal for use with older students would be the concurrent use of languages in a lesson. Instead of alternating between two languages, concurrent use of language integrates the use of two languages (New Mexico School for the Deaf, 2002). There are several approaches with this method. Translanguaging occurs when American Sign Language is used as the receptive language and written English is used for the output, such as discussion of the subject in American Sign Language and written work being done in English (New Mexico School for the Deaf, 2002). Free translation is also a different method in which “the linguistic structure of the source language is ignored, and an equivalent is found based on the meaning it conveys, such as a translation from English to American Sign Language with expansions or artistic interpretation” (New Mexico School for the Deaf, 2002).

The Preview, View, and Review (PVR) is a related method that “involves the alternating of languages for previewing, viewing, and reviewing lessons. For example, a topic is introduced (previewed) in the students' primary language, then considered in depth (viewed) in the students' second language, and finally reviewed in the student's primary language” (New Mexico School for the Deaf, 2002). This method can also be used in reverse order by using English during the preview,

American Sign Language during the view, and English again in the review (New Mexico School for the Deaf, 2002).

Reader's Theater

Several educators have advocated drama as one means to provide readers with opportunities to connect with characters and engage in the world of text (Rozansky & Aagesen, 2010). A commonly utilized approach of combining drama techniques with literacy is reader's theater. Reader's theater is an integrated approach to reading and writing using a variety of methods, such as sharing literature, reading out loud, performing together, and working collaboratively (Cornwell, n.d.). With reader's theater, the major focus is on the text; hence, there is no attempt to create the play's reality on stage. Instead, the experience is more like a staged reading with performers fully aware of the audience or observers (Moran, 2006). In other words, "theatre transforms literature into a virtual world—or mental model—from the textual symbols called words" (Brinda, 2007).

The beauty of reader's theater is that it leaves a great deal of room for flexibility. Because a major principle of reader's theater is plasticity, the format and content are only limited by the imaginations of those who create it (Moran, 2006). Reader's theater is appropriate at any grade level and across different programs, so there is no one correct way to implement a reader's theater program in the classroom (Casey & Chamberlain, n.d.). Furthermore, reader's theater "can be structured to accommodate children's diverse skills and abilities" (Moran, 2006). This adaptability will be ideal in a classroom of Deaf students of varying linguistic backgrounds, since "emergent, struggling, and more advanced readers can participate in the same performance with equal opportunities for success" (Moran, 2006). According to the Russian psychologist, Lev Vygotsky, learning occurs when the child is working within the child's level of understanding with guidance from more experienced peers and adults (Baker, 2006). Reader's theater is a social experience that allows the students to learn from each

other since students with different skill levels will be working in a collaborative manner (McKay, 2008).

The experience of reading is transformed from a passive experience to an active experience when reader's theater is used. Struggling and resistant readers, such as Deaf students, often have not learned how to establish “sustained connections with text longer than a page or two” (Brinda, 2007). When students hear text as dialogue and see characters react to text, literature has purpose, pleasure, and value (Brinda, 2007). With reader's theater, text is no longer presented as a block of print: it is viewed as a creative medium that encourages interaction. When used in a classroom with Deaf children, such interaction could explicitly improve their experience with reading. Depth of comprehension of the assigned text is also added when the students are encouraged and challenged to think about the physical, social, and psychological aspects of the characters featured in the books (Stewig & Buege, 1994).

Since reader's theater calls for frequent re-readings of the script, students are able to work on their fluency and prosodic skills: “Sustained reading opportunities allow struggling readers to experience the success of fluent reading. Students are able to participate in a purposeful language event and see themselves as capable readers” (Casey & Chamberlain, n.d.). At the same time, while modeling of prosody and fluent reading occurs, non-readers are provided with access to literacy models and access to literature (Moran, 2006). For Deaf readers, providing access to literacy models is extremely important, since Deaf students often do not have additional support regarding linguistic development at home (Goldin-Meadow & Mayberry, 2001).

The benefits of reader's theater are countless. Reader's theater encourages the development of basic listening skills and evaluative listening skills (Stewig & Buege, 1994). Students become more confident and comfortable as readers (Casey & Chamberlain, n.d.). A study involving two groups of students showed that the group who participated in creative dramatic activities showed significant

improvement in the quality and size of vocabulary compared to the group of students that did not participate in creative dramatic activities (Stewig & Buege, 1994). In a different study that used reader's theater as a part of the classroom lessons, there was a 68% improvement in test scores over the span of 12 weeks (Casey & Chamberlain, n.d.). In the same study, 52% of the students showed a single point gain in phrasing, 48% of the students showed an one point gain in smoothness, and 43% of the students showed a two point gain in pace (Casey & Chamberlain, n.d.). Such gains in these scores during a relatively short period of time are significant.

The Promise of Reader's Theater for Deaf Students

The studies involving reader's theater as a way to encourage literacy development are very promising. While there is little to no research about the use of reader's theater in Deaf education classrooms or with Deaf students, one article by Mark Nutial shared his experience working with Deaf students for a week at Mystic Oral School (1977). Although the work documented in the article makes no mention of sign language, it states the fact that the students were able to memorize and orally recite a four-line poem penned by Shel Silverstein (Nutial, 1977). The lack of information about the use of reader's theory with deaf students, particularly within a bilingual approach, is rather discouraging, considering how the findings have been consistent about the benefits of using a signed language as a part of the bilingual approach with Deaf students (Goldin-Meadow & Mayberry, 2001).

Since Deaf students are often at a deficit regarding language acquisition at home, the student's performance in school regarding literacy skills is affected (Goldin-Meadow & Mayberry, 2001). As research about students in general indicates, reader's theater is a beneficial tool for developing and strengthening literacy skills. Reader's theater transforms the experience of reading by turning it into an active experience instead of a passive experience. There is great potential in using reader's theater as a bridge between American Sign Language and English. By creating an effective bridge between

American Sign Language and English, it is very likely that Deaf students will benefit from reader's theater with enhanced literacy skills. This reader's theater unit offers the opportunity to find out.

Methodology

Using reader's theater as a method of enhancing literacy skills in Deaf students, I developed a themed unit containing 14 different lessons. My lessons are intended for use in a seventh grade classroom for Deaf students. Middle school can be considered the last window of opportunity for students regarding literacy, because it will determine the student's experience with literacy in high school (Faber, n.d.) when learning most heavily depends on reading. Furthermore, research has found that middle school students experience a considerable decrease in the levels of motivation compared to students in elementary school (Armstrong, 2006). This decrease can be changed "if the student is given a significant role in determining the kinds of learning experiences he or she will have" (Armstrong, 2006) such as the opportunity to take part in meaningful classroom discussions and activities that encourage creative thinking. Reader's theater has been shown to alter student attitudes positively regarding reading with many students discovering that reading can be an enjoyable and interactive experience (Cleveland, 2011).

Benefits are affective as well as cognitive. Seventh graders are at a critical juncture between childhood and early adulthood. At a time when students are often unsure about the world around them and themselves (Laible, Carlo & Roesch, 2004), the benefits of increased confidence linked with reader's theater will be significant for seventh grade students. An additional benefit of using reader's theater with middle school students would be creative component of the lessons. Activities requiring creativity will allow the students to express themselves artistically, and a result, they will be able to "sort out emotional conflicts and build a deeper sense of identity. These are all critical developmental tasks in early adolescence" (Armstrong, 2006).

Since reader's theater is a very versatile concept, I had considerable freedom regarding the development of scripts and activities. Before I started searching for books to adapt into scripts for my reader's theater unit, I did research about the development and implementation of reader's theater in the classroom. Lila Carrick's website was extremely helpful with laying down the foundation for my reader's theater unit since her website provides a straight-forward outline of the steps required to start a reader's theater program such as the development of scripts, implementation, classroom activities, additional classroom applications, and assessment tools (Carrick, 2001).

I ordered two books about using reader's theater in the middle school classroom, Lois Walker's *Readers Theater in the Middle and Junior High Classroom* (1996) and *A Comprehensive Guide to Readers Theatre* by Alison Black and Anna M. Stave (2007). Those books turned out to be significant sources of information and guidance. The format of Walker's book was quite simple, but it was filled with invaluable, superb classroom activity ideas such as pretending to be interviewed by an alien while in character (1996). I found Black and Stave's book to be more informative regarding the creation of all components of a reader's theater unit, since the book featured several different sample lesson plans and schedules and a variety of assessment methods (2007). A significant portion of Black and Stave's book also showed different methods of revising selected sections of books and passages into reader's theater scripts (2007), which proved to be quite helpful.

Book Selection Process

For my reader's theater unit, I decided to use dystopian literature intended for young adult readers. According to NCTE (2005), dystopian literature features imaginary places where everything is supposedly perfect; “dystopias, through an exaggerated worst-case scenario, make a criticism about a current trend, societal norm, or political system.” Dystopian literature can provide entertainment for the reader, but it is also a genre that encourages the reader to think critically about issues such as class inequalities, ethics, and human rights. By introducing the students to such issues, students will be able

to explore topics such as class inequalities through activities and group discussions. Dystopian literature also provides the reader with valuable opportunities to examine one's personal beliefs and values, which will play a role in the development of the reader's personal identity.

Examples of dystopian literature for middle school students that have garnered significant critical acclaim include the books I have chosen for this unit. To discover dystopian novels for young adults, I searched resources online such as blogs maintained by teachers and librarians. I also went through book reviews left by readers on Amazon.com. Soon, I had a list of books that had garnered considerable buzz if not critical acclaim. A significant portion of my summer was devoted to reading a variety of young adult novels from the dystopian genre.

Every time I read a new book, I dog-eared all of the interesting scenes that stood out to me, so they wouldn't get lost when I reviewed those books again. This method was extremely helpful since I was able to review the dog-eared sections while trying to determine if the book met my personal criteria for the scripts which would be used in a seventh grade classroom.

My criteria involved the following: a modern writing style; a manageable number of characters for acting out scripts; the social value and developmental appeal of themes appearing in the books; appropriate grade levels of the books; and the types of honors and awards given to the books. These features functioned as a progressive screening so that once a book made it past the first feature, it could be considered for the second, and so on.

The selected books are supposed to be written in a manner that is interesting to the students if they are to have a chance of transforming their attitudes towards reading, since a common complaint among students is that reading bores them (Beers, n.d.). The writing style of a book can greatly influence the student's attitudes towards reading and books so that they stop too soon and never bother to find out if the book has a good story. This tip rings true with my personal experiences. In fourth grade, I was expected to read classic works of literature such as *Treasure Island* and *Johnny Tremain*.

Those books did not capture my interest due to the dry and outdated writing style and as a result, I have developed an aversion to classical works of literature. My intention is to prevent that from happening with students using reader's theater by presenting them with reading material that is pleasurable to read while presenting substantial themes and issues that can be examined and discussed.

I also paid close attention to how many characters appeared in each scene, since I wanted my scripts to feature a small number of characters. The reasoning behind that choice is that programs for Deaf students tend to be small. For example, the 7th grade class at the Pennsylvania School for the Deaf contains seventeen students while the 6th grade class contains seven students (Private School Review, 2010).

Two other reasons support a smaller number of characters. One is that creating a series of reader's theater scripts designed for smaller classrooms ensures that each student is assigned a role; a significant role cultivates more engagement. Two, reader's theater is most effective when each group contains no more than four or five students, since the small group size allows the students to work closely together (Black & Stave, 2007).

While going through all of my selected books, I looked for important themes that would spark lively classroom discussions and become the basis of interesting classroom activities. The themes also had to be relevant to the students in one way or other. One of the most common themes that appeared in the books and seemed developmentally relevant to seventh graders was autonomy, "the state or condition of having independence or freedom" (Dictionary.com, n.d.), a theme explored in more depth later.

Another reason to select a theme besides its importance in a wider sense and its relevance to seventh graders was its appearance in several books. Using books that explored similar themes allowed me to create a cohesive unit of lessons. Moreover, students would be able to learn new concepts with one set of scripts and revisit those concepts in a different set of scripts. As a result, it would be possible

to add familiarity as well as depth, breadth and sophistication to classroom discussions and classroom activities.

Content alone cannot hold a reader's interest if the grade-level of the language is too easy or too difficult. Thus, another feature I took into consideration while examining the books was the grade level of each book. As previously stated, Deaf students often have lower levels of literacy compared to their hearing counterparts (Strong & Prinz, 1997), if a student finds a book to be overly challenging, the student might become more resistant towards reading. That outcome is not my intention. My goal is to select and present the books in a manner that would support further development of literacy skills while appealing to the students on an intrinsic level. I did not want to use books that were classified for students reading at the seventh grade level, since frustration with decoding the text might discourage the students. My ideal grade range was between fifth and sixth grade, because the students would be challenged on a reasonable level with instructional support.

Finally, if I had to choose between two good books, I chose books that had received awards and recognition from the American Library Association and its divisions. This stamp of approval was important since "the American Library Association (ALA) is the oldest and largest library association in the world, providing association information, news, events, and advocacy resources for members, librarians, and library users" (ALA, 2013). One of the American Library Association's best-known awards is the Newbery Medal, which is "awarded annually by the Association for Library Service to Children, a division of the American Library Association, to the author of the most distinguished contribution to American literature for children" (ALA, 2013). In addition, the American Library Association is responsible for administering the Michael L. Printz Award, which "honors the best book written for teens, based entirely on its literary merit, each year" (YALSA, 2013). When the American Library Association recognizes a book, it can be said that the book is respectable and carries literary value for its readers.

This screening process resulted in the elimination of about nine books. Five examples illustrate my process of elimination. The first book I eliminated was *Ship Breaker*. The book's plot revolves around a group of children scavenging for scrap metal from sunken oil tankers in the Gulf of Mexico (Bacigalupi, 2010). It has a fifth grade reading level and won the 2011 Printz Award (Scholastic, n.d.). Unfortunately, those were the only good points about the book. I found the writing style to be uninteresting, and I honestly could not see myself using this book in a classroom with enthusiasm.

In addition to *Ship Breaker*, I eliminated Michael Grant's *Bzrk*. The book started off interesting; I especially liked how the plot features nanotechnology (Grant, 2012), but after a few pages, I noticed that the book is filled with senseless profanities. The idea of using that book in a classroom made me uncomfortable, more so when the profanities do nothing to add depth or value to the text.

Third, I considered using *Little Brother*, because it was interesting and explores the issue of civil liberties (Doctorow, 2008). Eventually, I decided against using the book for three reasons. The themes appearing in the book could not be identified in other books. Second, the theme has questionable social merit because of an emphasis on the use of technology and hacking as a means of outwitting and fighting the U.S. Government's invasive ways (Doctorow, 2008). The latter point is interesting, yet it has the potential of opening a can of worms by sending students the message that hacking is acceptable. Third, *Little Brother* did not win any awards from the American Library Association.

A fourth book, *Unwind*, takes place in a world where unruly and rebellious teenagers are “unwound” for their organs that are used for organ transplants (Shusterman, 2009). The theme seemed interesting and could relate to another book about organ transplants, *House of Scorpion*, by Nancy Farmer. However, when I started reading the book, I realized that I had read the book a year ago and completely repressed any memory of the book because it wasn't written in a memorable manner. Students would resist it as a badly written, boring book.

Fifth and last, I decided against using *Life as We Knew It*. The book is well written and interesting, since the book is presented in a diary format describing the catastrophic environmental impact of the moon knocked out of its orbit by a wayward asteroid (Pfeffer, 2006). But the book does not contain themes that I could not in the other books, so it would not have been a cohesive addition to the reader's theater unit. I also had my qualms about the grade level of the book, since Scholastic classifies it at the reading level of 4.3th grade (n.d.).

The Three Selected Dystopian Novels

I was able to find three dystopian young adult novels that met all of my criteria of being written in an interesting manner, a small number of important characters, relevant themes appearing in more than one book, the reading grade levels, and honors and awards given to the books by the American Library Association. These are *Uglies* (Westerfeld, 2005), *The House of The Scorpion* (Farmer, 2002), and *The Giver* (Lowry, 1993).

I chose *Uglies* for the first book. In all, there are five different characters appearing in the four selected scenes from *Uglies* with one character, Tally, appearing in all of the scenes (Westerfeld, 2005). I found *Uglies* to be written in an interesting manner that appealed to me. The book's appeal has resonated with the public, since it has “spent more than fifty weeks on the *New York Times* bestseller list” (Barnes & Noble, n.d.). In addition to being featured on the *New York Times* bestseller list for nearly a year, *Uglies* has been recognized by the American Library Association as a popular paperback for 2005- 2006 (ALA, 2006). In addition, the number of the main characters found in the book is small, and the themes found in *Uglies* are interesting as I discuss below. Last, according to Scholastic, the reading level for *Uglies* is at the 5.6th grade (n.d.).

Written by Scott Westerfeld, *Uglies* takes place in a futuristic world where people are considered ugly at birth by default. They are considered ugly until they turn sixteen years old, a milestone that is marked by plastic surgery. The book opens with two young teenage girls, Tally and

Shay. Tally is excited about the prospect of being pretty, while Shay shows resistance to the idea. As the plot deepens, Tally escapes her town and discovers a band of fugitives hiding in the wild. Tally learns that plastic surgery does not come without consequences: Those procedures leave lesions in the brains of the recipients. The presence of the lesions makes people docile and more concerned about superficial issues such as partying and wearing great outfits. The latter portion of the book reintroduces the reader to Shay, who has undergone plastic surgery and has become more superficial as a result. The discovery of a cure is also discussed, but it comes with some ethical dilemmas (Westerfeld, 2005).

A theme that appears in *Uglies* focuses on the importance of physical appearances and how they are over-valued. This is an important theme to explore with a classroom of seventh grade students, since puberty is often a time when students are uncertain about themselves (Laible, Carlo & Roesch, 2004). It has been found that seventh graders show concerns about being physically normal, feel awkward about their bodies, and experience concerns about appearing physically attractive to others (GCISD, 2002). By exploring the theme of appearances found in *Uglies*, it is possible that the students will realize that their physical appearances aren't the most important thing about themselves. In addition to the theme of appearance, other themes that appear in *Uglies* are medical ethics, consent, and autonomy (Westerfeld, 2005). Those themes appear in the other selected books.

The second book I chose for my reader's theater unit is *The House of The Scorpion* (Farmer, 2002). The book is written in such a manner that makes it extremely fun to read. When I mentioned *The House of The Scorpion* to people, they often start raving about the book. That shows that the book is widely considered as an enjoyable read instead of making the reader feel like reading the book is a chore. The book has the reading level of 6.1 (Scholastic, n.d.). And *The House of The Scorpion* has received several awards from the American Library Association in 2003 such as the Newbery Honor and the Michael L. Printz Honor Book (Powell's, n.d.). There was an area of concern for me, the amount of characters appearing in the book and its length. The book is 380 pages long (Farmer, 2002)

and features a cast of complex characters. I felt it was important to use the book, since it's received several awards and rave reviews. To keep the number of characters small, I selected four important scenes from the first half of book, because a lot of the same, limited number of characters appear in those scenes.

The House of The Scorpion's main character, Matt, is a human clone. Although a surprising fact to readers, Matt views his status as a clone as a normal thing. The book opens with Matt living in relative isolation; soon, he is thrust into fame when he meets El Patron, an ancient and wealthy lord. Matt is also El Patron's clone. Soon, Matt discovers the real purpose for his status as a clone. He is supposed to be used as a source of organs that will be used to replace El Patron's aging and overworked organs (Farmer, 2002). Although there is much more to the plot, the summary covers what is featured in the four scripts used for reader's theater.

Some of the themes that *The House of The Scorpion* explores are cloning and what it means to be a human being (Farmer, 2002). Cloning became a reality when the first mammal, Dolly the sheep, was cloned from an adult cell in 1996 (Weise, 2006). The issue of cloning occasionally appears in the news, and I think cloning provides the students with a meaningful venue of exploring what it means to be a human being at a time when their identity formation is just beginning. Like *Uglies* and *The Giver*, *The House of The Scorpion* also explores the themes of medical ethics, consent, and autonomy.

The last book adapted into a set of scripts is Lois Lowry's *The Giver* (1993). It is a timeless classic that has withstood the test of time since it was first published in 1993. I have fond memories of reading *The Giver* as a young preteen because of the unforgettable feelings I had while reading the book and the compelling themes. The book is written in such a manner that repeated readings of the book do not make it any less interesting. The characters in the book are very few, which is ideal for use in reader's theater scripts and small classrooms. And the reading level for *The Giver* is at the 5.9th grade (Scholastic, n.d.). Finally, like the other two books, *The Giver* has been recognized by the

America Library Association, has won a Newbery Medal, and has been listed as a Notable Children's Book and as an ALA Best Book for Young Adults (Random House, n.d.).

The Giver is about a young boy named Jonas. He lives in a perfect world where everything is predetermined for its residents. A committee observes children as they grow and assign roles at the age of twelve. Everyone is shocked when Jonas is unexpectedly assigned the pivotal role of The Receiver of The Memories, though Jonas has no idea what this role means. Through his sessions with The Giver, a man who is responsible for carrying all of the memories of experiences of mankind, Jonas learns that his perfect world is not so perfect after all. Jonas soon learns that people are not allowed to experience things such as colors, pain, or freedom. When the truth is too much to bear, The Giver and Jonas come up with a plan that will change Jonas' life forever (Lowry, 1993).

The Giver creates a medium for the reader to explore the themes of conformity and autonomy (Lowry, 1993). This is a topic that will generate thoughtful discussion in a seventh grade classroom, since it is common for those students to feel pressure about fitting in and being like their peers (GCISD, 2002). The book shows that conformity isn't necessarily a good thing, more so when the reader learns that the racial differences are removed so there is literally no diversity left in *The Giver* (Lowry, 1993). Human diversity is also discussed briefly in *Uglies* when a character mentions that people used to kill each other over "stuff like having different skin color" (Westerfeld, 2005). Diversity will be one of the topics featured in some of the lesson used in the reader's theater unit.

One of the biggest appeals of using *Uglies*, *The House of The Scorpion*, and *The Giver* would be the presence of overlapping themes. As mentioned previously, the books share some overlapping themes such as conformity and the value of being a human being (including the person's physical appearances). The two most dominant themes found in the three books focus on the topics of autonomy and medical ethics. Conformity and autonomy are opposite forces in human life, and each novel deals with them in different degrees and in different ways. Moreover, medical ethics is often the site of the

development of these two opposite forces. Overall, the morals of the dystopias focus more on medical ethics and autonomy than on conformity and what it means to be human.

Autonomy is defined as “the state or condition of having independence or freedom, or of being autonomous; self-government, or the right of self-government” (Dictionary.com, n.d.). This theme appears in *Uglies* when Tally discovers that people undergoing routine plastic surgery procedures are having their brains altered without their consent and thus making them more docile and easier to control (Westerfeld, 2005). The push for autonomy also appears in *The House of The Scorpion* when Matt learns that he was born as a clone because he is supposed to be a source of fresh organs for El Patron (Farmer, 2002). The main basis of *The Giver* focuses on autonomy, especially when people are not allowed to make choices and when Jonas starts to see the down side of extreme social conformity (Lowry, 1993).

The theme of autonomy is fitting for a seventh grade classroom. According to the American Academy of Child and Adolescent Psychiatry, a developmental milestone for middle school students involves the students' attempts to assert their attempts at being independent (2011). Students will be able to apply their personal experiences of trying to become independent to the discussion and exploration of autonomy as found in the three books. This developmental relevance is important, since it has been suggested that the middle school curriculum should be built around topics and themes with emotional content that will engage students' feelings and that teachers should attempt to link the content to the feelings, memories, or personal experiences of the students (Armstrong, 2006).

Autonomy is explored through the topic of medical ethics, in particular ethical violations. “Medical ethics refers to the discussion and application of moral values and responsibilities in the areas of medical practice and research” (Wells, 2002). The theme of the dangers of medical ethics can be found in *Uglies* with the discovery of mind-altering lesions and the role of experimental drugs especially when the test subject is unwilling (Westerfeld, 2005). *The Giver* also explores medical ethics

when Jonas discovers that a newborn twin is euthanized, because having two people who look alike would create confusion and discord in the community (Lowry, 1993). As for *The House of The Scorpion*, the theme of medical ethics is explored through topics such as implanting cows with human clone embryos so as to avoid having to consider the clones as human beings, making it easier to tolerate using those clones as a source of organs for transplantation (Farmer, 2002).

The issue of medical ethics provides students to deal with developmentally appropriate issues of conformity and autonomy, but it also serves their initial explorations of their moral values as well. It has been found that during middle school, the students are at the point where they are developing their ideals and values (GCISD, 2002). In this regard, medical ethics deserves their attention since we are living in a time when significant scientific discoveries and advances are being made that test our morals. For instance, the discovery of cloning in 1996 (Weise, 2006) yielded another scientific breakthrough in which animals were cloned to create embryonic stem cells without destroying embryos (Marder, 2012). Those advances are exciting, but they also force us to examine our existing moral values and beliefs. Middle school students are reaching the point where they are starting to wonder about the meaning of life, show increased capacity for reflection, analysis, and introspection, and the increasing ability to confront moral and ethical questions (CDE, 1989). By discussing medical ethics in the classroom, students will be provided with opportunities to examine their values and ideals through reflection and analysis.

Development of Scripts

To build stories, I developed four scripts for each book for a grand total of twelve scripts. Four scripts allowed some depth without giving away the whole book since part of the point of reader's theater is to motivate the students to read the books. To make sure the scripts I developed would be most motivating, I reread those books, paying attention to the dog-eared sections, since those were the scenes that stood out. To keep role-playing manageable, I also looked for scenes with no more than

four characters; hence, it also was important for me to identify scenes that were flexible enough to allow changes such as the removal of unimportant characters and, to cover important details not provided in dialogue, the addition of a narrator. Last, for overall development of comprehension and critical thinking, I looked for scenes that explored important concepts.

I reviewed the script adaptation steps outlined in *A Comprehensive Guide to Readers Theatre*, since the book contains several examples of how an excerpt of a book can be adapted into a script (Black & Stave, 2007). The most helpful section focused on adapting *The True Confessions of Charlotte Doyle* into a script, since the format of the selected text was very similar to my selected scenes from the three books (Black & Stave, 2007).

To develop the scripts, I spent two weekends copying all of the text from the selected sections to a word processing program on the computer. This format allowed me to print the sections and make revisions to the text with a pen, a method that I prefer to revising on a computer. While working on the text, I had to decide which information to include and which information to exclude. I did not want to create scripts that would overwhelm the students, so I decided that the average amount of pages per script would be approximately four pages. This limit helped me to make decisions about what to include and exclude.

To help in limiting the scripts, I identified information that would be considered nonessential to the development of the character relationships or the plot (Black & Stave, 2007). I kept most of the dialogue found in the selected scenes, but I also eliminated references that did not substantially contribute to the content of my scripts. For example, when I was working on the third script for *Uglies*, the selected section made references to a doctor. I decided to replace the doctor's name with the name of the special police unit, "Special Forces," instead. Another example occurs in the first script for *The Giver*, when Jonas is talking to his parents about the Ceremony, and his younger sister makes a brief appearance at the end of this scene (Lowry, 1993). The appearance of his younger sister was not

relevant to the content of the script, so her appearance was removed from the script. By eliminating such things as peripheral characters, the scripts would be free of unnecessary details, characters, and other non-critical aspects that might confuse or overload the students. Students need this pruning because they are already struggling with reading (Wilbur, 2000). The aim is to scaffold to better reading not go beyond students' tolerance of frustration in comprehending the text.

Eliminating details to help students' comprehension also helped reduce scripts to my four-page limit. Other attempts to limit the length of scripts, however, led to eliminating crucial details. While I was reviewing the text that was going to be adapted into a set of scripts, I noticed that some of the sections I thought of excluding contained descriptive details that were relevant to the story. Omitting these parts meant that the story would lose too much depth. For instance, in the second script for *The Giver*, Jonas is visiting The Giver's house for the first time, and he is amazed at how the room is decorated. The text describes Jonas' awe at seeing The Giver's elaborate furniture and extensive collection of books, since his own home has extremely simple furniture and nothing but a few mandatory books assigned by the Committee (Lowry, 1993). This detail of setting is important, since Lowry wants the reader to understand that Jonas is living in a restrictive world without any decorative flair (1993). Including the detail of setting, however, was a challenge; since my goal was to have the students focus on the content of the characters' lines, I did not want to develop a script that relied heavily on descriptions. Yet, this element of setting was an important detail not communicated in the lines. This problem was resolved when I decided to add a narrator who would add important descriptions to the script without detracting from the other characters' lines. Not all scripts needed a narrator for this function, but I added it when needed.

After handling details and script lengths, the next decision I made during the script development process was to end the fourth and final script for each book with a cliffhanger. For *Uglies* I decided to use the scene involving a debate over an experimental cure and the protagonist's volunteering herself

as an informal laboratory rat (Westerfeld, 2005). With *The House of The Scorpion*, I chose the scene where El Patron dies and the main character, Matt, is told he has no reason to live anymore since his only role was to provide El Patron with organs when needed (Farmer, 2002). The last scene for *The Giver* ends when Jonas falls apart emotionally after watching his father euthanize a newborn baby and The Giver consoles Jonas by telling him that he has a plan (Lowry, 1993). The decision to end each set of scripts with a cliffhanger is how I intend to motivate the students for further reading. Since the three final scripts end on such an abrupt note, I am hoping that the students will feel extremely curious about how the story will actually end. In order to find out what happens next, the students will have to actually read the book themselves.

The final step of the script adaptation process was to determine the sequence of the scripts. My original sequence was to feature *The Giver* in the first set of scripts, then use *Uglies* for the second set of scripts, saving *The House of The Scorpion* for the final set of scripts. This order originally made sense to me, because I was looking at the format of the books. The format of *The Giver* is quite simple and unintimidating with 23 short chapters (Lowry, 1993). *Uglies* seemed like a good companion to *The Giver* because *Uglies* is also a short book with only one main plot (Westerfeld, 2005), but the content is a bit more challenging compared to *The Giver*. Using *The House of The Scorpion* for the final set of scripts seemed reasonable, because it is a very thick tome with 380 pages and several subplots that add to the book's complexity (Farmer, 2002). Basing the order on characteristics of the novels was not a good approach, since the three sets of scripts turned out to be dramatically different from the books.

While reviewing the scripts, I realized that the adapted scripts based on *The Giver* were more complex compared to *Uglies* or *The House of The Scorpion*. More details were crucial, whether in the dialogue or in other ways. Hence, the narrator as one way to present crucial details not in the dialogue appears in three of the four scripts of *The Giver*. Also beyond dialogue, the final scene requires some mime for when the father releases the newborn baby (Lowry, 1993). In the end, I decided to use *Uglies*

first, because the scripts were shorter and had a simpler cast of characters. I decided that *The House of The Scorpion* would be second, since the scripts were considerably simpler when compared to *The Giver*. Also, *The Giver* contains a lot of important details in the dialogue that should not be eliminated such as the first script which focuses on a family discussion about the Ceremony and about the concept of predetermination in regard to children and careers (Lowry, 1993). To keep this critical content meant keeping most of the dialogue from that scene.

When I finalized the order of the scripts, I decided to make some final revisions to the script by focusing on the quantity of the lines. I decided that the scripts would slowly ease the students out of their comfort zone by making sure that each new set of scripts had more lines. None of the lines used in the scripts for *Uglies* are more than three lines, while the scripts for *The House of The Scorpions* do not contain dialogue that exceeds the four-line limit. For *The Giver*, the limit was upped to five lines per character. This was favorable, because it allowed me to keep most of the information presented in the dialogue between Jonas and the other characters (Lowry, 1993).

Once I completed this script development process, I submitted my work for feedback. This feedback asked for more descriptive details to the script as a way to show the character's moods and actions. These additions seemed like a good idea at first, but after I reviewed *A Comprehensive Guide to Readers Theatre*, I realized that the descriptive cues, while critical in a traditional play script, would actually defeat the point of reader's theater, since the character's lines from the scripts should contain “important structural elements and vocabulary essential to understanding the context, content, and emotions within the text” (Black & Stave, 2007). Moreover, emotional understanding requires students to “identify the feelings and motivations of the speaker and what words and phrases suggest those feelings” (Black & Stave, 2007). I believe this inferring process is an important feature of literacy, the ability to analyze the text for information about the character's emotions and motives and that can be

refined through the use of scripts and support from the teacher and peers. Ultimately, I decided to go through the scripts and eliminate descriptive details.

Lesson Plans

To maximize the benefits of reader's theater for Deaf students, it is necessary to develop lesson plans, particularly to provide inexperienced teachers guidance. I developed fourteen weeks' worth of lesson plans in all, with the first twelve weeks devoted to the twelve different scripts. The thirteenth week focused on reviewing themes and contents discussed in the classroom over the course of twelve weeks. For the final and fourteenth week of lesson plans, the students would be asked to develop a final project trying out their own scripts.

My original plan was to develop a set of lesson plans for a classroom that met daily for 50 minutes. My Capstone committee suggested that a block schedule might be more ideal, since it is common in middle schools for the Deaf. Instead of limiting the teacher to one schedule, I developed two different sets of lesson plans, one for 50-minute classes and the other for 90- minute classes.

For formatting and content of these lesson plans, I went through the examples found in *A Comprehensive Guide to Readers Theatre* for the format of the weekly lesson plans. While they were helpful, the lesson plans placed too much emphasis on turning reader's theater into a theatrical event by incorporating props and costumes (Black & Stave, 2007). This is not something I intended to do with my reader's theater lessons. I want the students to focus on the text without worrying about additional details such as costumes. Ultimately, I found a website with a format for weekly lesson plans that appealed to me (Henry, n.d.). The format I found was quite straightforward with the lesson plans including student objectives, an outline of plans for each classroom session, and assessment methods (Henry, n.d.), and this format became the basis for my weekly lesson plans. As for the block schedule lesson plan format, I talked with one of my Capstone advisors, Dr. Simms, and she helped me adapt the

content by developing a very rough example of what a block lesson plan using a table format, which became the basis of my block lesson plan.

Learning objectives are an extremely important part of lesson plans, since they are intended to define the skills that students will be able to demonstrate after the lessons (University of Texas, 2011.). Learning objectives are also useful for assessing the effectiveness of the lessons (University of Texas, 2011). For the learning objectives, I decided to use Bloom's Taxonomy, "a multi-tiered model of classifying thinking according to six cognitive levels of complexity" (Forehand, 2005). By using action words from Bloom's Taxonomy (University of West Florida, 2012), I was able to clarify exactly what I intended for the students to learn with each lesson plan.

In addition to learning objectives, the lesson plans include the types of bilingual methodology used for that specific week. The methods include language separation, codeswitching, and translanguaging (New Mexico School for the Deaf, 2002). I have decided to use a translanguaging method known as "Preview, View, and Review (PVR) that involves the alternating of languages" (New Mexico School for the Deaf, 2002). PVR is suitable for use with reader's theater, since the topic is introduced in American Sign Language, viewed in depth in English, then reviewed with American Sign Language (New Mexico School for the Deaf, 2005).

The weekly lesson plans follow the same format for each assigned script. At the beginning of each week, a new reader's theater script is introduced to the classroom by having the students read the script out loud together in an extremely casual manner. The same script is reread over that week and, by the end of the week, students are expected to put on an informal performance. The main premise of reader's theater is rereadings of the assigned script. This repeated reading allows the students to become comfortable with reading out loud. With rereading, students become better at noticing subtle patterns such as tone and intonation which may be otherwise overlooked, especially if the student lacks sufficient literacy skills (Casey & Chamberlain, n.d.). Such repetition is especially important for Deaf

students, since they will become familiar with the selected text, and that familiarity will make the students comfortable with decoding the text into American Sign Language.

To enhance students' engagement with the scripts, I decided that the students would be asked to identify unfamiliar words by reading the script and working in groups to find written definitions and the appropriate signs for the new words. The conventional approach is to hand out lists of words students should make sure they know. My unconventional approach is meant to empower students and increase ownership and engagement with the written English text.

Once they create their own list of English words, the students use their existing knowledge of ASL to build connections between written English and American Sign Language. The bilingual approach to new vocabulary words will allow students to build conceptually on their knowledge of ASL to enrich the students' repertoire of existing English vocabulary. Students will then be asked to reread the script while paying attention to how the new words are used in the script.

Along with decoding of unfamiliar words, the lesson plans feature classroom discussion questions about script content. An example of that might be when the first script from *Uglies* is introduced to the classroom; students would be asked questions about defining beauty. These discussion questions are meant to encourage curiosity and spark interest in students while engaging them by asking them to think critically. The questions will also inspire group discussions which will promote the development of listening and social skills in the students since “they are engaged in listening, understanding, inferring, and responding, all hallmarks of comprehension” (McKay, 2008).

Student engagement not only with figuring out unfamiliar vocabulary but also exploring content is important for two reasons. The lessons are more interesting and enjoyable for the students (McKay, 2008) especially when they will be encouraged to share their opinions, experiences, and ideas. The students are also able to work in a cooperative manner; since readers who are more comfortable with reading will be able assist their classmates who are struggling with reading (Katz & Boran, 2004). This

collaboration is an effective method of learning according to Vygotsky since students need guided practice in social situations to increase independent learning (McKay, 2008).

To apply what they have learned so far and to deepen learning, several activities have been added to the lesson plans. Resources used for the development of the activities include Heinig's *Improvisation with Favorite Tales: Integrating Drama into the Reading/Writing Classroom* (1992), Black and Stave's *A Comprehensive Guide to Readers Theatre* (2007), Walker's *Readers Theatre in the Middle School and Junior High Classroom* (1996). I also went online and looked for additional ideas.

Some of the more common activities found in my lesson plans involve drama activities, collages, debates, research, and miscellaneous opportunities of bringing scripts to life through concretizing ideas. Many of those activities do not guide students too closely, because if students are “told exactly what to learn, read, study, and memorize, then it is likely that the student will not be motivated. On the other hand, if the student is given a significant role in determining the kinds of learning experiences he or she will have, then the burgeoning energies of adolescence will only fuel the motivation to learn” (Armstrong, 2006). In addition, some of the activities require the students to recall personal experiences, since students will be more responsive if they are allowed to link their own experiences to the content being presented in the classroom (Armstrong, 2006).

Drama activities are an excellent way of harnessing the students' energies while sparking their natural curiosity (Heinig, 1992). They include role-playing, dramatizing, and adaptation, the exact kinds of action words (University of West Florida, 2012) associated with one of the six important cognitive domains, application, which requires the students to be able to use learned material to create a new product (Dabbagh, n.d.). Other drama activities include experimentation with emotional reactions and body movements and pantomime (Heining, 1992). Some of the drama activities include different prompts which will ask the students to use their creative thinking skills. Examples of prompts are “your group is living underwater”; “everyone in your group is a robot”; and “everyone in your group is lost

in the desert.” These prompts provide the students with fun and creative ways of experimenting with their emotions and actions while conducting a rereading of the assigned script.

Another way of utilizing the cognitive domain of application is the inclusion of art-based activities. Some of the lesson plans ask the students to create a collage after reading the script or after a classroom discussion. One example is when students read the first script for *The House of The Scorpion*, students will find that the script mentions chupacabras (Farmer, 2002). Instead of asking them to look up the definition for that word, they will be asked to think about what a chupacabra would look like and create a collage based on their ideas. After that activity, they will be told that chupacabras are mythical creatures that drink the blood of goats (Viegas, 2010); students enjoy comparing their conceptions with the actual definition, and such pleasure helps them remember the word. Another collage activity requires the students to express their definitions of beauty. The creation of collages gives the students an outlet for unrestrained and nonjudgmental self-expression (Armstrong, 2006) important in keeping identity-absorbed middle school students engaged. Collages are a particularly good activity for visually oriented Deaf students, since they will be able to represent their thoughts and ideas in pictures.

Self-exploring middle schoolers seem to work well not only with application but also the cognitive domain found within Bloom's Taxonomy of evaluation (Dabbagh, n.d.). Through evaluation, students are expected to examine and judge the information presented in the classroom (Dabbagh, n.d.). One way of utilizing that in my lesson plan is the inclusion of debate topics. Debates require the students to argue opposing points of view (Heining, 1992). Some of the topics the student will debate include euthanasia, cloning humans, and mandatory plastic surgery. By using debate as the basis of some of the classroom activities, students will examine and judge the topic while exploring their own opinions and beliefs. Students will also be given two different ethical dilemmas, Kohlberg's Heinz Dilemma about stealing life-saving medicine (Wong, 2000) and an ethical dilemma about organ

transplantation (Hopkins, 2011). Those ethical dilemmas are intended to act as a source of debate with the students while they are working together to determine the appropriate course of action regarding the dilemmas.

Another activity featured in some of the lessons plans is research. Some examples done in the classroom include researching societies that opt for conformity and relative isolation such as the Amish and Orthodox Jewish communities (Bond, 2013) when students are reading *The Giver*. These research activities are intended to connect real-life examples to topics that appear in the scripts. By doing research, students will be also able to practice information collection, well respected as an essential skill.

Another form of research focuses on character analysis, since that requires the student to use critical thinking skills with analysis and interpretation of the information presented in the script (Black & Stave, 2007). Moreover, when students research the characters, they will learn how to identify important pieces of information that are relevant to the character. To show their research, one activity asks the students to pretend that they are writing a letter as a character from the script. A different research demonstration activity will ask the students to draw a silhouette for a character and fill that silhouette with quotes, words, and information related to that particular character.

The final group of activities involves concrete and tangible examples of things found in the scripts as a way of making the content of the scripts more significant for the students. For example, one script for *Uglies* makes a reference to Barbie dolls, so the students will be given Barbie dolls and asked to examine those dolls. Through observation and examination, students will identify features that are unrealistic. Another activity includes a classroom experiment that uses a black marker, a coffee filter, and some water to show that there are additional hidden colors within the marker (Murphy, Klages, & Shore, 1999). This will be used when students are reading the script from *The Giver* which talks about

Jonas seeing color for the first time (Lowry, 1993), so students will be able to relate to Jonas' awe of seeing colors for the first time.

Extending class work on script repetition, vocabulary, and enhancement activities, the lesson plans also include homework assignments. The assignments place emphasis on the development of both English and American Sign Language while using critical thinking skills. Some of the assignments include the creation of alternative endings for the featured reader's theater script, reflections, and interviews. The assignments will alternate between using written English and American Sign Language. For the written assignments, students will keep a journal. For assignments requiring the use of American Sign Language, students will create a video essay (also known as a vlog). By asking for a product that is either written or signed, the student is allowed to continue developing linguistic skills in American Sign Language and written English.

Assessment Tools

It is extremely important to evaluate the student's work to see if reader's theater is contributing to the development of literacy skills. Both formative and summative assessments can gauge development over time. A formative assessment checks what students are learning and where the teacher is doing an effective job as a teacher (Black & Stave, 2007). Examples include the students' ability to read a script and the quality of the student's assignments. A summative assessment evaluates student growth (Black & Stave, 2007) at certain points against benchmarks such as rubric scores or initial responses.

The first summative assessment tool used with the reader's theater unit is an informal reading interview to establish benchmarks in attitudes toward reading and reasons for these attitudes. The reading interview will be administered to the students before the reader's theater unit is introduced to the classroom and again when the reader's theater unit is completed. By giving the same interview twice, the teacher will be able to compare the students' responses to the same questions, evaluate

improvement in attitude and growth in skills, thereby identifying the role of reader's theater in shaping the students' existing experiences and attitudes towards reading.

The format for the reader's interview was inspired by an interview found online (Newingham, 2009). Questions found in Newingham's reading interview (2009) include "Do you like to read? Why or why not? How often do you read at home? What kind of texts do you like reading?" I used some of the questions found in the reading interview created by Newingham (2009), but I also added some questions such as "What is the hardest part of reading?" "What would make you enjoy reading more?" and "If I could change one thing about reading I would..."

The questions featured in my version of the reading interview are meant to examine in more depth students' attitudes about reading and students' experiences with reading. Some of the questions ask about the students' favorite thing about reading, the hardest part about reading, and their preferred type of reading material. Such questions will allow the teacher to identify books that will appeal to the students' interests and areas of difficulties for the students. Some of the questions are also meant to gauge the students' ability to ask for help and find definitions for new words. It is possible that there may be a link between a student's attitude towards reading and a student's ability to decipher new information, either by asking for help or by using resources such as the dictionary and the Internet. Commonalities among students also become apparent.

The second summative assessment tool is a scale for assessing student behavior and engagement with reader's theater. Using observations in class, the teacher completes the scale, and as with the reading interview, the teacher administers the scale twice, once at the end of the first week and again after the final week. The scale measures changes in the students' behavior with a focus on areas such as the students' attitudes, participation in discussions and group work, ability to define new vocabulary words, and ease of reading out loud. The scale also will allow the teacher to observe

changes in the students regarding enthusiasm, response, and participation for the reader's theater project.

The format for the scale is based on a similar scale developed by Black & Stave (2007). I made some revisions because some items did not seem relevant to my reader's theater unit such as “Eagerness to seek out materials for possible use in the project”; “Contributions of ideas for the creation and staging of the script”; and “Overall performance of specific group jobs such as director [or] recorder” (Black & Stave, 2007). I also added some questions that were not found in Black & Stave's scale such as “Eagerness to take part in group discussions of the script”; “Shares opinions during discussions”; “Ease of use with finding definitions for vocabulary”; and “Improvement in signed reading skills.”

A more complex, qualitative formative assessment method for teachers uses the students' journals and vlogs as a measuring stick for the students' work. Journal assignments and vlog assignments will include writing letters to/from characters from the script being used for that week or being asked to describe a certain memory. The majority of the assignments focus on reflective writing. Through these assignments, the students will be able to develop and refine their critical thinking skills and be able to defend their opinions. I have not developed a rubric, since the teacher will need to be able to compare assignments completed at beginning of the program with assignments completed at the end of the program. By comparing assignments from two different times during the reader's theater unit, the teacher will be able to observe progress in the students regarding areas such as general writing skills, critical thinking, and the development of creative thinking skills.

In addition to assessments teachers do, students also complete formative self-assessments after each performance. This assessment method “requires students to reflect and think critically about their own work and by allowing the students to assess themselves helps to create ownership in what they have accomplished” (Black & Stave, 2007). Students examine their opinions and experiences for the

performance that has taken place that week. The examination covers three areas: the script, the student's assigned role, and the student's experience working with his/her group. Students share their assessments with the teacher to provide the teacher with feedback about the students' experiences and thought processes. The responses will allow the teachers to see if the students are having issues such as working in groups or with the assigned role, so the teacher can intervene and resolve these issues if necessary. Tracking these responses over a series of performances allows the teacher to test my theory that there will be a positive correlation between the student's experiences with the performances and the amount of time the student spends in a classroom that utilizes reader's theater.

Student self-assessment questions also come from Black & Stave's book (2007), but I removed several questions and created three different categories. I also added a question that asks the student to share one thing they learned about that week's reader's theater script, again for more in depth information about their learning.

A more formal, summative method of assessment measures the benefits of reader's theater in the students by means of a reader's theater rubric that the teacher will complete on a weekly basis once the students have completed their performances of the assigned scripts. The rubric focuses on the students' work on two different levels, as individuals and as a group. Memorization is not included as a part of the rubric, since the purpose of reader's theater is to transform reading into a positive and interactive experience. Hence, measurement focuses on attitude not content memorization.

For this summative assessment, I looked at several examples of reader's theater rubrics such as the International Reading Association's rubric (2005) and the rubric found in Black & Stave's *A Comprehensive Guide to Readers Theatre* (2007). It was necessary for me to create a reader's theater rubric from scratch, since all of the reader's theater rubrics I found were designed for use with non-signing students and thus focused on matters such as intonation, speed of speaking, and other vocal performance techniques. For my reader's theater rubric, I added areas of focus that would be more

applicable for Deaf students such as signing clearly, signing at an appropriate pace, and the use of appropriate facial expressions. The rubric will also measure the student's work within their groups. As a group, students will receive the highest score if each student actively participates in rehearsals, show evidence of being prepared by rehearsing beforehand, and if each student is included in the performance.

Limitations

The creation of a reader's theater unit came with its own set of challenges. The two biggest challenges were the lack of a test group and the lack of diverse characters in my selection of works.

My original plan was to do an informal pilot program with reader's theater with a group of students. At this stage of my project, I was still doing research, and I thought that it would be possible to do a test run of reader's theater with a group of students as an after-school program. As an after school activity, I would omit homework and some assessments, yet conduct informal assessments focusing on student's changing attitudes towards reading. In addition, I would have been able to develop content that would have been customized as to cater to the needs of students that I would be working with. If this were to happen, I knew that I had to be careful about making this a positive experience for everyone involved. Nonetheless, observations of their participation and responses would provide me invaluable feedback on the value of reader's theater as a way to improve literacy among deaf students. Unfortunately, I could not gather this baseline feedback because of difficulties with the school.

At first, my plan for a test group received support from the university. Because research involving people requires approval from the Institutional Review Board (Gallaudet University, n.d.), I met with someone from the IRB to gauge the chances of my project's getting IRB approval. The response was extremely positive, and I was instructed to get in touch with Clerc Center, the school where I would implement my test group study. Clerc Center was quite resistant to the idea, even after I

mentioned that I would want to be supervised and that I would want to be working with students who were not taking part in any meaningful after-school activities such as sports. Unfortunately, I was unable to go beyond that point of chain of command.

This was rather discouraging, because according to Clerc Center's web-page, research is a tool of ensuring that “diverse . . . deaf and hard of hearing students (birth through age 21) in the nation are educated and empowered and have the linguistic competence to maximize their potential as productive and contributing members of society” (n.d.). It would seem that Clerc Center would be open to research on developing literacy skills by utilizing lesser-known methods such as reader's theater.

Another limitation that I encountered while working on my project was the lack of diversity found within the books. I was aware that by deciding to use dystopian books for young adults, I would be presented with a very limited set of choices of great books with diverse characters. At the same time, I was surprised at how all of the books did not feature characters of color with the exception of *The House of The Scorpion* (Farmer, 2002). In addition to the lack of characters with color, all of the books I read did not feature disabled characters, gay or lesbian characters, or characters from other diverse backgrounds.

The lack of diverse characters in the books is discouraging. Classrooms should embrace diversity; as Willis (2000) observes, “Multicultural literature often is used to broaden student understanding of culture as well as cross-cultural, intra-cultural, and multicultural differences and similarities.” Studies have shown that literature with diverse characters has been shown to “improve student self-esteem, involvement and engagement, and academic performance in literacy. In each of these studies, the level of involvement and engagement of African-American students increased when culturally relevant literature and instruction were used in high school English classrooms” (Willis, 2000). But none of these benefits can be realized if reading selections lack diverse characters.

Conclusion

This project addresses the absence of a reader's theater program designed for use with Deaf students in order to develop literacy. This project intends to create a new window of opportunities for Deaf students by incorporating two essential languages, American Sign Language and English, into a reader's theater program, which has consistently been shown to increase literacy skills in hearing students (Casey & Chamberlain, n.d.).

Approximately half of the Deaf students in the United States are reading below the fourth-grade level at the time of their high school graduation (Strong & Prinz, 1997). Since reader's theater has proven to be successful with hearing students, it is reasonable to speculate that a similar success rate might be observed in Deaf students with the implementation of a reader's theater program. In fact, because of the visual, expressive features of reader's theater, it seems especially promising with Deaf signers. There is only one piece of documented work discussing reader's theater with Deaf students and the instructor took an Oral-based approach (Nutial, 1977). Nonetheless, I contend that, since a bilingual approach using American Sign Language and English has been found to be an optimal method of teaching Deaf students (Strong & Prinz, 1997), reader's theater is an ideal medium for the enhancement of literacy skills in Deaf students since the course work and instruction will use both American Sign Language and written English.

My project has the potential to be used as a pilot program for a classroom of Deaf students as a way of determining if reader's theater has value for Deaf students and the development of literacy skills. To do so, I am exploring the possibility of publishing this project or sharing this project with teachers of the Deaf. In addition to the possibility of being used in classrooms, the project can act as a stepping stone for the development of a more comprehensive curriculum based on reader's theater.

Reader's Theater Unit

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Uglies

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Week Two.....60
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Week #1 Lesson Plan (Daily Schedule)
Uglies: Defining Beauty

Length: 50 minutes

Student Objectives:

Students will analyze and discuss the different views of beauty
Students will define unfamiliar words found in the script
Students will create a collage defining beauty
Students will debate the pros and cons of plastic surgery
Students will experiment with different ways of saying “yes” and “no”
Students will dramatize the events taking place in the script
Students will evaluate their performance and work

Bilingual Method: PVR, purposeful codeswitching, and free translation

Materials needed:

Copies of reading interview, copies of “Uglies: Defining Beauty” script, highlighters, dictionary, magazines, scissors, blank sheets of paper, glue, copies of “The Most Beautiful Thing assignment”, pencils, copies of post-performance self-assessments, reader’s theater rubric, copies of scale for assessing student behavior and engagement with reader’s theater, and snacks for Friday/Session 5

Session 1 (Monday)

1. Hand out the reading interview to the students.
2. Discuss reader’s theater with the students. Talk about the role of the narrator. Explain to the students that memorization, costumes and props are not mandatory. Students will also be informed that they will do an informal reading every Friday.
3. Brief discussion about the content of Uglies. The teacher should explain that the book is set in a time where plastic surgery is mandatory at the age of sixteen, since everyone is considered ugly by default.
4. Hand out copies of the “Uglies: Defining Beauty” scripts and have the students read out loud as a class. Inform the students that this reading session will be very informal without any emphasis on acting or memorization, since the purpose of this activity is to familiarize the students with reading from a script.
5. Classroom discussion about beauty. How do we define beauty? What makes a person beautiful? What is the student's favorite thing about their appearance? If everyone looked pretty, would people look for ways to look different? Would we still have beauty pageants? If so, how would those beauty pageants be judged?

Homework: Students will be asked to make a reflective vlog about what it would be like if everyone looked pretty. Would it be a good thing? Why or why not? Students will also be asked to develop a list of new words found in the script.

Session 2 (Tuesday)

1. Students will be split into small groups and share their lists of new words. They will work together to use the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words.
2. As a classroom, students will review and discuss the new words.

3. The script will be reviewed with focus on the new words and how those words are used.
4. Bring out the magazines, blank sheets of paper, glue, and scissors. Ask the students to create a collage about beauty in ten minutes.
5. Students will share their collages with the rest of the classroom. They will explain their choices, the pictures featured in the collage, and their inspiration.

Homework: Students will be asked to pick Tally or Shay. They will write about the character in their journals using the information presented in the script. Students will also be asked to make a list of people that they would like to invite to one of the performances. They can invite other classes, people working at the school, families, and other members of the community.

Session 3 (Wednesday)

1. Students will be divided into two different debate groups. One group will be a proponent of mandatory plastic surgery, while the other group will be opposed to mandatory plastic surgery. The teacher should be the moderator and ensure that each group takes turns talking. All members of each team must have had the chance to participate in the debate.
2. Groups will be selected for the performance that will take place on Friday/Session 5. Roles will also be assigned within the groups.
3. In their assigned groups, students will read scripts and focus on their respective roles' lines.
4. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.

Homework: Hand out copies of “The Most Beautiful Thing” assignment. Students will be asked to make a vlog about the most beautiful thing they have seen. It can be scenery or something found in nature or a person. The goal of the vlog should be to make the viewer feel like s/he is seeing the sight, so descriptions appealing to the senses such as smell, taste, touch, and feel should be used.

Thursday (Session Four)

1. Yes-no game. Students will make a circle and they will be given instructions for the yes-no game. The first person will have the option of saying “yes” or “no”. The sign “no” can only go right, so the person standing on the right will have to say “no” in order to continue the chain. The chain can be broken if the person on the right says, “yes”, since that will only go left. Students will be told that they will need to invent different facial expressions to go with their answers such as happy “no” or a scared “yes”.
2. Students will be asked to continue reviewing the script with their groups. While they are rereading the script, students will be encouraged to identify the emotions found in the script by analyzing the text.
3. The teacher should divide his/her time equally among the groups while ensuring that the students are comfortable with reading out loud. Attention needs to be also paid to appropriate use of emotions.

Homework: Students will meet with their respective groups and prepare for the next day's “performance”

Friday (Session Five)

1. Before the performance, students will do a practice run of the script with their groups.
2. A select few people will be invited to the performance. People invited to the performance should be people that the students are comfortable and familiar with. The students should not be

- feeling pressure to do their best as performers.
3. Each group will take turns reading from the script.
 4. Hand out the post-performance self-assessment forms to the students and ask them to complete the form.
 5. Complete scale for assessing student behavior and engagement with reader's theater
 6. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to share their feelings and thoughts about the experience. Questions to ask include their favorite part of the experience and their biggest challenge.

Assessment Methods:

Responses to the reader's interview

Does the student participate in the group discussions?

Is the student capable of creating a collage and explaining the meaning behind the collage?

Post-performance self-assessment completed by the students

Scale for assessing student behavior and engagement with reader's theater

Reader's theater rubric

**Week #1 Lesson Plan (Block Schedule)
Uglies: Defining Beauty**

Length: 90 minutes

Plan	Monday	Wednesday	Friday
Objectives	Students will analyze and discuss the different views of beauty Students will define unfamiliar words found in the script	Students will create a collage defining beauty Students will debate the pros and cons of plastic surgery	Students will experiment with different ways of saying “yes” and “no” Students will dramatize the events taking place in the script Students will evaluate their performance and work
Bilingual Methodology	PVR and purposeful codeswitching	PVR	Free translation
Materials	Copies of reading interview, copies of “ <i>Uglies: Defining Beauty</i> ” script, highlighters, dictionary	Magazines, scissors, blank sheets of paper, glue, copies of “The Most Beautiful Thing” assignment	Pencils, copies of post-performance self-assessments, reader’s theater rubric, copies of scale for assessing student behavior and engagement with reader's theater, and snacks
Procedures	<ol style="list-style-type: none"> 1. Hand out the reading interview to the students. 2. Discuss reader’s theater with the students. Talk about the role of the narrator. Explain to the students that memorization, costumes and 	<ol style="list-style-type: none"> 1. Review discussion about beauty. How do we define beauty? What makes a person beautiful? 2. Hand out magazines, blank sheets of paper, glue, and scissors. Ask the students to 	<ol style="list-style-type: none"> 1. Yes-no game. Students will make a circle and they will be given instructions for the yes-no game. The first person will have the option of saying “yes” or “no”. The sign “no” can only go right, so the

	<p>props are not mandatory. Students will also be informed that they will do an informal reading every Friday.</p> <ol style="list-style-type: none"> 3. Brief discussion about the content of <i>Uglies</i>. The teacher should explain that the book is set in a time where plastic surgery is mandatory at the age of sixteen, since everyone is considered ugly by default. 4. Hand out copies of the "Uglies: Defining Beauty" scripts and have the students read out loud as a class. Inform the students that this reading session will be very informal without any emphasis on acting or memorization, since the purpose of this activity is to familiarize the students with reading from a script. 5. Classroom discussion about beauty. How do we define beauty? What makes a person beautiful? What is the student's favorite thing about their appearance? If everyone looked pretty, would people look for ways to look different? Would we still have beauty pageants? If so, how would those beauty 	<p>create a collage about beauty in ten minutes.</p> <ol style="list-style-type: none"> 3. Students will share their collages with the rest of the classroom. They will explain their choices, the pictures featured in the collage, and their inspiration. 4. Students will be divided into two different debate groups. One group will be a proponent of mandatory plastic surgery, while the other group will be opposed to mandatory plastic surgery. The teacher should be the moderator and ensure that each group takes turns talking. All members of each team must have had the chance to participate in the debate. 5. Groups will be selected for the performance that will take place on Friday/Session 5. Roles will also be assigned within the groups. 6. In their assigned groups, students will read scripts and focus on their respective roles' lines. 7. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be 	<p>person standing on the right will have to say "no" in order to continue the chain. The chain can be broken if the person on the right says, "yes", since that will only go left. Students will be told that they will need to invent different facial expressions to go with their answers such as happy "no" or a scared "yes".</p> <ol style="list-style-type: none"> 2. Students will be asked to continue reviewing the script with their groups. While they are rereading the script, students will be encouraged to identify the emotions found in the script by analyzing the text. 3. The teacher should divide his/her time equally among the groups while ensuring that the students are comfortable with reading out loud. Attention needs to be also paid to appropriate use of emotions. 4. Before the performance, students will do a practice run of the script with their groups. 5. A select few people will be invited to the performance. People invited to the performance should be people that the students are
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	<p>pageants be judged?</p> <ol style="list-style-type: none"> 6. Students will work in small groups and identify new words found in the script. They will work together to use the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words. 7. As a classroom, students will review and discuss the new words. 8. The script will be reviewed with focus on the new words and how those words are used. 	<p>given.</p>	<p>comfortable and familiar with. The students should not be feeling pressure to do their best as performers.</p> <ol style="list-style-type: none"> 6. Each group will take turns reading from the script. 7. Hand out the post-performance self-assessment forms to the students and ask them to complete the form. 8. Complete scale for assessing student behavior and engagement with reader's theater 9. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to share their feelings and thoughts about the experience. Questions to ask include their favorite part of the experience and their biggest challenge.
<p>Assignments</p>	<p>Students will be asked to make a reflective vlog about what it would be like if everyone looked pretty. Would it be a good thing? Why or why not? Students will also be asked to pick Tally or Shay. They will write about the character in their journals using the information</p>	<p>Hand out copies of "The Most Beautiful Thing" assignment Students will be asked to make a vlog about the most beautiful thing they have seen. It can be scenery or something found in nature or a person. It can also be a thing. The goal of the vlog should be to make the viewer feel</p>	

	<p>presented in the script. Students will also be asked to make a list of people that they would like to invite to one of the performances. They can invite other classes, people working at the school, families, and other members of the community.</p>	<p>like s/he is seeing the sight, so descriptions appealing to the senses such as smell, taste, touch, and feel should be used. Students will meet with their respective groups and prepare for the “performance”</p>	
<p>Evaluation</p>	<p>Responses to the reader's interview Does the student participate in the group discussions?</p>	<p>Is the student capable of creating a collage and explaining the meaning behind the collage?</p>	<p>Post-performance self-assessment completed by the students Scale for assessing student behavior and engagement with reader's theater Reader's theater rubric</p>

Script Summary #1: Defining Beauty

This scene has been adapted from pages 39 – 45 of Scott Westerfeld's Uglies (2005)

The book, *Uglies*, takes place in a world where everyone is automatically considered ugly at birth. They live in dorms and taunts about physical appearances are considered normal and acceptable. As a matter of fact, those people are called Uglies. That changes when the person's sixteenth birthday happens. At that age, everyone is expected to undergo operations that are meant to make him or her pretty. After the operation, the newly transformed people are called “pretties” and moved to a different section of the area known as New Pretty Town. Life in the new town is fun and filled with parties and games.

In *Defining Beauty*, we meet two fifteen-year-old girls, Tally and Shay. They are playing with a special program on the computer known as morphos. Morphos allow the user to change their features. Tally is playing with different possible looks in anticipation of her upcoming sixteenth birthday. Her excitement is not shared by Shay, who is not happy about the idea of having to undergo plastic surgery.

Uglies Script #1: Defining Beauty

(Tally and Shay are sitting at a computer. Tally reaches over to point at the monitor)

Tally: Here's option two.

Narrator: The picture of Tally showed her, sleek, with ultrahigh cheekbones, deep green catlike eyes, and a wide mouth that curled into a knowing smile.

Shay: That's, uh, pretty different.

Tally: Yeah, I doubt it's even legal. Some cities might allow this type of exotic operations, but the authorities here are notoriously conservative. You think I look too scary?"

Shay: No. You look like a real pussycat. Unfortunately, I mean that in the literal, dead-mouse-eating sense.

Tally: Okay, moving right along.

(Tally turns her attention to the computer)

Narrator: The next Tally was a much more standard morphological model, with almond shaped brown eyes, straight black hair with long bangs, the dark lips set to maximum fullness.

Shay: Pretty generic, Tally.

Tally: Oh, come on! I worked on this one for a long time. I think I'd look great this way. There's a whole Cleopatra thing going on.

Shay: You know, I read that the real Cleopatra wasn't even that great looking. She seduced everyone with how clever she was.

Tally: Yeah, right. And you've seen a picture of her?

Shay: They didn't have cameras back then, Silly.

Tally: Duh. So how do you know she was ugly?

Shay: Because that's what historians wrote at the time.

Tally: She was probably a classic pretty and they didn't even know it. Back then, they had weird ideas about beauty. They didn't know about biology.

Shay: Lucky them.

Tally: So, if you think all my faces are so crappy, why don't you show me some of yours?

Shay: I can't.

Tally: You can dish it out, but you can't take it, huh?

Shay: No, I mean I just can't. I never made one.

Narrator: Shay was surprised. Everyone made morphos, even littlies. It was a great waste of day, figuring out all the different way you could look when you finally became pretty.

Tally: Not even one?

Shay: Maybe when I was little. But my friends and I stopped doing that kind of stuff a long time ago.

Tally: Well. We should fix that right now.

Shay: I'd rather go out and do something else.

Tally: Later, Shay. I can't believe you don't have a single morph. Please.

Shay: It's stupid. The doctors pretty much do what they want to, no matter what you tell them.

Tally: I know, but it's fun!

(Tally moves over as to give Shay access to the computer)

Tally: So you have done this before.

Shay: Like I said, when I was a little.

Tally: Sure

Narrator: The screen's camera flickered and a green grid appeared on Shay's face, a field of tiny squares covered her cheekbones, nose, lips, and forehead. Soon, two copies of Shay's face appeared on the screen. The faces were different. One looked wild, while the other one looked dreamy.

Tally: It's weird how that works, isn't it? It's like two different people.

Shay: Creepy.

Tally: So, Shay, which do you think is your good side?

Narrator: Ugly faces were always asymmetrical; neither half looked exactly like the other. So the first thing the morpho did was take each side of your face and double it, like holding a mirror right down the middle.

Shay: Why do I have to be symmetrical? I'd rather have a face with two different sides.

Tally: That's a sign of childhood stress. No one wants to look at that.

Shay: Gee, I wouldn't want to look stressed. Okay, whatever. The right one's better, don't you think?

Tally: I hate my right side. I always start with the left.

Shay: Okay. You're the boss.

Narrator: The eyes grew, reducing the size of the nose. Shay's cheekbones moved upward, and her lips became a tiny bit fuller. Every blemish disappeared, her skin looked flawlessly smooth. Her chin became more defined and her jaw stronger.

Tally: First, the basics.... Wow, that's pretty good already.

Shay: Great. I totally look like every other new pretty in the world.

Tally: Well, sure, we just got started. How about some hair on you?

Narrator: Tally started picking random hairstyles, the last one left Shay with a white-blond beehive that towered over her face like a dunce cap.

Tally: Okay, maybe not that. Let's get the face right first.

Shay: Hey, whose face is this, anyway?

Tally: Just playing. You want to take a shot?

Shay: No, I want to do something else.

Tally: Sure, great. But first, let's get this right.

Shay: What do you mean "get it right," Tally? Maybe I think my face is already right!

Tally: Yea, it's great. For an ugly.

Shay: What, can't you stand me? Do you need to get some picture into your head so you can imagine it instead of my face?

Tally: Shay! Come on. It's just for fun.

Shay: Making ourselves feel ugly is not fun.

Tally: We are ugly!

Shay: This whole game is just designed to make us hate ourselves,

Tally: Right, and things were so great back when everyone was ugly. Or did you miss that day in school?

Shay: Yea, yeah. I know. Everyone judged everyone else based on appearances. People who were taller got better job, and people even voted for some politicians just because they weren't quite as ugly as everybody else. Blah, blah, blah.

Tally: Yeah, and people killed one another over stuff like having different skin color. So what if people look more alike now? It's the only way to make people equal.

Shay: How about making them smarter?

Tally: Fat chance. Anyway, it's just to see what you and I will look like in only... two months and fifteen days.

Shay: Can't we just wait until then?

Tally: Sometimes I don't think I can.

Shay: Well, tough luck. Hey, might as well make the best of it. Can we go and do something else now? Please?

Tally: Wait. Look at this. Don't you think you're beautiful?

Shay: That's not me. It's some committee's idea of me.

Tally: It will be you, though. Really you. Soon.

Assignment: The Most Beautiful Thing

You will describe the most beautiful thing you've seen in a vlog. It can be a thing or a view found in nature. Include as much detail as possible and try to make the viewer feel like s/he is with you and looking at the same thing! Here are some questions to get you started.

1. What is it?
2. Where did you see it?
3. What did you like the most about the thing?
4. What colors are there?
5. What other senses does the thing involve? Remember, the five senses are taste, feel, sight, touch, sound, and smell.

Week #2 Lesson Plan (Daily Schedule)
Uglies: People aren't Barbie Dolls

Length: 50 minutes

Student Objectives:

Students will analyze Barbie dolls and identify unrealistic features
Students will compile a list of things that they would change about Barbie dolls
Students will select new words from the script and define those words
Students will compare different definitions of beauty based on one's culture
Students will adapt the script based on assigned scenarios
Students will develop possible alternate outcomes for the script
Students will dramatize the events taking place in the script
Students will evaluate their performance and work

Bilingual Method: PVR, purposeful codeswitching, and free translation

Materials needed:

Copies of “Uglies: People aren't Barbie Dolls” script, highlighters, dictionary, Barbie dolls, computers with internet access, sheets of writing paper, pencils, a container with several strips of paper with different prompts written on them, list of “what-if” questions, copies of post-performance self-assessment, and snacks for Friday/Session 5

Session 1 (Monday)

1. Brief discussion about last week's experiences. What did we do? How did we prepare for the performance on Friday/Session 5? Inform the students that the format used for last week will be repeated for the next few weeks.
2. Hand out copies of “Uglies: People aren't Barbie Dolls” script. The students will read out loud together in a casual group reading session.
3. Group discussion. Hand out Barbie dolls to the students and ask the students to examine the Barbie dolls. What do they see? Do the Barbie dolls look normal? Are their bodies shaped like an average woman's body? The students should also be asked to consider the role of Barbie dolls in shaping the expectations of children.

Homework: Students will be asked to write a two-page journal entry about what they would do if they had the change to redesign the Barbie doll as to make her more realistic. What kind of changes would they make and why? In addition to writing, students can choose to draw pictures. Students will also be asked to develop a list of new words found in the script.

Session 2 (Tuesday)

1. Students will be split into small groups and share their lists of new words. They will work together to use the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words.
2. As a classroom, students will review and discuss the new words.
3. The script will be reviewed with focus on the new words and how those words are used.
4. Explain that the standards of beauty are not the same for every culture. Students will be asked to go online and find examples of beauty that might be different from the typical definition of beauty. They will be asked to share their findings with each other.

5. In groups, students will brainstorm and think of about traits that are more important than one's appearances. What are those traits? Were they able to come to a common agreement regarding traits? Why or why not?

Homework: Students will be asked to make a five-minute vlog. In the vlog, the student will describe three traits that should be considered more important and valued rather than judging a person's worth based on their appearances.

Session 3 (Wednesday)

1. Groups will be selected for the performance that will take place on Friday/Session 5. Students should not be placed in the same groups from last week. Roles will also be assigned within the groups.
2. In their assigned groups, students will read scripts and focus on their respective roles' lines.
3. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.
4. Bring out a container filled with strips of paper. Each strip of paper will contain different scenarios, such as being underwater, turning into dogs instead of humans, and so on. Each group will select a scenario and reread the script with the scenario in mind. If the students draw a strip of paper telling them that they are robots, they will read the script as if they are robots.

Homework: Students will be asked to pretend that their best friend is extremely unhappy with their appearance. The students will be asked to write a letter to their best friend, telling them why s/he should not place too much importance on his/her appearance.

Session 4 (Thursday)

1. In pairs, students will receive a “what-if” list. The list of “what-if?” questions will encourage students to think about possible alternatives that could occur within the script. One of the questions will ask the students “What if Shay and Tally both did not want to get plastic surgery?”. The students should discuss their answers with their partner.
2. Students will be asked to continue reviewing the script with their respective groups. Students will be reminded about the use of emotions. They will also be encouraged to make use of the space around them by moving around if desired.
3. The teacher should divide his/her time equally among the groups while providing feedback and support if necessary.

Homework: Students will be asked to meet with their respective groups and prepare for the next day's “performance”

Session 5 (Friday)

1. Before the performance, students will do a practice run of the script with their groups.
2. Using the lists of prospective audience members gathered from students, a select few people would be invited to the performance.
3. Each group will take turns reading from the script.
4. Hand out the post-performance self-assessment forms to the students and ask them to complete the form.
5. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to share their feelings and thoughts about the experience. Questions to ask include their

favorite part of the experience and their biggest challenge.

Assessment:

Does the student analyze the Barbie doll and identify features that could be changed?

Are the students working together to define new words?

Are the students capable of comparing the different cultural definitions of beauty?

Does the student respond to the prompts in an appropriate manner?

Post-performance self-assessment completed by the students

Reader's theater rubric

Week #2 Lesson Plan (Block Schedule)
Uglies: People aren't Barbie Dolls

Length: 90 minutes

Plan	Monday	Wednesday	Friday
Objectives	Students will analyze Barbie dolls and identify unrealistic features Students will compile a list of things that they would change about Barbie dolls Students will select new words from the script and define those words	Students will compare different definitions of beauty based on one's culture Students will reread the script according to the prompts	Students will develop alternate outcomes for the script Students will dramatize the events taking place in the script Students will evaluate their performance and work
Bilingual Methodology	Purposeful codeswitching and PVR	PVR	Free translation
Materials	Copies of “Uglies: People aren't Barbie Dolls” script, highlighters, Barbie dolls, dictionary	Computers with internet access, sheets of writing paper, pencils, and a container with several strips of paper with different prompts written on them.	List of “what-if” questions, copies of post-performance self-assessment, and snacks
Procedures	1. Brief discussion about last week's experiences. What did we do? How did we prepare for the performance that happened last week? Inform the students that the format	1. Explain that the standards of beauty are not the same for every culture. Students will be asked to go online and find examples of beauty that might be different from the typical	1. In pairs, students will receive a “what-if” list. The list of “what-if?” questions will encourage students to think about possible alternatives that could occur within the

	<p>used for last week will be repeated for the next few weeks.</p> <ol style="list-style-type: none"> 2. Hand out copies of “Uglies: People aren't Barbie Dolls” script. The students will read out loud together in a casual group reading session. 3. Group discussion. Hand out Barbie dolls to the students and ask the students to examine the Barbie dolls. What do they see? Do the Barbie dolls look normal? Are their bodies shaped like an average woman's body? The students should also be asked to consider the role of Barbie dolls in shaping the expectations of children. 4. Students will be split into small groups and asked to identify new words found in the script. They will work together to use the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words. 5. As a classroom, students will review and discuss the new words. 6. The script will be reviewed with focus on the new words 	<p>definition of beauty. They will be asked to share their findings with each other.</p> <ol style="list-style-type: none"> 2. In groups, students will brainstorm and think of about traits that are more important than one's appearances. What are those traits? Were they able to come to a common agreement regarding traits? Why or why not? 3. Groups will be selected for the performance that will take place on Friday. Students should not be placed in the same groups from last week. Roles will also be assigned within the groups. 4. In their assigned groups, students will read scripts and focus on their respective roles' lines. 5. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given. 6. Bring out a container filled with strips of paper. Each strip of paper will contain different scenarios, such as being underwater, turning into dogs instead of humans, and so on. Each group will select a scenario 	<p>script. One of the questions will ask the students “What if Shay and Tally both did not want to get plastic surgery?”. The students should discuss their answers with their partner.</p> <ol style="list-style-type: none"> 2. Students will be asked to continue reviewing the script with their respective groups. Students will be reminded about the use of emotions. They will also be encouraged to make use of the space around them by moving around if desired. 3. Before the performance, students will do a practice run of the script with their groups. 4. A select few people will be invited to the performance. People invited to the performance should be people that the students are comfortable and familiar with. The students should not be feeling pressure to do their best as performers. 5. Each group will take turns reading from the script. 6. Hand out the post-performance self-assessment forms to the students and ask them to complete the form. 7. Celebratory snacks will be
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	and how those words are used.	and reread the script with the scenario in mind. If the students draw a strip of paper telling them that they are robots, they will read the script as if they are robots.	handed out while there is a classroom discussion. Students will be asked to share their feelings and thoughts about the experience. Questions to ask include their favorite part of the experience and their biggest challenge.
Assignments	Students will be asked to write a two-page journal entry about what they would do if they had the change to redesign the Barbie doll as to make her more realistic. What kind of changes would they make and why?	Students will be asked to pretend that their best friend is extremely unhappy with their appearance. The students will be asked to make a vlog directed to their friend. In the vlog, students should explain why s/he should not place too much importance on his/her appearance. Students also will meet with their groups to prepare for Friday's performance.	
Evaluation	Does the student analyze the Barbie doll and identify features that could be changed? Are the students working together to define new words?	Are the students capable of comparing the different cultural definitions of beauty? Does the student respond to the prompts in an appropriate manner?	Post-performance self-assessment completed by the students Reader's theater rubric

Script Summary #2: People aren't Barbie Dolls

This scene has been adapted from pages 81-84 of Scott Westerfeld's Uglies (2005)

In this scene, Shay and Tally have just returned from sneaking to a forbidden area known as the Rusties. The Rusties is an area filled with ruins created by people who were unable to get along. This inability to get along has been used as a reason for operations intended to make people pretty, since it is believed that mutual beauty is the secret to harmony. Tally continues to be excited about getting plastic surgery while Shay continues to share her feelings of trepidation. This scene gives the reader more details about the history that led to the creation of New Pretty Town and operations.

Uglies Script #2: People aren't Barbie Dolls

Shay: You're not ugly.

Tally: Oh, come on, Shay.

Shay: No, I mean it. Your profile is great.

Tally: Don't be weird, Shay. I'm an ugly, you're an ugly. We will be for two more weeks. It's no big deal or anything... You, for example, have one giant eyebrow and one tiny one.

Shay: I'm serious, Tally. Your nose isn't ugly. I like your eyes too.

Tally: My eyes? Now you're totally crazy. They're way too close together.

Shay: Who says?

Tally: Biology says.

Shay: You don't believe all that crap, do you- that there's only one way to look, and everyone's programmed to agree on it?

Tally: It's not about believing, Shay. You just know it. You've seen pretties. They look... wonderful.

Shay: They all look the same!

Tally: I used to think that too. But when I would sneak to Prettyville, I'd see a lot of them, and I realized that pretties do look different. They look like themselves. It's just a lot subtler, because they're not all freaks.

Shay: We're not freaks, Tally. We're normal. We may not be gorgeous, but at least we're not hyped-up Barbie dolls.

Tally: What kind of dolls?

Shay: It's something David told me about.

Tally: Oh, great. David again. How do you know if he's real?

Shay: He's real. I've met him more than once.

Tally: Okay, Shay, David's real. But so is being ugly. You can't change it just by wishing, or by telling yourself that you're pretty. That's why they invented the operation.

Shay: But it's a trick, Tally. You've only seen pretty faces your whole life. Your parents, everyone over sixteen. You weren't born expecting that kind of beauty in everyone, all the time. You just got programmed into thinking anything else is ugly.

Tally: It's not programming, it's just a natural reaction. It's also fair. In the old days it was all random—some people kind of pretty, most people ugly all their lives. Now everyone's ugly... until they're pretty. No losers.

Shay: There are losers, Tally. The operation doesn't work for very few people. They know they're freaks and they choose to hide!

Tally: Is that it? Are you worried about the operation not working? That's silly, Shay. You're no freak. In two weeks you'll be as pretty as anyone else.

Shay: I don't want to be pretty.

Tally: Not again.

Shay: I'm sick of this city, I'm sick of the rules and boundaries. The last thing I want is to become some empty-headed new pretty, having one big party all day.

Tally: Come on, Shay. They all do the same stuff we do: bungee jump, fly, play with fireworks. Only they don't have to sneak around.

Shay: They don't have the imagination to sneak around.

Tally: Look, Skinny, I'm with you. Doing tricks is great! Okay? Breaking the rules is fun! But eventually you've got to do something besides being a clever little ugly.

Shay: Like being a vapid, boring, pretty?

Tally: No. When you're pretty, you will not need to play tricks and mess things up. Maybe just being ugly is why uglies always fight and pick on one another, because they aren't happy with who they are. I want to look normal by being pretty.

Shay: I'm not afraid of looking the way I do, Tally.

Tally: Maybe not, but you are afraid of growing up.

Scenarios

Your group is living underwater

Your group has turned into dogs instead of humans

Everyone in your group is lost in the desert

Everyone in your group is a robot

Your group is in outer space

Your group is trying to avoid a group of angry bees

Your group has just found out that they won a million dollars

“What If” Scenarios

What if Tally and Shay decided that they did not want plastic surgery?

What if Shay convinced Tally?

What if Tally changed Shay's mind?

What if Tally found out that she couldn't have plastic surgery?

What if Tally and Shay got really angry at each other?

Week #3 Lesson Plan (Daily Schedule)
Uglies: The Price of Beauty

Length: 50 minutes

Student Objectives:

Students will debate the pros and cons of mandatory surgery that secretly creates lesions
Students will identify and describe new words found in the script
Students will role-play by pretending to be experts
Students will interview selected experts
Students will represent opposing sides of plastic surgery with persuasion in mind
Students will interpret the information presented in the script and develop a character sketch
Students will dramatize the events taking place in the script
Students will evaluate their performance and work

Bilingual Method: PVR, purposeful codeswitching, and free translation

Materials needed:

Copies of “Uglies: The Price of Beauty” script, dictionary, highlighters, character questionnaire sheets, pencils, copies of TV report assignment, copies of post-performance self-assessment, and snacks for Friday/Session 5

Session 1 (Monday)

1. Explain the concept of autonomy, the ability to make decisions for him/herself, to the students. Ask students to think of examples of autonomy such as being able to choose one's own clothing. What would it be like if we were unable to make decisions for ourselves?
2. Hand out copies of “Uglies: The Price of Beauty” script and ask the students to read out loud together in a casual group reading session.
3. Ask students about the lesions and how they are affecting the characters in the book. The doctors who created the lesions thought that they were doing the right thing. Does that make them right? If needed, refresh the students' memories of the discussion about autonomy. How would the people in the book react if they knew that they were being given lesions?
4. In addition to autonomy, students will discuss consent. What does it mean to give consent? How do we give consent? Do doctors require consent from their patients?

Homework: Students will make a vlog answering the question “Would you give up your ability to think independently in exchange for being happy, beautiful, healthy, and rich?” Students will also be asked to develop a list of new words found in the script.

Session 2 (Tuesday)

1. Students will be split into small groups and share their lists of new words. They will work together to use the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words.
2. As a classroom, students will review and discuss the new words.
3. The script will be reviewed with focus on the new words and how those words are used.
4. Students will take turns pretending to be a world-renowned expert on plastic surgery, lesions, and medicine. Students will pretend to be medical students and take turns asking the “expert” questions. The “expert” will improvise by answering the students' questions.

5. Continue the mantle of the expert activity by changing the expert's role to someone who is experienced with escaping the authorities. The other students can choose to be either the police or pretend to be interested in escaping from the authorities.

Homework: Students will write in their journals and discuss their reactions if they woke up and found out that the doctors operated on them without their permission. How would they feel? Would they be angry or scared? Would they even notice the change?

Session 3 (Wednesday)

1. Students will be split up into two groups. Each group will form a line and adopt a stance. The teacher will walk between the lines while the students try to convince the teacher. One side will try to convince the teacher to undergo plastic surgery even if it means getting lesions. The other side will try to convince the teacher to avoid getting plastic surgery. Once the teacher reaches the end of the line, the teacher will pick the winning side.
2. Select groups for the performance on Friday/Session 5. If possible, students will be placed in groups with other students that they have not worked with previously. Roles will also be assigned within the groups.
3. Students will read scripts with their groups while focusing on their character's lines.
4. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.

Homework: Students will be given a handout. For the assignment, they will pretend to be a news reporter on television when they make a vlog.

Session 4 (Thursday)

1. Hand out character questionnaire sheets to the students. Tell the students to fill out the questionnaire with their role in mind. Inform the students that they cannot give the wrong answer to the questions, since the activity is meant to help with the development of the students' character.
2. Students will continue reviewing the script with their groups. Students will be encouraged to experiment with different postures, emotions, and movements according to their mental image of their characters.
3. The teacher should divide his/her time equally among the groups while providing feedback and support if necessary.

Homework: Students will be asked to meet with their respective groups and prepare for the next day's "performance"

Session 5 (Friday)

1. Before the performance, students will do a practice run of the script with their groups.
2. Each group will take turns reading from the script for an audience of selected people, preferably people mentioned in the lists created by the students during week #1.
3. Hand out the post-performance self-assessment forms to the students and ask them to complete the form.
4. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to share their feelings and thoughts about the experience. Questions to ask include their favorite part of the experience and their biggest challenge.

Assessment:

Does the student participate in the group discussions?

Does the student work with other students during the vocabulary activity?

Are the students capable of asking appropriate questions based on the script?

Does the student interpret the text and develop a sketch?

Post-performance self-assessment completed by the students

Reader's theater rubric

Week #3 Lesson Plan (Block Schedule)
Uglies: The Price of Beauty

Length: 90 Minutes

Plan	Monday	Wednesday	Friday
Objectives	Students will debate the pros and cons of mandatory surgery that secretly creates lesions Students will identify and describe new words found in the script	Students will role-play by pretending to be experts Students will interview selected experts Students will interpret the information presented in the script and develop a character sketch	Students will represent opposing sides of plastic surgery with persuasion in mind Students will dramatize the events taking place in the script Students will evaluate their performance and work
Bilingual Methodology	PVR and purposeful codeswitching	Purposeful codeswitching	Free translation
Materials	Copies of “ <i>Uglies: The Price of Beauty</i> ” script, highlighters, dictionary	Copies of character questionnaire and pencils	Pencils, copies of post-performance self-assessments, reader’s theater rubric, and snacks

<p>Procedures</p>	<ol style="list-style-type: none"> 1. Explain the concept of autonomy, the ability to make decisions for him/herself, to the students. Ask students to think of examples of autonomy such as being able to choose one's own clothing. What would it be like if we were unable to make decisions for ourselves? 2. Hand out copies of "Uglies: The Price of Beauty" script and ask the students to read out loud together in a casual group reading session. 3. Ask students about the lesions and how they are affecting the characters in the book. The doctors who created the lesions thought that they were doing the right thing. Does that make them right? If needed, refresh the students' memories of the discussion about autonomy. How would the people in the book react if they knew that they were being given lesions? 4. In addition to autonomy, students will discuss consent. What does it mean to give consent? How do we give consent? Do doctors require consent from their patients? 5. Students will be split into 	<ol style="list-style-type: none"> 1. Students will take turns pretending to be a world-renowned expert on plastic surgery, lesions, and medicine. Students will pretend to be medical students and take turns asking the "expert" questions. The "expert" will improvise by answering the students' questions. 2. Continue the mantle of the expert activity by changing the expert's role to someone who is experienced with escaping the authorities. The other students can choose to be either the police or pretend to be interested in escaping from the authorities. 3. Groups will be selected for the performance that will take place on Friday/Session 5. Roles will also be assigned within the groups. 4. In their assigned groups, students will read scripts and focus on their respective roles' lines. 5. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given. 6. Hand out character 	<ol style="list-style-type: none"> 1. Students will be split up into two groups. Each group will form a line and adopt a stance. The teacher will walk between the lines while the students try to convince the teacher. One side will try to convince the teacher to undergo plastic surgery even if it means getting lesions. The other side will try to convince the teacher to avoid getting plastic surgery. Once the teacher reaches the end of the line, the teacher will pick the winning side. 2. Students will continue reviewing the script with their groups. While they are rereading the script, students will be encouraged to identify the emotions found in the script by analyzing the text. 3. The teacher should divide his/her time equally among the groups while ensuring that the students are comfortable with reading out loud. Attention needs to be also paid to appropriate use of emotions. 4. Before the performance, students will do a practice run of the script with their groups. 5. A select few people will be
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	<p>small groups and identify new words found in the script. They will also work together to use the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words.</p> <ol style="list-style-type: none"> 6. As a classroom, students will review and discuss the new words. 7. The script will be reviewed with focus on the new words and how those words are used. 	<p>questionnaire sheets to the students. Tell the students to fill out the questionnaire with their role in mind. Inform the students that they cannot give the wrong answer to the questions, since the activity is meant to help with the development of the students' character.</p>	<p>invited to the performance. People invited to the performance should be people that the students are comfortable and familiar with. The students should not be feeling pressure to do their best as performers.</p> <ol style="list-style-type: none"> 6. Each group will take turns reading from the script. 7. Hand out the post-performance self-assessment forms to the students and ask them to complete the form. 8. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to share their feelings and thoughts about the experience. Questions to ask include their favorite part of the experience and their biggest challenge.
<p>Assignments</p>	<p>Students will make a vlog answering the question “Would you give up your ability to think independently in exchange for being happy, beautiful, healthy, and rich?” Students will also write in their journals and discuss their reactions if they woke up and found out that the doctors</p>	<p>Students will pretend to be a news reporter on television when they make a vlog. As reporters, they will be the ones bringing breaking news about the lesions to the world. What would they say? How would they present the information? Will it be a sensationalistic, outraged, or serious report?</p>	

	<p>operated on them without their permission. How would they feel? Would they be angry or scared? Would they even notice the change?</p>	<p>Students will meet with their respective groups and prepare for the “performance”</p>	
<p>Evaluation</p>	<p>Does the student participate in the group discussions? Does the student work with other students during the vocabulary activity?</p>	<p>Are the students capable of asking appropriate questions based on the script? Does the student interpret the text and develop a sketch?</p>	<p>Post-performance self-assessment completed by the students Reader's theater rubric</p>

Script Summary #3: The Price of Beauty

This scene has been adapted from pages 262 – 268 of Scott Westerfeld's Uglies (2005).

Shay enjoys exploring the Rusties and during one of those expeditions, she meets David. David lives in a hidden encampment known as the Smoke in the woods. This motivates Shay to escape. When Tally mentions that she's in the moo to go on an adventure, Shay shares her plan of running away. Tally likes the idea so Shay gives her instructions to a hidden encampment in the woods known as the Smoke. When Tally arrives at the Smoke, she is surprised to see that almost everyone is an Ugly. Tally meets David, who introduces her to his parents, Az and Maddy. They used to be surgeons, but they ran away to hide in the Smoke when they discovered a dark secret about the operations.

Uglies Script #3: The Price of Beauty

Az: We were doctors.

Maddy: Cosmetic surgeons, to be precise. We've both performed the operation hundreds of times. And when we met, I had just been named to the Committee for Morphological Standards.

Tally: The Pretty Committee?

Maddy: We were preparing for a Morphological Congress. That's when all of the cities share data on the operation.

Az: At the same time, I was doing some independent research on anesthesia. Trying to make the operation safer.

Tally: Safer?

Az: A few people still die each year, as with any surgery, from being unconscious for so long, more than anything.

Tally: Oh.

Az: I found that there were complications from anesthetic used in the operation. Tiny lesions in the brain, barely visible, even with the best machines.

Tally: What's a lesion?

Az: Basically it's a bunch of cells that don't look right. It's like a wound, or a cancer, or just something that doesn't belong there.

David: But you couldn't just say that. Doctors.

Maddy: When Az showed me his results, I started investigating. The local committee had millions of scans in its database. Not the stuff they put in medical textbooks, but raw data from pretties all over the world. The lesions turned up everywhere.

Tally: You mean, people were sick?

Maddy: They didn't seem to be. The lesions weren't cancerous, because they didn't spread. Almost everyone had them, and they were always in exactly the same place. Almost everyone all over the world had these lesions.

Tally: But they weren't natural?

Az: No. Only post-ops – pretties, I mean- had them. No uglies did. They were definitely a result of the operation.

Tally: Did you find out what caused them?

Maddy: In one way, we did. Az and I looked very closely at the few pretties who didn't have the lesions and tried to figure out why they were different. We ruled out blood type, gender, physical size, intelligence factors, and genetic markers. They weren't any different from everyone else.

Az: Until we discovered an odd coincidence.

Maddy: Their jobs.

Tally: Jobs?

Az: Every negative worked in the same sort of profession. Firefighters, wardens, doctors, politicians, and anyone who worked for Special Circumstances. Everyone with these jobs didn't have the lesions; all the other pretties did.

Tally: So you guys were okay?

Az: We tested ourselves, and we were negative.

Maddy: Otherwise, we wouldn't be sitting here.

Tally: What do you mean?

David: The lesions aren't an accident, Tally. They're a part of the operation, just like the bone sculpting and skin scraping. It's part of the way being pretty changes you.

Tally: But you said everyone has them.

Maddy: In some pretties, they disappear, or are intentionally cured- in those whose professions require them to react quickly, like working in an emergency room, or putting out a fire. People who deal with conflict and danger.

David: People who face challenges.

Tally: Okay... What do the lesions do?

Az: We don't know exactly.

Maddy: Just suspicions.

Tally: You were suspicious enough to run away.

Maddy: We had no choice. Not long after our discovery, Special Circumstances paid a visit. They took our data and told us to not look any further or we'd lose our licenses. It was either run away, or forget everything we'd found.

Az: And it wasn't something we could forget.

Tally: What do you think?

David: Well, you know all about how the Rusties lived, right? War and crime and all that?

Tally: Of course. They were crazy. They almost destroyed the world.

David: And that convinced people to pull the cities back from the wild, to leave nature alone. And now, everybody is happy, because everyone looks the same: They're all pretty. No more Rusties, no more war. Right?

Tally: Yeah. In school, they say it's all really complicated, but that's basically the story.

David: Maybe it's not so complicated. Maybe the reason war and all that other stuff went away is that there are no more controversies, no disagreements, no people demanding change. Just masses of smiling pretties, and a few people left to run things.

Tally: Becoming pretty doesn't just change the way you look...

David: No. It changes the way you think.

Homework Assignment: Television Report

For today's homework assignment, you will make a vlog as a news reporter on TV. As a reporter, you will be bringing breaking news to the world about lesions that are being created when someone receives plastic surgery. Here are some questions that will help you with your assignment.

Which channel will air your report?

What would you say?

Will you be inside or outside?

How will you present the information?

How will you be feeling?

The report can be presented in several different ways....

Outraged

Serious

Sensationalistic (like the tabloids)

How will you end the report?

Character Questionnaire

Name of character:

Age of character:

What does the character look like?

What is the character's favorite color?

What is the character's favorite food?

What hobbies does the character have?

What is your character afraid of?

What does the character dislike?

If your character could change one thing about what was happening, what would it be?

Week #4 Lesson Plan (Daily Schedule)
Uglies: Maybe There's a Cure

Length: 50 minutes

Student Objectives:

Students will describe the different perspectives of the characters
Students will make predictions about what will happen after the script ends
Students will do research about the Hippocratic oath
Students will define and identify signs for the new words found in the script
Students will dramatize the events taking place in the script
Students will evaluate their performance and work

Bilingual Method: PVR, purposeful codeswitching, and free translation

Materials needed:

Copies of “Uglies: Maybe There's a Cure” script, dictionary, highlighters, computers with access to the internet, pencils, blank sheets of paper, copies of the “invent your own oath” assignment, large sheets of paper such as butcher's paper, markers, crayons, copies of post-performance self-assessment, and snacks for Friday/Session 5

Session 1 (Monday)

1. Hand out copies of “Uglies: Maybe There's a Cure” script and ask the students to read out loud together in a casual group reading session.
2. Group discussion: Why would Shay be resistant to the idea of being “cured”? Is the cure guaranteed?
3. Review the issues of autonomy and consent. How does those two issues appear in the script? Should Maddy force Shay to take the experimental drug? Does Maddy respect Shay's decision?
4. How does everyone else feel about what's happening in the script? What will happen to Tally?

Homework: Students will pretend to be Shay and write a letter about why she does not want to take the experimental drugs. The letter should make references to the script such as feeling bad for Tally and being the only “sane” one in the room. Students also will develop a list of new words found in the script.

Session 2 (Tuesday)

1. Students will be asked to go on-line and do some research about the Hippocratic oath. They should be able to explain the basics of the Hippocratic oath such as when it was written and that it a vow taken by doctors and medical professionals to act in an ethical manner.
2. Students will discuss their discoveries with rest of the classroom.
3. Students will be split into small groups and share their lists of new words. They will work together to use the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words.
4. As a classroom, students will review and discuss the new words.
5. The script will be reviewed with focus on the new words and how those words are used.

Homework: A vlog will be created. Students will develop their own version of the Hippocratic oath for a different profession. They will be encouraged to create a new name for the oath and a new set of vows. The student should also be able to explain why they chose that particular profession.

Session 3 (Wednesday)

1. Ask the students to pick a character from the script. Students will be grouped based on their character. Each group will receive a large sheet of paper. They will make an outline of a body, which will represent the character. Words and phrases describing the character will be written inside the outline. Facts can include the character's gender, appearance, likes and dislikes, dreams, and secrets. The character's spoken lines can also be added to the outline.
2. Groups will be assigned for the performance on Friday/Session 5. Students will be placed in a group with students they have not worked with previously. Roles will also be assigned.
3. Students will read scripts with their groups while focusing on their character's lines.
4. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.

Homework: Since the script ends with a cliffhanger, students will be asked to continue the script. They will write a two-page script about what happens to Tally. Does she undergo plastic surgery? If so, what happens after the surgery? Does Tally change her mind? How does everyone else feel about Tally's decision?

Session 4 (Thursday)

1. Students will continue reviewing the script with their groups. Students will be encouraged to experiment with different postures, emotions, and movements.
2. The teacher should divide his/her time equally among the groups while providing feedback and support if necessary.
3. Groups will take turns performing for other groups, but the teacher will give each group a different mood. For example, the teacher will tell a group that they are sick. The group will have to perform the script as if all of the characters are sick. Other moods that can be assigned include excited, sleepiness, scared, surprised, angry, shy, or silly.

Homework: Students will be asked to meet with their respective groups and prepare for the next day's "performance"

Session 5 (Friday)

1. Before the performance, students will do a practice run of the script with their groups.
2. Each group will take turns reading from the script for an audience of selected people.
3. Hand out the post-performance self-assessment forms to the students and ask them to complete the form.
4. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to review their experiences with the four different scripts. Did they learn anything interesting? Were there any things that they did not enjoy? Which script did they enjoy the most?

Assessment:

Does the student describe different perspectives of the characters?

Does the student make predictions of what will happen next?

Does the student find information about the Hippocratic oath through research?

Does the student work with the other students and develop a new version of the Hippocratic oath?

Are the students able to develop a sketch of the character based on information presented in the scripts?

Post-performance self-assessment

Reader's theater rubric

Week #4 Lesson Plan (Block Schedule)
Uglies: Maybe There's a Cure

Length: 90 minutes

Plan	Monday	Wednesday	Friday
Objectives	Students will describe the different perspectives of the characters Students will make predictions about what will happen after the script ends Students will define and identify signs for the new words found in the script	Students will do research about the Hippocratic oath Students will develop a different version of the Hippocratic oath for a different profession	Students will create a character sketch based on information found in the scripts Students will dramatize the events taking place in the script Students will evaluate their performance and work
Bilingual Methodology	PVR and purposeful codeswitching	PVR and purposeful codeswitching	Free translation
Materials	Copies of “Uglies: Maybe There's a Cure” script, highlighters, dictionary	Computers with access to the internet, pencils, blank sheets of writing paper	Large sheets of paper such as butcher's paper, markers, crayons, copies of post-performance self-assessments, reader’s theater rubric, and snacks
Procedures	1. Hand out copies of “Uglies: Maybe There's a Cure” script and ask the students to read out loud together in a casual group reading session.	1. Groups will be selected for the performance that will take place on Friday/Session 5. Roles will also be assigned within the groups.	1. Ask the students to pick a character from the script. Students will be grouped based on their character. Each group will receive a large

	<ol style="list-style-type: none"> 2. Group discussion: Why would Shay be resistant to the idea of being “cured”? Is the cure guaranteed? 3. Review the issues of autonomy and consent. How does those two issues appear in the script? Should Maddy force Shay to take the experimental drug? Does Maddy respect Shay's decision? 4. How does everyone else feel about what's happening in the script? What will happen to Tally? 5. Students will work in small groups and identify new words used in the script. They will work together to use the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words. 6. As a classroom, students will review and discuss the new words. 7. The script will be reviewed with focus on the new words and how those words are used. 	<ol style="list-style-type: none"> 2. In their assigned groups, students will read scripts and focus on their respective roles' lines. 3. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given. 4. Students will be asked to go on-line and do some research about the Hippocratic oath. They should be able to explain the basics of the Hippocratic oath such as when it was written and that it a vow taken by doctors and medical professionals to act in an ethical manner. 5. Students will discuss their discoveries with rest of the classroom. 6. Students will work in groups and develop their own version of the Hippocratic oath for a different profession. They will be encouraged to create a new name for the oath and a new set of vows. The students should also be able to explain why they chose that particular profession. 	<p>sheet of paper. They will make an outline of a body, which will represent the character. Words and phrases describing the character will be written inside the outline. Facts can include the character's gender, appearance, likes and dislikes, dreams, and secrets. The character's spoken lines can also be added to the outline.</p> <ol style="list-style-type: none"> 2. Students will continue reviewing the script with their groups. While they are rereading the script, students will be encouraged to identify the emotions found in the script by analyzing the text. 3. The teacher should divide his/her time equally among the groups while providing feedback if necessary. 4. When the audience arrives for the performance, each group will take turns reading from the script. 5. Hand out the post-performance self-assessment forms to the students and ask them to complete the form. 6. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to
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			share their feelings and thoughts about the experience. Questions to ask include their favorite part of the experience and their biggest challenge.
Assignments	Students will pretend to be Shay and write a letter about why she does not want to take the experimental drugs. The letter should make references to the script such as feeling bad for Tally and being the only “sane” one in the room.	Since the script ends with a cliffhanger, students will be asked to continue the script. They will write a two-page script about what happens to Tally. Does she undergo plastic surgery? If so, what happens after the surgery? Does Tally change her mind? How does everyone else feel about Tally's decision?	
Evaluation	Does the student describe different perspectives of the characters? Does the student make predictions of what will happen next?	Does the student find information about the Hippocratic oath through research? Does the student work with the other students and develop a new version of the Hippocratic oath?	Are the students able to develop a sketch of the character based on information presented in the scripts? Post-performance self-assessment completed by the students Reader's theater rubric

Script Summary #4: Maybe There's a Cure

This scene has been adapted from pages 407- 414 of Scott Westerfeld's Uglies (2005)

Maddy has decided to try and find a cure for the lesions. At the same time, Tally is worried about Shay. They all decide to move to the Rusties as to be able to have easier access to the Pretties in case a cure is discovered. While sneaking around New Pretty Town, Tally finds Shay who has undergone plastic surgery. As a result of the operation, Shay is no longer interested in important things, because she is more concerned about superficial things such as her hair and clothing. Tally manages to convince Shay to follow her to the Rusties in hopes of being able to transform Shay back to her old self.

Uglies Script #4: Maybe There's a Cure

Maddy: Shay, I want to explain this to you carefully.

Shay: Sure, Maddy.

Maddy: When you had the operation, they did something to your brain.

Shay: Yeah, right. That's what Tally keeps telling me. But you guys don't understand.

Maddy: What do you mean?

Shay: I like the way I look. I'm happier in this body. You want to talk about brain damage? Look at you all, running around these ruins playing commando. You're all full of schemes and rebellions, crazy with fear and paranoia, even jealousy. That's what being ugly does.

Maddy: And how do you feel, Shay?

Shay: I feel bubbly. It's nice not being all raging with hormones. Of course, it kind of sucks being out here instead of the city.

Maddy: No one's keeping you here, Shay. Why haven't you left?

Shay: I don't know... I'm worried about you guys, I guess. It's dangerous out there, and messing with Specials isn't a good idea. You should know that by now, Maddy.

Maddy: And you're going to protect us from them?

Shay: I just feel bad about Tally. If I hadn't told her about the Smoke, she'd be pretty right now instead of living in this dump. And I figure eventually she'll decide to grow up. We'll go back together.

Maddy: You don't seem to want to decide for yourself.

Shay: Decide what?

David: You weren't always this way, Shay.

Shay: No, I used to be ugly.

Maddy: These pills won't change the way you look. They'll only affect your brain, undoing what the Specials did to the way your mind works. Then you can decide for yourself how you want to look.

Shay: Decide? After you've messed with my brain?

Tally: Shay! We're not the ones messing with your brain!

David: Tally.

Shay: That's right, I'm the one who's crazy. Not you guys, who live in a broken-down building on the edge of a dead city, slowly turning into freaks when you could be beautiful. Yeah, I'm crazy all right... for trying to help you!

Maddy: How are you helping us, Shay?

Shay: I'm trying to get you to understand. The Specials are psychos, just look at them. But that doesn't mean you have to spend your whole lives running away. That's what I'm saying. Once you become pretty, the Specials won't mess with you.

Maddy: Why not?

Shay: Because you won't make trouble anymore.

Maddy: Why not?

Shay: Because you'll be happy! Like me.

Maddy: You won't take these willingly?

Shay: No way. You said they're not even safe.

Maddy: I said there was a small chance something could go wrong.

Shay: You must think I'm nuts. Even if those pills work, look at what they're going to do. From what I can tell, "cured" means being a jealous whiny little ugly-brain. It means thinking you've got all the answers. You're convinced you've personally got to change the world. Well, I don't need that.

Maddy: Okay, then. That's all I have to say.

Tally: What do you mean?

David: That's all we can do, Tally.

Tally: What? You said we could cure her,

Maddy: Only if she wants to be cured. These are experimental, Tally. We can't give them to someone against her will. Not when we don't know if they'll work.

Tally: But her mind... she's got the lesions!

Shay: Hello. "She" is sitting right here.

Maddy: Sorry, Shay. Tally?

(Tally pulls Maddy and David away from Shay)

Tally: So, we give her the pills secretly, right?

Maddy: No. We can't. I'm not going to do medical experiments on unwilling subjects.

Tally: Medical experiments?

David: You can't know for sure how something like this will work. It's only a one-percent chance, but it could screw up her brain forever.

Tally: It's already screwed up.

David: But she's happy, Tally. And she can make decisions for herself.

Tally: Why did we even have to ask? They didn't get her permission when they did this to her!

Maddy: That's the difference between them and us. After Az and I found out what the operation really meant, we realized we'd been party to something horrible. People had their minds changed without their knowledge. As doctors, we took an ancient oath never to do anything like that.

Tally: But if you weren't going to help Shay, why did you bother finding a cure?

Maddy: If we knew the treatment would work safely, then we could give it to Shay and see how she felt about it later on. But to test it, we need a willing subject.

Tally: Where are we ever going to find one? Anyone who's pretty is going to say no.

Maddy: Maybe for right now, Tally. But if we keep making inroads into the city, we might find a pretty who wants out.

Tally: But we know Shay's crazy.

Maddy: She's not crazy. Her arguments make sense, in fact. She's happy as she is, and doesn't want to take a deadly risk.

Tally: But she's not really herself. We have to change her back.

Maddy: Az died because someone thought like that.

Tally: What?

David: My father... The Specials were worried that Mom and Dad might talk about the brain lesions, because they'd been focused on them for so long. The Specials were already working on ways to change memories. When they took my father for the operation, he never came back.

Tally: That's awful.

Maddy: Az was the victim of a medical experiment, Tally. I can't do the same thing to Shay. Otherwise, she'd be right about the Specials and me.

Tally: But Shay ran away. She didn't want to become pretty.

Maddy: She doesn't want to be experimented on, either.

Tally: Okay, you've got a willing subject.

Maddy: What do you mean, Tally?

Tally: Me.

Assignment: Hippocratic Oath

The Hippocratic oath is a special vow taken by doctors. With the oath, doctors promise to do no harm and to try their best as doctors. For this assignment, you will be asked to think of a different field of work. You will create your own version of the Hippocratic oath.

What will the new oath be called?

Which profession is the oath for?

What will the new vows be?

Why did you pick the profession used for this vow?

The House of The Scorpion

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Week Seven.....119
Week Eight.....130

Week #5 Lesson Plan (Daily Schedule)
The House of The Scorpion: Matt's Surprise Guests

Length: 50 minutes

Student Objectives:

Students will compare and contrast Celia's stealing with the actions of Robin Hood
Students will identify and define new words found in the script
Students will create a definition for chupacabra by making a collage
Students will role-play and develop answers to the characters' questions
Students will respond to different scenarios inspired by the script
Students will solve problems associated with the characters
Students will dramatize the events taking place in the script
Students will evaluate their performance and work

Bilingual Method: PVR, purposeful codeswitching, and free translation

Materials needed: Copies of “THOTS: Matt's Surprise Guests” script, magazines, blank sheets of paper, scissors, glue, computers with internet access, dictionary, blank writing paper, copies of “your mythical creature” assignment, a list of scenarios, copies of post-performance self-assessments, and snacks for Friday/Session 5

Session 1 (Monday)

1. Introduction of *The House of The Scorpion*. The teacher should give the students a brief summary about the book, how the main character is a young teenager named Matt. Matt is put on the earth for a special reason that will not be revealed until later in the story.
2. Hand out copies of the script and lead a classroom reading session that will be casual and informal like the previous first readings of a new script.
3. Classroom discussion about the script. Why is Matt hidden from the world? Why doesn't he speak to the children? Who is Celia and why does Celia refuse to allow Matt to call her Mama? How does that make Matt feel? Celia talks about stealing crayons from the wealthy kids. Is this okay?
4. Ask the students about Robin Hood. He was famous for stealing from the rich and giving his loot to the rich. Is that okay? Ask the students to divide into two debate teams. One team will argue against the idea of stealing from rich while the other team will argue for stealing from the rich.

Homework: Students will make a vlog talking about what it would be like to be hidden away from the world. What would they do for fun? Would they feel bad for using stolen things if they were the only things s/he could get? In addition to the vlog, students will develop a list of new words found in the script.

Session 2 (Tuesday)

1. The script mentions chupacabras. Ask the students to think of what a chupacabra would look like. What would it eat? Where would it sleep? Hand out magazines, scissors, blank sheets of paper, and glue. Give the students 10 minutes to create a collage defining a chupacabra.
2. Ask the students to go on-line and search for information about chupacabras. They should be able to explain that chupacabras are mythical creatures that are believed to drink the blood of

goats and other animals. Were their original definitions correct? Why or why not? What are the differences?

3. Students will be split into groups and exchange their lists of new words. They will work together and use the dictionary to find definitions for the new words. In addition to finding the definitions, students will also be asked to identify the signs for the new words.
4. As a classroom, students will review and discuss the new words.
5. The script will be reviewed with focus on the new words and how those words are used.

Homework: Students will create a mythical creature in their journal. A name will be developed in addition to the creature's location, diet, characteristics, and weaknesses. Students are also encouraged to draw pictures of their mythical creature.

Session 3 (Wednesday)

1. Groups will be selected for the performance that will take place on Friday/Session 5. Roles will also be assigned within the groups.
2. In their assigned groups, students will read scripts and focus on their respective roles' lines.
3. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.
4. Students will be broken up into small groups and given different scenarios based on the scripts. They will be asked to develop a short skit based on the assigned scenario. For example, one group can be assigned the scenario of Celia getting caught stealing crayons. Other possible scenarios include Matt deciding to talk to the strangers, Celia talking about how she loves her work, or Tom playing a trick on Benito.

Homework: Students will create a vlog describing a trick they played on someone. It can be a big trick or a small trick. They also will discuss the similarities and differences between their trick and the trick that Tom played on Maria.

Thursday (Session Four)

1. The teacher will pretend to be different characters from the script and ask the students questions. For example, if the teacher is pretending to be Matt, s/he could tell the students that he is lonely, he wants to make new friends, but doesn't know how to do that. As Celia, the teacher could ask the students about ways she could make the children treat her more nicely.
2. Students will be asked to continue reviewing the script with their groups. While they are rereading the script, students will be encouraged to identify the emotions found in the script by analyzing the text.
3. The teacher should divide his/her time equally among the groups while ensuring that the students are comfortable with reading out loud. Attention needs to be also paid to appropriate use of emotions.

Homework: Students will be asked to meet with their respective groups and prepare for the next day's "performance"

Friday (Session Five)

1. Before the performance, students will do a practice run of the script with their groups.
2. The audience for the performance should be slightly larger than the audience for *Uglies*. Depending on the students' levels of comfort, people who have not been mentioned in the lists by the students can be also invited to attend the performance.

3. Each group will take turns reading from the script.
4. Hand out the post-performance self-assessment forms to the students and ask them to complete the form.
5. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to share their feelings and thoughts about the experience. Questions to ask include their favorite part of the experience and their biggest challenge.

Assessment:

Are the students able to compare and contrast Celia with Robin Hood?

Does the student create a collage that defines their idea of what a chupacabra looks like?

Does the student work independently in groups while defining new words?

Does the student develop thoughtful responses to different scenarios?

Does the student respond to the questions presented by the teacher?

Post-performance self-assessment completed by the students

Reader's theater rubric

Week #5 Lesson Plan (Block Schedule)
The House of The Scorpion: Matt's Surprise Guests

Length: 90 minutes

Plan	Monday	Wednesday	Friday
Objectives	Students will compare and contrast Celia's stealing with Robin Hood Students will create a definition for chupacabra by making a collage	Students will identify and define new words found in the script Students will respond to different scenarios inspired by the script	Students will solve problems associated with the characters Students will dramatize the events taking place in the script Students will evaluate their performance and work
Bilingual Methodology	PVR and purposeful codeswitching	Purposeful codeswitching	Free translation
Materials	Copies of "THOTS: Matt's Surprise Guests" script, magazines, blank sheets of paper, scissors, glue, copies of "your mythical creature" assignment	Dictionary, pencils, a list of scenarios,	Pencils, copies of post-performance self-assessments, reader's theater rubric, and snacks
Procedures	1. Introduction of <i>The House of The Scorpion</i> . The teacher should give the students a brief summary about the book, how the main character is a young teenager named	1. Students will work in small groups and share their list of new words. Students will work together to identify new words by using the dictionary to find definitions for the	1. The teacher will pretend to be different characters from the script and ask the students questions. For example, if the teacher is pretending to be Matt, s/he could tell the

	<p>Matt. Matt is put on the earth for a special reason that will not be revealed until later in the story.</p> <ol style="list-style-type: none"> 2. Hand out copies of the script and lead a classroom reading session that will be casual and informal like the previous first readings of a new script. 3. Classroom discussion about the script. Why is Matt hidden from the world? Why doesn't he speak to the children? Who is Celia and why does Celia refuse to allow Matt to call her Mama? How does that make Matt feel? Celia talks about stealing crayons from the wealthy kids. Is this okay? 4. Ask the students about Robin Hood. He was famous for stealing from the rich and giving his loot to the rich. Is that okay? Ask the students to divide into two debate teams. One team will argue against the idea of stealing from rich while the other team will argue for stealing from the rich. 5. The script mentions chupacabras. Ask the students to think of what a chupacabra would look like. What would 	<p>words. In addition to finding the definitions, students will also be asked to find the signs for the new words.</p> <ol style="list-style-type: none"> 2. As a classroom, students will review and discuss the new words. 3. The script will be reviewed with focus on the new words and how those words are used. 4. Groups will be selected for the performance that will take place on Friday. Roles will also be assigned within the groups. 5. In their assigned groups, students will read scripts and focus on their respective roles' lines. 6. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given. 7. Students will be broken up into small groups and given different scenarios based on the scripts. They will be asked to develop a short skit based on the assigned scenario. For example, one group can be assigned the scenario of Celia getting caught stealing crayons. 	<p>students that he is lonely, he wants to make new friends, but doesn't know how to do that. As Celia, the teacher could ask the students about ways she could make the children treat her more nicely.</p> <ol style="list-style-type: none"> 2. Students will be asked to continue reviewing the script with their groups. While they are rereading the script, students will be encouraged to identify the emotions found in the script by analyzing the text. 3. The teacher should divide his/her time equally among the groups while ensuring that the students are comfortable with reading out loud. Attention needs to be also paid to appropriate use of emotions. 4. The audience for the performance should be slightly larger than the audience for <i>Uglies</i>. Depending on the students' levels of comfort, people who have not been mentioned in the lists by the students can be also invited to attend the performance. 5. Each group will take turns reading from the script.
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	<p>it eat? Where would it sleep? Hand out magazines, scissors, blank sheets of paper, and glue. Give the students 10 minutes to create a collage defining a chupacabra.</p> <p>6. Ask the students to go on-line and search for information about chupacabras. They should be able to explain that chupacabras are mythical creatures that are believed to drink the blood of goats and other animals. Were their original definitions correct? Why or why not? What are the differences?</p>	<p>Other possible scenarios include Matt deciding to talk to the strangers, Celia talking about how she loves her work, or Tom playing a trick on Benito.</p>	<p>6. Hand out the post-performance self-assessment forms to the students and ask them to complete the form.</p> <p>7. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to share their feelings and thoughts about the experience. Questions to ask include their favorite part of the experience and their biggest challenge.</p>
<p>Assignments</p>	<p>Students will create a mythical creature in their journal. A name will be developed in addition to the creature's location, diet, characteristics, and weaknesses. Students are also encouraged to draw pictures of their mythical creature. Students will also develop a list of unfamiliar words found in the script.</p>	<p>Students will create a vlog describing a trick they played on someone. It can be a big trick or a small trick. They also will discuss the similarities and differences between their trick and the trick that Tom played on Maria.</p>	
<p>Evaluation</p>	<p>Are the students able to compare and contrast Celia with Robin Hood? Does the student create a collage that defines their idea of what a chupacabra looks like?</p>	<p>Does the student work independently in groups while defining new words? Does the student develop thoughtful responses to different scenarios?</p>	<p>Does the student respond to the questions presented by the teacher? Post-performance self-assessment completed by the students Reader's theater rubric</p>

Script Summary #5: Matt's Surprise Guests

This scene has been adapted from pages 9 – 14 of Nancy Farmer's The House of The Scorpion (2002)

The book is about a boy named Matt Alacran. Matt has spent his life living in a small house with an elderly cook named Celia. Celia is actually the only person who interacts with Matt since Matt is kept in isolation. Celia spends most of her time working in the kitchen at the owner's house known as the Big House. This scene unfolds after Matt is upset about spending another day alone at home. To his surprise, his boredom is alleviated when a group of strange kids appear. He does not respond to their calls, because he is unsure about what to do. This incident is kept a secret from Celia, but he decides to ask Celia about the children of the Big House.

The House of the Scorpion Script #1: Matt's Surprise Guests

(Matt is sitting alone and feeling lonely)

Narrator: Matt heard something. A voice calling, a child's voice.

Steven: What's this dump?

Emilia: One of the worker's shacks.

Steven: I didn't think anyone was allowed to live in the opium fields.

Emilia: Maybe it's a storeroom. Let's try the door.

Steven: Hey, there's a kid in here!

Emilia: What? Let me see! Move over. Open the window, kid. What's your name?

Narrator: Matt didn't respond, he was too terrified to squeeze out a single word.

Emilia: Maybe he's an idiot. Hey, are you an idiot?

Steven: I know who lives here. I recognize that picture on the table. It's the fat old cook- what's her name? Anyhow, she doesn't stay with rest of the servants. This must be her hangout. I didn't know she had a kid.

Emilia: Or a husband.

Steven: Oh, yeah. That explains a lot. I wonder if Father knows. I'll have to ask him.

Emilia: You will not! You'll get her into trouble!

Steven: Hey, this is my father's ranch, and my father told me to keep an eye on things. You're only visiting.

Emilia: It doesn't matter. *My* dada says servants have a right to privacy, and he's a United States senator, so his opinion is worth more.

Steven: Your dada changes his opinions more often than his socks.

(They leave)

Narrator: For rest of the day, Matt was swept by both fear and joy. Celia had warned him to never, never to show himself at the window. If someone came, he was to hide himself. But the children had been such a wonderful surprise. He couldn't stop thinking about them.

(Celia enters the room as Matt is coloring a picture)

Celia: (*Looking over Matt's shoulder*) Very nice, chico. You're running out of crayons. I'll see if I can find more in the Big House. Those kids are so rich, they wouldn't notice if I took the whole darn box. I'll only take a few though. The mouse is safest when she doesn't leave footprints on the butter.

Matt: Mama, tell me again about the kids in the Big House.

Celia: Don't call me Mama!

Matt: Sorry.

Narrator: Matt knew Celia wasn't his mother, she had told him a long time ago. The children on TV had mamas, though, and Matt had fallen into the habit of thinking Celia as his mama

Celia: I love you more than anything in the world, never forget that. But you were only loaned to me, mi vida.

Narrator: Matt had trouble understanding the word *loaned*. It seemed to mean something you gave away for a little while, which meant that whoever *loaned* him would want him back.

Celia: Anyhow, the kids in the Big House are brats, you better believe it. They're lazy as cats and just as ungrateful. They make big messes and order the maids to clean them up. And they never say thank you. Even if you work for hours making special cakes, they can't say thank you! They stuff their selfish mouths and complain.

Matt: There's Steven and Benito.

Celia: Benito's the oldest. He's a real devil! He's seventeen, and there isn't a girl in the Farms who's safe from him. But never mind that. It's adult stuff and very boring. Anyhow, Benito is like his father, which means he's a dog in human clothing. He's going to college this year, and we'll all be glad to see the last of him.

Matt: And Steven?

Celia: He's not so bad. I sometimes think he might have a soul. He spends time with the Mendoza girls. They're okay, although what they're doing with our crowd would puzzle God Himself.

Matt: What does Steven look like?

Celia: He's thirteen. Big for his age, Sandy hair. Blue eyes.

Narrator: Matt knew that the boy he had seen earlier had to be Steven.

Celia: Right now the Mendozas are visiting. Emilia's thirteen too, very pretty with black hair and brown eyes.

Narrator: And Matt knew that was the girl from earlier.

Celia: She at least has good manners. Her sister, Maria, is about your age and plays with Tom. Well, some might call it play. Most of the time she winds up crying her eyes out.

Matt: Why?

Celia: Tom is Benito times ten! He can melt anyone's heart with those wide, innocent eyes. Everyone falls for it, but not me. He gave Maria a bottle of lemon soda today. "It's the last one," he said. "It's really cold and I saved it especially for you," he said. Do you know what was in it?

Matt: No!

Celia: Pee! Can you believe it? He even put the cap back on. Oh, she was crying, poor little thing. She never learns. I'm sorry, chico. When the well's empty, it's empty.

Celia: You're a good kid. I'm in the next room, mi vida. If you get scared, call me.

Narrator: Matt kept thinking about the children he saw at the window earlier. He didn't know what he would say to the strange children if they appeared again, but he was determined to try to talk to them.

Matt: My name is... Matt. I live here... My name is Matt. Do you want to play? Do you want to play?

Assignment: Your Mythical Creature

What is your creature called?

Where does it live?

Where does it sleep?

What does your creature eat?

What kind of personality does your creature have?

Is your creature afraid of anything?

Draw a picture of your creature.

Alternate Scenarios for The House of The Scorpion

Celia has been caught stealing crayons

Matt decides to talk to the strange children

Celia loves her work

Tom plays a trick on Benito

Matt tells Celia about the children's visit

Week #6 Lesson Plan (Daily Schedule)
The House of The Scorpion: Meeting El Patron

Length: 50 minutes

Student Objectives:

Students will recall the plot of the script

Students will debate the pros and cons of cloning

Students will identify new words found in the script and define those words

Students will examine the influence of power on the actions of people

Students will dramatize the experience of Matt after he leaves the room

Students will recall characteristics that are commonly associated with animals

Students will dramatize the events taking place in the script

Students will evaluate their performance and work

Bilingual Method: PVR, purposeful codeswitching, and free translation

Materials needed: Copies of “THOTS: Meeting El Patron” script, dictionary, highlighters, copies of “meeting someone important” worksheet, copies of post-performance self-assessments, and snacks for Friday/Session 5

Session 1 (Monday)

1. Before handing out the script to the students, explain the context of the script. For months, Matt has been locked up in a filthy room for a transgression that he did not commit.
2. Hand out copies of “THOTS: Meeting El Patron” script and conduct a classroom reading session.
3. Ask the students about what happened in the script. Was Rosa telling the truth? Why or why not? How did Matt feel when he met El Patron for the first time? Was Matt scared about meeting El Patron?
4. Classroom discussion: What are clones? Tell them that the first cloned animal was Dolly the sheep. How does it make them feel? Should humans be cloned? Why or why not?
5. Split the students up into two groups for a debate. One side will support the idea of cloning humans while the other side will be opposed to human cloning.

Homework: Students will be asked to write a two-page response to the question “If you had a clone, what would you do with it?” Students will be asked to develop a list of unfamiliar words found in the script.

Session 2 (Tuesday)

1. Students will be split into small groups and share their lists of new words. They will work together to use the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words.
2. As a classroom, students will review and discuss the new words.
3. The script will be reviewed with focus on the new words and how those words are used.
4. Students will pair up and be asked to play with positions of power in the script. Some examples include El Patron being scared of Matt or Rosa getting the Doctor in trouble. Students are allowed to use the scripts as a reference point, but they will be encouraged to improvise and experiment with different emotions and reactions.

Homework: Students will be asked to pair up and develop a vlog together. Each student will take turns being El Patron while the other student will interview El Patron.

Session 3 (Wednesday)

1. Explain that at the beginning of the script, Matt has just left a small dark room for the first time in months. This will affect the way he walks, the way he acts, the way he feels and the way he looks at things. Ask students to think of a time when they woke up in the middle of the night and it hurt to look at the light.
2. Students will be asked to take turns pretending to have been stuck in a room for months. How will they act? How will they walk? What would they say to other people?
3. Groups will be selected for the performance happening on Friday/Session 5. Roles will also be assigned within the groups.
4. In their assigned groups, students will read scripts and focus on their respective roles' lines.
5. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.

Homework: Students will complete a journal entry answering a list of questions presented in the "meeting someone important" hand out.

Thursday (Session Four)

1. El Patron says that his people are called scorpions. The students will be asked to think of features associated with different animals. Lions are proud, while mice are quiet. Students will be asked to make a list of characteristics associated with animals.
2. Students will be asked to continue reviewing the script with their groups. While they are rereading the script, students will be encouraged to identify the emotions found in the script by analyzing the text.
3. The teacher should divide his/her time equally among the groups while ensuring that the students are comfortable with reading out loud. Attention needs to be also paid to appropriate use of emotions.

Homework: Students will be asked to meet with their respective groups and prepare for the next day's "performance"

Friday (Session Five)

1. Before the performance, students will do a practice run of the script with their groups.
2. The audience for the performance should be slightly larger than the audience for *Uglies*. Depending on the students' levels of comfort, people who have not been mentioned in the lists by the students can be also invited to attend the performance.
3. Each group will take turns reading from the script.
4. Hand out the post-performance self-assessment forms to the students and ask them to complete the form.
5. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to share their feelings and thoughts about the experience. Questions to ask include their favorite part of the experience and their biggest challenge.

Assessment:

Were the students able to recall the plot of the script?

Did the students debate the pros and cons of cloning?

Did the student experiment with different positions of power?

Were the students able to work together and define new words?

Did the students develop a list of different traits associated with animals?

Post-performance self-assessment completed by the students

Reader's theater rubric

**Week #6 Lesson Plan (Block Schedule)
The House of The Scorpion: Meeting El Patron**

Length: 90 minutes

Plan	Monday	Wednesday	Friday
Objectives	Students will recall the plot of the script Students will debate the pros and cons of cloning Students will dramatize the experience of Matt after he leaves the room	Students will identify new words found in the script and define those words Students will examine the influence of power on the actions of people	Students will recall characteristics that are commonly associated with animals Students will dramatize the events taking place in the script Students will evaluate their performance and work
Bilingual Methodology	PVR and purposeful codeswitching	PVR and purposeful codeswitching	Free translation
Materials	Copies of “THOTS: Meeting El Patron” script, highlighters,	Dictionary, copies of “meeting someone important” assignment	Pencils, copies of post-performance self-assessments, reader’s theater rubric, and snacks
Procedures	<ol style="list-style-type: none"> 1. Before handing out the script to the students, explain the context of the script. For months, Matt has been locked up in a filthy room for a transgression that he did not commit. 2. Hand out copies of “THOTS: Meeting El 	<ol style="list-style-type: none"> 1. Students will share their list of new words and work in groups to find definitions for the words using a dictionary. In addition to finding the definitions, students will also be asked to find the signs for the new words. 2. As a classroom, students 	<ol style="list-style-type: none"> 1. El Patron says that his people are called scorpions. The students will be asked to think of features associated with different animals. Lions are proud, while mice are quiet. Students will be asked to make a list of characteristics associated with animals.

	<p>Patron” script and conduct a classroom reading session.</p> <p>3. Ask the students about what happened in the script. Was Rosa telling the truth? Why or why not? How did Matt feel when he met El Patron for the first time? Was Matt scared about meeting El Patron?</p> <p>4. Classroom discussion: What are clones? Tell them that the first cloned animal was Dolly the sheep. How does it make them feel? Should humans be cloned? Why or why not?</p> <p>5. Split the students up into two groups for a debate. One side will support the idea of cloning humans while the other side will be opposed to human cloning.</p> <p>6. Explain that at the beginning of the script, Matt has just left a small dark room for the first time in months. This will affect the way he walks, the way he acts, the way he feels and the way he looks at things. Ask students to think of a time when they woke up in the middle of the night and it hurt to look at the light.</p>	<p>will review and discuss the new words.</p> <p>3. Students will pair up and be asked to play with positions of power in the script. Some examples include El Patron being scared of Matt or Rosa getting the Doctor in trouble. Students are allowed to use the scripts as a reference point, but they will be encouraged to improvise and experiment with different emotions and reactions.</p> <p>4. Groups will be selected for the performance that will take place on Friday. Roles will also be assigned within the groups.</p> <p>5. In their assigned groups, students will read scripts and focus on their respective roles' lines.</p> <p>6. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.</p>	<p>2. Students continue reviewing the script with their groups. While they are rereading the script, students will be encouraged to identify the emotions found in the script by analyzing the text.</p> <p>3. The teacher should divide his/her time equally among the groups while giving feedback as necessary.</p> <p>4. Once the audience is ready, each group will take turns reading from the script.</p> <p>5. Hand out the post-performance self-assessment forms to the students and ask them to complete the form.</p> <p>6. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to share their feelings and thoughts about the experience. Questions to ask include their favorite part of the experience and their biggest challenge.</p>
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	<p>7. Students will be asked to take turns pretending to have been stuck in a room for months. How will they act? How will they walk? What would they say to other people?</p>		
Assignments	<p>Students will be asked to make a 3-minute vlog response to the question “If you had a clone, what would you do with it?” Students will be asked to develop a list of unfamiliar words found in the script.</p>	<p>Students will complete a journal entry answering the questions from the “meeting someone important” handout. Students will also be encouraged to meet with their group to prepare for Friday’s performance.</p>	
Evaluation	<p>Were the students able to recall the plot of the script? Did the students debate the pros and cons of cloning?</p>	<p>Did the student experiment with different positions of power? Were the students able to work together and define new words?</p>	<p>Did the students develop a list of different traits associated with animals? Post-performance self-assessment completed by the students Reader's theater rubric</p>

Script Summary #6: Meeting El Patron

*This scene has been adapted from pages 54 - 58 of Nancy Farmer's *The House of The Scorpion* (2002)*

When the kids reappear, Matt disobeys Celia's orders to stay hidden. He goes out to play with him and has an accident involving broken glass. In the process of getting medical attention, Matt is discovered by the other employees of the Big House. Since Matt's presence is supposed to be a secret, Matt is moved to a small dark room filled with chicken litter. He spends several months there until Maria rescues him. In this scene, Matt has left the room for the first time and is about to meet El Patron. El Patron is an ancient man who is extremely wealthy. He owns a lot of land including the Big House. In this scene, Matt's relationship to El Patron is revealed.

The House of The Scorpion Script #2: Meeting El Patron

Narrator: Dazed after being stuck in a tiny room for months, Matt was led by Rosa through a marvelous hallway to a room. Matt was fascinated with the carpet which contained an intricate woven pattern of birds and vines.

Rosa: *Stand up!*

El Patron: Come closer, boy.

Rosa: El Patron!

Narrator: Matt was surprised to see that the armchair was occupied. The old man was so small and shriveled, hidden under a pile of blankets.

Celia: It's all right. *He's* had a bad time, mi patron. For six months, they've kept him like a wild animal.

Rosa: You lie!

Celia: I've seen it with my own eyes. Maria Mendoza told me.

Rosa: She's a baby! Who can believe a baby?

Celia: I can. She hadn't been to the house for six months. When she arrived, she asked to see Matt, and Tom boasted that he'd shot him dead. She flew straight to me.

El Patron: Shot him? Is he hurt?

Celia: Not anymore.

El Patron: Why didn't anyone tell me?

Rosa: It was the doctor's place to do it.

El Patron: It was everyone's place to do it. Take your shirt off, boy. Dios Mio! My God!

Celia: Those bruises must be from Tom's peashooter. See how thin he is, mi patron? And he's got some kind of rash. He wasn't like that in my house, sir.

El Patron: Call the doctor!

(The doctor enters the room and examines Matt)

Doctor: He's suffering from mild malnutrition. He has sores in his mouth. His skin condition, I would say, comes from a combination of dirt and an allergic reaction to chicken litter.

El Patron: Chicken litter?

Doctor: I understand he was kept in a room full of sawdust to cut down on housekeeping.

Rosa: You knew about it, doctor! You didn't tell me it was wrong!

Doctor: I knew nothing about it until today.

Rosa: You're lying! Tell them, Doctor! You thought it was funny. You said the beast- the boy- was in good condition!

Doctor: She's suffering from delusions. It's a shame such an unstable individual was allowed to have a position of responsibility.

(Rosa is dragged away by two bodyguards)

Doctor: I apologize, mi patron. This must have been a terrible shock to you. I'll check your blood pressure at once.

El Patron: Oh, stop fussing! My life is far too quiet these days. This... was most entertaining. So they kept you on litter like a barnyard fowl. Tell me, boy, did you learn how to cackle?

Narrator: There was something about El Patron that Matt liked. He couldn't help but smile. El Patron's eyes were a *good* color. He didn't know why it was good, only that it was.

El Patron: Come here, boy... So young...

Celia: You can speak now, mi vida.

El Patron: Mi vida. I like that. I like it so much, in fact, that's what I'll call him Can he talk?

Celia: I think he's in shock. In my house he chattered away like a tree full of birds. And he can read both English and Spanish. He's very intelligent, mi patron.

El Patron: Of course. He's my clone. Tell me, Mi Vida, do you like cookies? Celia, put his shirt back on and find him a chair. We have much to talk about.

Narrator: The next hour passed quickly. The doctor and Celia were sent away. El Patron had said they had much to talk about, but in fact, only he did any talking. He rambled on about his youth in Atzlan. It was called Mexico when he was a boy, he said.

El Patron: People from Durango are called alacranes, scorpions, because there are so many of them scurrying around. When I made my first million, I took that as my name: Matteo Alacran. It's your name too.

Narrator: Matt was pleased that he shared something with El Patron. As the old man talked, Matt could picture the dusty cornfields and purple mountains of Durango. Before he knew it, El Patron had fallen asleep.

Assignment: Meeting Someone Important

Please answer the questions in your journal.

1. Think of someone important.
2. Who is the person?
3. Why is the person important?
4. Have you ever met the person?
5. If you have met the person, how did you feel when you met the person? Did you act differently?
6. If you have not met the person, how would you feel if you met the person? How would you act?
7. What would it be like if the person wasn't nice?
8. What would it be like if the person was nice?

Week #7 Lesson Plan (Daily Schedule)
The House of The Scorpion: Growing Up

Length: 50 minutes

Student Objectives

Students will recall examples of their bodies changing with time
Students will identify and define new words found in the script
Students will do research and compare their findings about elderly people in different countries
Students will define the fourth amendment of the Bill of Rights
Students will dramatize the events taking place in the script
Students will evaluate their performance and work

Bilingual Method: PVR, purposeful codeswitching, and free translation

Materials needed: Copies of “THOTS: Growing Up” script, highlighters, dictionary, computers with access to the internet, copies of character questionnaire, copies of The Bill of Rights, copies of post-performance self-assessments, and snacks for Friday/Session 5

Session 1 (Monday)

1. Students will be asked about a time they noticed that they were getting older. Some examples can include getting taller, outgrowing shoes, hair in new places, eating more than usual, and being given more responsibilities. Students should be allowed to open up, so it is important to ensure that the classroom remains a safe space.
2. Hand out copies of “THOTS: Growing Up” script and lead an informal classroom reading session.
3. Ask the students about events in the script. Why does Matt's voice change? Why did Celia react so strongly? Changes in the voice signify that Matt is going through puberty so he is no longer considered as a little boy. Does it matter if Matt doesn't know how old he is? How does he feel?
4. The script talks about how clones grow inside cows. How does that make Matt feel? Does Matt feel upset about that? Does Matt think it's a strange thing? How does Tam Lin feel about that?

Homework: Students will be asked to make a vlog about Matt. Matt is a clone, but does that mean he is not a human? Why or why not? Students will also be asked to bring in a list of new words found in the script.

Session 2 (Tuesday)

1. Students will be split into small groups and share their lists of new words. They will work together to use the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words.
2. As a classroom, students will review and discuss the new words.
3. The script will be reviewed with focus on the new words and how those words are used.
4. Students will be told, “people are only treated well until they outlive their usefulness”. What does this mean? How can a person outlive their usefulness? How does our society treat older people?
5. Students will break up into small groups and select a country. They will be asked to do research about the status and treatment of older people in that particular country. Do they get support from their family and/or the government? Possible countries that could be researched: Japan,

Mexico, Kenya, Italy, Latvia, and Russia.

6. Students will gather together as a classroom and share the findings of their research.

Homework: Students will select Tam Lin or Celia and complete a character questionnaire. In addition to the character questionnaire, the student should describe the character's feelings about Matt being a clone.

Session 3 (Wednesday)

1. Groups will be selected for the performance that will take place on Friday/Session 5. Roles will also be assigned within the groups.
2. In their assigned groups, students will read scripts and focus on their respective roles' lines.
3. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.
4. Students will pair up and think of possible uses for clones. They will take turns acting out different scenarios where a clone would be useful. Some possible scenarios include doing laundry, replacing the student in school, and getting shots at the doctor.
5. Ask the students playing the clone how they felt about being asked to do undesirable things. Is it fair to the clone? Why or why not?

Homework: Students will make a vlog and pretend to be their clone. What is their main job? How were they created? Are they jealous of their original version? Are they treated like a part of the family?

Thursday (Session Four)

1. Celia talks about cameras that are watching them. Is this acceptable? Why or why not? Why would El Patron want to spy on people? Hand out copies of the Bill of Rights. Point out the fourth amendment. This entitles our right to privacy. How is that being violated? Are the cameras in Matt's home different from surveillance cameras used in stores? Why or why not?
2. Students will be asked to continue reviewing the script with their groups. While they are rereading the script, students will be encouraged to identify the emotions found in the script by analyzing the text.
3. The teacher should divide his/her time equally among the groups while ensuring that the students are comfortable with reading out loud. Attention needs to be also paid to appropriate use of emotions.

Homework: Students will be asked to meet with their respective groups and prepare for the next day's "performance"

Friday (Session Five)

1. Before the performance, students will do a practice run of the script with their groups.
2. The audience for the performance should be slightly larger than the audience for *Uglies*.
3. Each group will take turns reading from the script.
4. Hand out the post-performance self-assessment forms to the students and ask them to complete the form.
5. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to share their feelings and thoughts about the experience. Questions to ask include their favorite part of the experience and their biggest challenge.

Assessment:

Does the student recall examples of physical changes taking place with puberty?
Are the students working together to identify and define new words?
Did the student find relevant information while doing research?
Did the student contribute to the classroom discussion?
Were the students able to define the fourth amendment?
Post-performance self-assessment completed by the students
Reader's theater rubric

**Week #7 Lesson Plan (Daily Schedule)
The House of The Scorpion: Growing Up**

Length: 90 minutes

Plan	Monday	Wednesday	Friday
Objectives	Students will recall examples of their bodies changing with time Students will identify and define new words found in the script	Students will do research and compare their findings about elderly people in different countries	Students will define the fourth amendment of the Bill of Rights Students will dramatize the events taking place in the script Students will evaluate their performance and work
Bilingual Methodology	PVR and purposeful codeswitching	PVR	Free translation and PVR
Materials	Copies of “THOTS: Growing Up” script, highlighters, dictionary, copies of character questionnaire,	Computers with access to the internet	Copies of The Bill of Rights Pencils, copies of post-performance self-assessments, reader’s theater rubric, and snacks
Procedures	<ol style="list-style-type: none"> Students will be asked about a time they noticed that they were getting older. Some examples can include getting taller, outgrowing shoes, hair in new places, eating more than usual, and being given more responsibilities. Students should be allowed to open up, so it is important to 	<ol style="list-style-type: none"> Groups will be selected for the performance that will take place on Friday. Roles will also be assigned within the groups. In their assigned groups, students will read scripts and focus on their respective roles' lines. Groups will take turns 	<ol style="list-style-type: none"> Celia talks about cameras that are watching them. Is this acceptable? Why or why not? Why would El Patron want to spy on people? Hand out copies of the Bill of Rights. Point out the fourth amendment. This entitles our right to privacy. How is that being violated? Are the

	<p>ensure that the classroom remains a safe space.</p> <ol style="list-style-type: none"> 2. Hand out copies of “THOTS: Growing Up” script and lead an informal classroom reading session. 3. Ask the students about events in the script. Why does Matt's voice change? Why did Celia react so strongly? Changes in the voice signify that Matt is going through puberty so he is no longer considered as a little boy. Does it matter if Matt doesn't know how old he is? How does he feel? 4. The script talks about how clones grow inside cows. How does that make Matt feel? Does Matt feel upset about that? Does Matt think it's a strange thing? How does Tam Lin feel about that? 5. Students will work in small groups and share their list of new words. Students will work together to identify new words by using the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words. 6. As a classroom, students will review and discuss the new 	<p>reading the scripts out loud with the expectation that constructive feedback will be given.</p> <ol style="list-style-type: none"> 4. Students will be told, “people are only treated well until they outlive their usefulness”. What does this mean? How can a person outlive their usefulness? How does our society treat older people? 5. Students will break up into small groups and select a country. They will be asked to do research about the status and treatment of older people in that particular country. Do they get support from their family and/or the government? Possible countries that could be researched: Japan, Mexico, Kenya, Italy, Latvia, and Russia. 6. Students will gather together as a classroom and share the findings of their research. What country did they pick? What did they learn? Did they find any interesting facts? How do the countries differ? 	<p>cameras in Matt's home different from surveillance cameras used in stores? Why or why not?</p> <ol style="list-style-type: none"> 2. Students will be asked to continue reviewing the script with their groups. While they are rereading the script, students will be encouraged to identify the emotions found in the script by analyzing the text. 3. The teacher should divide his/her time equally among the groups while giving feedback as needed. 4. Once the audience is ready, each group will take turns reading from the script. 5. Hand out the post-performance self-assessment forms to the students and ask them to complete the form. 6. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to share their feelings and thoughts about the experience. Questions to ask include their favorite part of the experience and their biggest challenge.
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	<p>words.</p> <p>7. The script will be reviewed with focus on the new words and how those words are used.</p>		
Assignments	<p>Students will be asked to make a vlog about Matt. Matt is a clone, but does that mean he is not a human? Students will also complete a character questionnaire for either Tam Lin or Celia</p>	<p>Students will make a vlog and pretend to be their clone. What is their main job? How were they created? Are they jealous of their original version? Are they treated like a part of the family?</p> <p>Students will be encouraged to meet with their groups and prepare for Friday's performance</p>	
Evaluation	<p>Does the student recall examples of physical changes taking place with puberty?</p> <p>Are the students working together to identify and define new words?</p>	<p>Did the student find relevant information while doing research?</p> <p>Did the student contribute to the classroom discussion?</p>	<p>Were the students able to define the fourth amendment?</p> <p>Post-performance self-assessment completed by the students</p> <p>Reader's theater rubric</p>

Script Summary #7: Growing Up

*This scene was adapted from pages 187–190 of Nancy Farmer's *The House of The Scorpion* (2002)*

After their first meeting, Matt and El Patron become very close. They spend a lot of time together. Matt starts enjoying a special status in the Big House such as freedom to roam the grounds without any restrictions in place, new playmates, and a personal bodyguard, Tam Lin. One of the things El Patron enjoys doing with Matt is listening to him sing. In this scene, Matt is practicing a song when his voice starts cracking.

The House of The Scorpion Script #3: Growing Up

Celia: Your voice! It's changing!

Matt: What is it? What's wrong?

Celia: You've grown up!

Matt: Isn't that okay?

Celia: Of course it is, *mi vida*. It's always a shock when a little lamb sprouts horns and turns into a big, handsome ram. But it's a good thing, darling, it really is. We must have a party to celebrate.

(Celia prepares for the party, Tam Lin walks in)

Tam Lin: What's the big occasion?

Celia: Matt's voice is changing. He's growing up!

Matt: How old am I? I know I don't have birthdays like humans, but I was born. Or something like it.

Tam Lin: You were harvested.

Matt: I grew inside a cow. Did she give birth to me like a calf?

Tam Lin: You were harvested.

Celia: He doesn't need details.

Tam Lin: And I say he does! There's been enough damn secrecy around this place! There's been enough damn lies!

Celia: Please. The cameras...

Tam Lin: The cameras can go to blazes for all I care!

Celia: Please. If you won't think of yourself, think of us.

Tam Lin: Ach! It's the drink talking. I'll tell you this much, lad. You were grown in that poor cow for nine months, and then you were cut out of her. You were harvested. She was *sacrificed*. That's the term they use when they kill a poor lab animal. Your stepmother was turned into ruddy T-bone steaks.

Celia: It's all right, Tam Lin.

Tam Lin: It's *not* all right. We're bloody lab animals to this lot. We're only well treated until we outlive our usefulness.

Celia: They won't get their way forever.

Tam Lin: I know what you've got in mind, and it's too dangerous.

Celia: This Farm has been here for hundred of years. How many people do you think are buried under the poppies?

Tam Lin: Thousands. Hundred of thousands.

Celia: Don't you think that's enough? Go to bed, mi vida. I'll look in on you later.

Character Questionnaire

Name of character:

Age of character:

What does the character look like?

What is the character's favorite color?

What is the character's favorite food?

What hobbies does the character have?

What is your character afraid of?

What does the character dislike?

If your character could change one thing about what was happening, what would it be?

The Spy Factory || Student Handout

NOVA

The U.S. Bill of Rights

- I:** Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.
- II:** A well-regulated militia, being necessary to the security of a free state, the right of the people to keep and bear arms, shall not be infringed.
- III:** No soldier shall, in time of peace be quartered in any house, without the consent of the owner, nor in time of war, but in a manner to be prescribed by law.
- IV:** The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no warrants shall issue, but upon probable cause, supported by oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.
- V:** No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or indictment of a grand jury, except in cases arising in the land or naval forces, or in the militia, when in actual service in time of war or public danger; nor shall any person be subject for the same offense to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use, without just compensation.
- VI:** In all criminal prosecutions, the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the state and district wherein the crime shall have been committed, which district shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witnesses against him; to have compulsory process for obtaining witnesses in his favor, and to have the assistance of counsel for his defense.
- VII:** In suits at common law, where the value in controversy shall exceed twenty dollars, the right of trial by jury shall be preserved, and no fact tried by a jury, shall be otherwise reexamined in any court of the United States, than according to the rules of the common law.
- VIII:** Excessive bail shall not be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted.
- IX:** The enumeration in the Constitution, of certain rights, shall not be construed to deny or disparage others retained by the people.
- X:** The powers not delegated to the United States by the Constitution, nor prohibited by it to the states, are reserved to the states respectively, or to the people.

Week #8 Lesson Plan (Daily Schedule)
The House of The Scorpion: The Real Use for Clones

Length: 50 minutes

Student Objectives:

Students will recall information about the Hippocratic oath
Students will select new words found in the script and define those words
Students will express the opinions and feelings of different characters
Students will collaborate to develop a new ending for the script
Students will analyze the importance of money in creating happiness
Students will compare and contrast *Uglies* with *The House of The Scorpion*
Students will dramatize the events taking place in the script
Students will evaluate their performance and work

Bilingual Method: PVR, purposeful codeswitching, and free translation

Materials needed: Copies of “THOTS: The Real Use for Clones” script, highlighters, dictionary, character interview sheets, blank sheets of writing paper, copies of post-performance self-assessments, and snacks for Friday/Session 5

Session 1 (Monday)

1. Review Hippocratic Oath and autonomy with the students by asking them to define autonomy and the Hippocratic oath.
2. Hand out copies of “THOTS: The Real Use for Clones” script and facilitate a casual classroom reading session.
3. El Patron feels entitled to Matt's organs. Why does he feel that way? Since Matt is El Patron's clone, does El Patron have the right to take Matt's organs? If the doctors had followed El Patron's orders, would they be fulfilling the Hippocratic oath? Why or why not?
4. Students will be asked about organ donation. With consent, organs are taken from people when they die. Those organs are often to put to good use. How is this different from El Patron wanting to take Matt's organs?
5. Did Celia do the right thing by giving Matt small doses of poison? Would you have done the same thing if you were Celia?

Homework: Students will write in their journals and think about what they would have done as doctors. Would they value Matt's life over El Patron's life? Does it matter that El Patron is the one paying the doctors? Students will also develop a list of new words found in the script.

Session 2 (Tuesday)

1. Students will be split into small groups and share their lists of new words. They will work together to use the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words.
2. As a classroom, students will review and discuss the new words.
3. The script will be reviewed with focus on the new words and how those words are used.
4. Students will be asked to pair up. Each pair will be assigned a random number between one and six. Hand out the character interview sheets. They will look for their number and be those

characters and answer the questions listed for that particular character.

Homework: Students will bring their character interview worksheets home and pick a different partner. They will continue the character interviews by picking two different pairs. If one student was assigned 2 and the other student got 3, those numbers cannot be used.

Session 3 (Wednesday)

1. Students will work in small groups and develop a two-page script that is supposed to be an addition to the script since it ended on such a cliffhanger. If time permits, students will be encouraged to volunteer and do an informal performance of their version.
2. Groups will be selected for the performance that will happen on Friday/Session 5. Roles will also be assigned within the groups.
3. In their assigned groups, students will read scripts and focus on their respective roles' lines
4. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.

Homework: Students will be asked to reread the script and write a story inspired by the script. The story cannot be the same as the script; the story must change the events taking place in the script. For example, students can choose to write a story about what would have happened if Celia hadn't poisoned Matt.

Thursday (Session Four)

1. Students will be asked to continue reviewing the script with their groups. While they are rereading the script, students will be encouraged to identify the emotions found in the script by analyzing the text.
2. The teacher should divide his/her time equally among the groups while ensuring that the students are comfortable with reading out loud.
3. Classroom discussion. El Patron grew up experiencing extreme poverty. How has this influenced El Patron? Does money make people behave differently? Why or why not? Would you be the same person if you had a million dollars? Would you be happy? Why or why not? Remember, money does not buy happiness.

Homework: Students will be asked to meet with their respective groups and prepare for the next day's "performance"

Friday (Session Five)

1. Before the performance, students will do a practice run of the script with their groups.
2. The audience for the performance should be slightly larger than the audience for *Uglies*.
3. Each group will take turns reading from the script.
4. Hand out the post-performance self-assessment forms to the students and ask them to complete the form.
5. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to share their feelings and thoughts about the experience.
6. Students will also be asked to compare and contrast *Uglies* and *The House of The Scorpion*. Are there any similarities? If so, what are they?

Assessment:

Were the students able to recall information about the Hippocratic oath?

Did the students answer questions while pretending to be a certain character?

Does the student work independently in groups while defining new words?

Were the students able to work together and create an alternate ending for the script?

Did the student participate in the classroom discussion?

Post-performance self-assessment completed by the students

Reader's theater rubric

Week #8 Lesson Plan (Daily Schedule)
The House of The Scorpion: The Real Use for Clones

Length: 90 minutes

Plan	Monday	Wednesday	Friday
Objectives	Students will recall information about the Hippocratic Oath Students will express the opinions and feelings of different characters	Students will identify and define new words found in the script Students will invent an alternate ending for the script	Students will solve problems associated with the characters Students will dramatize the events taking place in the script Students will evaluate their performance and work
Bilingual Methodology	Purposeful codeswitching and PVR	PVR	Free translation and PVR
Materials	Copies of “THOTS: The Real Use for Clones” script, character interview sheets	Dictionary, highlighters, pencils, blank sheets of writing paper,	Pencils, copies of post-performance self-assessments, reader’s theater rubric, and snacks
Procedures	<ol style="list-style-type: none"> 1. Review Hippocratic Oath and autonomy with the students by asking them to define autonomy and the Hippocratic oath. 2. Hand out copies of “THOTS: The Real Use for Clones” script and facilitate a casual classroom reading session. 3. El Patron feels entitled to 	<ol style="list-style-type: none"> 1. Students will work in small groups and share their list of new words. Students will work together to identify new words by using the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words. 	<ol style="list-style-type: none"> 1. Classroom discussion. El Patron grew up experiencing extreme poverty. How has this influenced El Patron? Does money make people behave differently? Why or why not? Would you be the same person if you had a million dollars? Would you be happy? Why or why not?

	<p>Matt's organs. Why does he feel that way? Since Matt is El Patron's clone, does El Patron have the right to take Matt's organs? If the doctors had followed El Patron's orders, would they be fulfilling the Hippocratic Oath? Why or why not?</p> <p>4. Students will be asked about organ donation. With consent, organs are taken from people when they die. Those organs are often to put to good use. How is this different from El Patron wanting to take Matt's organs?</p> <p>5. Why did Celia give Matt small doses of poison? Did she do the right thing by giving Matt small doses of poison? Would you have done the same thing if you were Celia?</p> <p>6. Students will be asked to pair up. Each pair will be assigned a random number between one and six. Hand out the character interview sheets. They will look for their number and be those characters and answer the questions listed for that particular character.</p>	<p>2. As a classroom, students will review and discuss the new words.</p> <p>3. The script will be reviewed with focus on the new words and how those words are used.</p> <p>4. Groups will be selected for the performance that will take place on Friday. Roles will also be assigned within the groups.</p> <p>5. In their assigned groups, students will read scripts and focus on their respective roles' lines.</p> <p>6. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.</p> <p>7. Students will work in small groups and develop a two-page script that is supposed to be an addition to the script since it ended on such a cliffhanger. If time permits, students will be encouraged to volunteer and do an informal performance of their version.</p>	<p>Remember, money does not buy happiness.</p> <p>2. Students will continue reviewing the script with their groups. While they are rereading the script, students will be encouraged to identify the emotions found in the script by analyzing the text.</p> <p>3. The teacher should divide his/her time equally among the groups while providing feedback whenever necessary.</p> <p>4. Once the audience is ready, each group will take turns reading from the script.</p> <p>5. Hand out the post-performance self-assessment forms to the students and ask them to complete the form.</p> <p>6. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to share their feelings and thoughts about the experience.</p> <p>7. Students will also be asked to compare and contrast <i>Uglies</i> and <i>The House of The Scorpion</i>. Are there any similarities? If so, what are they?</p>
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<p>Assignments</p>	<p>Students will write in their journals and think about what they would have done as doctors. Would they value Matt's life over El Patron's life? Does it matter that El Patron is the one paying the doctors? Students will also develop a list of unfamiliar words found in the script.</p>	<p>Students will create a vlog describing a trick they played on someone. It can be a big trick or a small trick. They also will discuss the similarities and differences between their trick and the trick that Tom played on Maria.</p>	
<p>Evaluation</p>	<p>Were the students able to recall information about the Hippocratic Oath? Did the students answer questions while pretending to be a certain character?</p>	<p>Does the student work independently in groups while defining new words? Were the students able to work together and create an alternate ending for the script?</p>	<p>Did the student participate in the classroom discussion? Post-performance self-assessment completed by the students Reader's theater rubric</p>

Script Summary #8: The Real Use for Clones

*This scene was adapted from pages 231-239 of Nancy Farmer's *The House of The Scorpion* (2002)*

Maria shows Matt some hiding places. When Matt is hiding one day, he overhears a conversation between El Patron and his friend. They are talking about how clones are being used as a source for organs that will replace their aging organs. Matt's first reaction is denial, because he has such a close relationship with El Patron. Soon, Maria confirms his suspicions and Matt decides to escape. Before Matt is able to escape, he is captured by Tam Lin and brought to the doctors.

The House of The Scorpion Script #4: The Real Use for Clones

(A pair of doctors is examining Matt while El Patron is in a hospital bed)

Doctor 1: It has mild anemia. Its liver functions are a little off.

Doctor 2: Is it cleared for transplant?

Doctor 1: I see nothing against it.

El Patron: Come closer, Mi Vida. Sit down, Mi Vida. As I remember, you like cookies. Ah, well. It always comes to this in the end. My clones forget about the wonderful years I give to them, the presents, the entrainment, and the good food. I don't have to do it, you know.

Matt: What do you mean?

El Patron: If I were like the others, I would have had your brain destroyed at birth. Instead, it pleased me to give you the childhood I never had. I had to grovel at the feet of the ranchero who owned my parents' land for every damn sack of cornmeal.

Matt: That must've been hard.

El Patron: One year, my little sisters caught typhoid and died. Then all of my brothers died of illnesses. We had no money for the doctor. Only I lived to grow up. *Don't you think I'm owed those lives!* We should all have grown up, but I was the only survivor. I am meant to have those lives! I am meant to have justice!

Celia: Justice?

El Patron: You know what it was like; you came from the same village.

Celia: You've had many lives. Thousands of them are buried under the poppy fields.

El Patron: They're like cattle running for greener grass. They scuttle north and south. Oh yes, in the beginning the tide was one-way. They ran north to find the big Hollywood lifestyle, but the United States isn't the rich paradise anymore.. Now they're watching movies about Atzlan and thinking life is pretty sweet down there.

Doctor 2: The operating room is ready.

El Patron: Not yet.

Doctor 2: Ten more minutes.

El Patron: I created you, Mi Vida, as God created Adam. Without me, you would have never seen a beautiful sunset. You would never have tasted cool water on a hot summer day. Or heard music or known the wonderful pleasure of creating it. I gave you these things, Mi Vida. You... *owe....* me.

Celia: He owes you nothing.

El Patron: We make a fine pair of scorpions, don't we?

Celia: Matt owes you nothing. You can't use him! When you had your first heart attack, I poisoned Matt with foxglove from my garden and made his heart too unstable to transplant. I couldn't keep on using foxglove. It's too dangerous. I needed something that would make him sick, but not too sick. I began feeding him small doses of arsenic.

Doctor 1: *Arsenic!*

Celia: Arsenic creeps into the whole body. It grows into the hair, it makes little white lines on the fingernails, it settles into the *heart*. I didn't give Matt enough to kill him. I wouldn't do that! But enough to kill anyone already weak who tried to steal his heart. You've had your eight lives, El Patron. It's time to make your peace with God.

El Patron: *Bruja! Witch!*

Doctor: Emergency! Take him to the operating room! Move! Move! Move!

(El Patron is wheeled away by the doctor. Tam Lin enters the room)

Tam Lin: I'm here to inform you we no longer need your services.

Matt: I- I'm sorry.

Tam Lin: I imagine you are. It means we no longer have a use for you. You'll be put to sleep.

Matt: What do you mean? El Patron wouldn't want that! He had me educated! He wanted me to help run the country!

Tam Lin: You poor fool. El Patron had seven other clones exactly like you, each one educated and believing he was going to run the country.

Matt: I don't believe it!

Tam Lin: I have to admit; you were the first one with musical genius. But we can always turn on the radio if we want that.

Matt: You can't do this! We're friends! You said so!

Tam Lin: You see, lad, I'm what you call a mercenary. I worked for El Patron for such a long time. I thought he'd go on forever... Come on, it's time to go.

Character Interview**Celia and Matt:**

Questions for Celia: How did you get arsenic? How did you feed me arsenic? Were you nervous about getting caught? Do you feel guilty?

Questions for Matt: Did your food taste different? Does your body feel different? Are you angry with me? Do you feel like I did you a favor?

Doctor and El Patron:

Questions for El Patron: How do you feel about being poisoned? How does your body feel? Are you afraid of dying? Do you feel bad about taking organs from clones?

Questions for Doctor: How would you cure me? Do you feel guilty for following my orders? Do I pay you well enough? How does this fulfill the Hippocratic oath?

Matt and El Patron:

Questions for El Patron: Who was your favorite clone? Where are your seven other clones? What will happen to the seven other clones?

Questions for Matt: Why did you not try harder to save your life? How does it feel to know that your organs were meant to be for my use? What would you do if you replaced me?

Tam Lin and Celia:

Questions for Tam Lin: Were you ever our friend? Why would you take El Patron's side? Did you know the other clones? How do you feel about El Patron dying?

Questions for Celia: How did you poison Matt? Why would you disobey your boss, El Patron? Do you feel like Matt is your son? What will happen to Matt next?

El Patron and Tam Lin:

Questions for El Patron: What do you want me to do with Matt? Should I punish Celia too? What will happen to me now?

Questions for Tam Lin: Do you feel bad for Matt? Are you going to miss me? What will happen to the seven other clones?

Doctor and Matt:

Questions for Doctor: Do you feel guilty about obeying El Patron's orders? Is it an easy decision for you? Did you break the Hippocratic oath?

Questions for Matt: How are you feeling? Are you worried about El Patron? What do you think Tam Lin will do to you now?

The Giver

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Week #9 Lesson Plan (Daily Schedule)
The Giver: Introduction to Jonas' World

Length: 50 minutes

Student Objectives

Students will describe their reactions to being given assigned careers
Students will identify new words found in the script and define those words
Students will dramatize different fields of professions without using words
Students will create a collage describing their utopian society
Students will dramatize the events taking place in the script
Students will evaluate their performance and work

Bilingual Method: PVR, purposeful codeswitching, and free translation

Materials needed: Envelopes containing different occupations with student's name written the front of the envelope, copies of "The Giver: Introduction to Jonas' World" script, highlighters, dictionary, magazines, glue, scissors, and blank sheets of paper, copies of post-performance self-assessments, and snacks for Friday/Session 5

Session 1 (Monday)

1. Give students their envelope and tell them that they cannot open the envelope. If possible, the teacher will make observations and give students occupations that are not in line with the students' interests.
2. Introduce *The Giver* to the classroom. A brief summary of the book will be given. Explain that this book is about Jonas, a boy who is about to turn twelve. Turning twelve years old is a very important thing in the book and will set the tone for rest of the book.
3. Hand out copies of "The Giver: Introduction to Jonas' World" script to the students and the students will be asked to reread the script in an informal manner.
4. Classroom discussion regarding the content of the script. Students will be asked about the average life and choices associated with the average life such as employment, families, and naming their own children.
5. Students will open their envelopes and share their occupations. Tell the students that their envelope has decided their future work. How do they feel about that? Do they agree with their assignment? Why or why not? How does it feel knowing that their occupation cannot be changed?

Homework: Students will be asked to do reflective writing in their journals about what it would be like if they really couldn't make choices for their own lives. They will also be asked to make list of new words found in the script

Session 2 (Tuesday)

1. Students will be split into small groups and share their lists of new words. They will work together to use the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words.
2. As a classroom, students will review and discuss the new words.
3. The script will be reviewed with added focus on the new words and how those words are used.
4. Students will be asked to think about the type of work they would be assigned to if they lived in

Jonas' world. They should not share their answers, since they will be asked to take turns acting out their imaginary assigned job. This will be similar to charades.

Homework: Students will make a vlog inventing a special milestone for each age like described in the script.

Session 3 (Wednesday)

1. Students will be told that Jonas' world is someone's vision of a perfect society. They will think about their own version of a "perfect" world. They will create a collage describing their perfect society in fifteen minutes.
2. Students will share their collages and explain the features of their perfect society. Why is it perfect? What kinds of rules are there? What makes it different from other communities?
3. Groups will be selected for the performance that will take place on Friday/Session 5.
4. Roles will also be assigned within the groups.
5. In their assigned groups, students will read scripts and focus on their respective roles' lines
6. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.

Homework: Students will develop a mock newspaper advertisement for the Ceremony. They will be told that they are free to use whatever medium they are comfortable with.

Session 4 (Thursday)

1. Students will continue working with their groups and reread the script. Particular emphasis will be placed on familiarity with what is taking place in the script. Students will also be encouraged to make good use of the space around them by walking around and sitting down if needed.
2. The teacher should divide his/her time equally among the groups while ensuring that the students are comfortable with reading out loud.
3. Students will work in groups to and develop their own version of the ceremony. What kind of ceremony would it be? What would the ceremony be for? Will the attendees get anything special?

Homework: Students will be asked to meet with their respective groups and prepare for the next day's "performance"

Session 5 (Friday)

1. Before the performance, students will be asked if they want to do a final practice run of the script.
2. Students will take turns performing their scripts for the audience.
3. Hand out the self-assessment forms and ask the students to fill the form out.
4. Celebratory snacks will be handed out during a classroom discussion. What did the students learn this week? Did the script make them look at their own worlds differently?

Assessment:

Did the students react to being given assigned careers?

Did the students identify and define new words found in the script?

Were the students able to create a collage describing their utopian society?

Post-performance self-assessment

Reader's theater rubric

**Week #9 Lesson Plan (Block Schedule)
The Giver: Introduction to Jonas' World**

Length: 90 minutes

Plan	Monday	Wednesday	Friday
Objectives	Students will describe their reactions to being given assigned careers Students will identify new words found in the script and define those words	Students will dramatize different fields of professions without using words Students will create a collage describing their utopian society	Students will invent their own version of the ceremony Students will dramatize the events taking place in the script Students will evaluate their performance and work
Bilingual Methodology	PVR and purposeful codeswitching		
Materials	Envelopes containing different occupations with student's name written the front of the envelope, copies of "The Giver: Introduction to Jonas' World" script, highlighters, dictionary	Magazines, glue, scissors, and blank sheets of paper	Pencils, copies of post-performance self-assessments, reader's theater rubric, and snacks
Procedures	<ol style="list-style-type: none"> 1. Give students their envelope and tell them that they cannot open the envelope. If possible, the teacher will make observations and give students occupations that are not in line with the students' interests. 2. Introduce <i>The Giver</i> to the classroom. A brief summary of the 	<ol style="list-style-type: none"> 1. Students will be asked to think about the type of work they would be assigned to if they lived in Jonas' world. They should not share their answers, since they will be asked to take turns acting out their imaginary assigned job. This will be similar to charades. 	<ol style="list-style-type: none"> 1. Students will continue reviewing the script with their groups. While they are rereading the script, students will be encouraged to identify the emotions found in the script by analyzing the text. 2. The teacher should divide

	<p>book will be given. Explain that this book is about Jonas, a boy who is about to turn twelve. Turning twelve years old is a very important thing in the book and will set the tone for rest of the book.</p> <ol style="list-style-type: none"> 3. Hand out copies of “The Giver: Introduction to Jonas' World” script to the students and the students will be asked to reread the script in an informal manner.. 4. Classroom discussion regarding the content of the script. Students will be asked about the average life and choices associated with the average life such as employment, families, and naming their own children. 5. Students will open their envelopes and share their occupations. Tell the students that their envelope has decided their future work. How do they feel about that? Do they agree with their assignment? Why or why not? Hoes does it feel knowing that their occupation cannot be changed? 6. Students will work in small groups and develop a list of new words. Students will also work together to identify new words by using the dictionary to find definitions for the words. In addition to finding the definitions, students will also 	<ol style="list-style-type: none"> 2. Groups will be selected for the performance that will take place on Friday. Roles will also be assigned within the groups. In their assigned groups, students will read scripts and focus on their respective roles' lines 3. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given. 4. Students will be told that Jonas' world is someone's vision of a perfect society. They will think about their own version of a “perfect” world. They will create a collage describing their perfect society in fifteen minutes. 5. Students will share their collages and explain the features of their perfect society. Why is it perfect? What kinds of rules are there? What makes it different from other communities? 	<p>his/her time equally among the groups while providing feedback whenever necessary.</p> <ol style="list-style-type: none"> 3. Students will work in groups to and develop their own version of the ceremony. What kind of ceremony would it be? What would the ceremony be for? Will the attendees get anything special? 4. Students will be asked if they would like to review their lines one more time before the audience arrives. 5. Once the audience is ready, each group will take turns reading from the script. 6. Hand out the post-performance self-assessment forms to the students and ask them to complete the form. 7. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to share their feelings and experiences.
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	<p>be asked to find the signs for the new words.</p> <p>7. As a classroom, students will review and discuss the new words.</p> <p>8. The script will be reviewed with focus on the new words and how those words are used.</p>		
Assignments	<p>Students will be asked to do reflective writing in their journals about what it would be like if they really couldn't make choices for their own lives. They will also be asked to make list of new words found in the script</p>	<p>Students will develop a mock newspaper advertisement for the Ceremony. They will be told that they are free to use whatever medium They can choose to draw with markers, use a computer program, or create a collage.</p>	
Evaluation	<p>Did the students describe their reactions to their assigned careers? Were the students able to work in groups while defining new words?</p>	<p>Were the students able to dramatize different professions? Did the students create a collage that reflected their vision of a utopian society?</p>	<p>Did the student participate in the classroom activity? Post-performance self-assessment completed by the students Reader's theater rubric</p>

Script Summary #9: Introduction to Jonas' World

*This scene has been adapted from pages 11 – 18 of Lois Lowry's *The Giver* (1993)*

The Giver is about a boy named Jonas who is living in a perfect world. A committee determines all of the important decisions such as which family gets children, and the careers of the members. As a matter of fact, everyone shares the same birthday. Every year, an important event takes place in the community. The event is known as the Ceremony. During the ceremony, several milestones are recognized such as bikes being given to children turning nine. Turning twelve is extremely important, since the children are assigned their jobs at the ceremony. This scene focuses on a conversation between Jonas and his parents. Jonas is feeling a bit anxious about the ceremony and being assigned a job.

The Giver Script #1: Introduction to Jonas' World

Father: You know, every December was exciting to me when I was young. And it has been for you and Lily, too, I'm sure. Each December brings such changes.

Narrator 1: Jonas could remember the Decembers back to when he had become well, probably a Four. He remembered when his family received Lily, the day she was named, the day she had become a One.

Narrator 2: The Ceremony for the Ones was always noisy and fun. Each December, all of the newchildren born in the previous year turned One. One at a time- there were always fifty in each year's group- if none had been released.

Jonas: I enjoy the Naming.

Mother: (*Smiling*) The year we got Lily, we knew, of course, that we'd receive our female, because we'd made our application and been approved. But I'd been wondering and wondering what her name would be.

Father: I could have sneaked a look at the list prior to the ceremony. The committee always makes the list in advance and it's right there in the office at the Nurturing Center. I *did* go in this afternoon to check for a name for number Thirty-six. That's the little guy I've been worried about. I thought it might enhance his nurturing if I could call him by a name. Just privately, of course, when no one else is around.

Jonas: Did you find it?

Narrator 2: Jonas was fascinated. It didn't seem a terribly important rule, but the fact that his father had broken a rule at all awed him. He glanced at his mother, the one responsible for adherence to the rules, and was relieved that she was smiling.

Father: His name- if he makes it to the Naming without being released, of course- is to be Gabriel. So I whisper that to him when I feed him every four hours, and during exercise and playtime. If no one can hear me, I will call him Gabe.

Jonas: Gabe. That's a good name.

Narrator 1: Jonas remembered climbing the steps to the stage with his parents, his father by his side that year instead of with the Nurturers, since it was the year he would be given a newchild of his own.

Narrator 2: He remembered his mother taking the newchild, his sister, into her arms, while the document was read to the assembled family units. "New child Twenty-three," the Namer had read. "Lily."

Narrator 1: He remembered his father's look of delight, and that his father had whispered, "She's one of my favorites. I was hoping for her to be the one." Jonas liked his sister's name.

Father: When I was an Eleven as you are, Jonas, I was very impatient, waiting for the Ceremony of Twelve. It's a long two days. I remember that I enjoyed the Ones, as I always do, but that I didn't pay

much attention to the other ceremonies, except for my sister's. She became a Nine that year, and got her bicycle. I'd been teaching her to ride mine, even though technically I wasn't supposed to.

Narrator 2: It was one of the few rules that was not taken very seriously and was almost *always* broken. The children all received their bicycles at nine. They were not allowed to ride the bicycles before then. But almost always, the older brothers and sisters had secretly taught the younger ones. Jonas had been thinking already about teaching Lily.

Narrator 1: There was talk about changing the rule and giving the bicycles at an earlier age. A committee was studying the idea. When something went to a committee for a study, people always joked about it. They said that the committee members would become Elders by the time the rule change was made.

Narrator 2: Rules were very hard to change. Sometimes, if it were a very important rule- unlike the one governing the age for bicycles- it would have to go, eventually, to The Receiver for a decision. The Receiver was the most important Elder. Jonas had never seen him, not that he knew of; someone in a position of such importance lived and worked alone.

Narrator 1: But the committee would never bother The Receiver with a question about bicycles; they would simply fret and argue about it themselves for years, until the citizens forgot that it had ever gone to them for study.

Father: So I watched and cheered when my sister, Katya, became a Nine and removed her hair ribbons and got her bicycle, then I didn't pay much attention to the Tens and Elevens. And *finally*, it was my turn. It was the Ceremony of Twelve.

Narrator 2: Jonas pictured his father, who must have been a shy and quiet boy, for he was a shy and quiet man, seated with his group, waiting to be called to the stage, The Ceremony of Twelve was the last of the Ceremonies and the most important.

Father: My parents looked proud, and my sister, too. But to be honest, Jonas, for me there was not the element of suspense that there is with your Ceremony. Because I was already fairly certain of what my Assignment was to be.

Narrator 1: Jonas was surprised. There was no way to know in advance. It was a secret selection, made by the leaders of the community, the Committee of Elders, who took the responsibility so seriously that there were never even any jokes made about Assignments.

Mother: How could you have known?

Father: Well, it was clear to me what my aptitude was. I had always loved the new children more than anything. When my friends in my age group were holding bicycle races, or building toy vehicles or bridges with their construction sets, or...

Jonas: All the things I do with my friends.

Father: I always participated, of course, because as children we must experience all of those things. But again and again, during free times, I found myself drawn to the newchildren. I spent almost all of

my volunteer hours helping in the Nurturing Center. Of course the Elders knew that from their observation.

Narrator 2: During the past year, Jonas had been aware of the increasing level of observation. In school, at recreation time, and during volunteer hours, he had noticed the Elders watching him and the other Elevens. He had seen them taking notes.

Father: So I expected it, and I was pleased, but not at all surprised, when my Assignment was announced as Nurturer.

Jonas: Did everyone applaud, even though they weren't surprised?

Father: Oh, of course. They were happy for me, that my Assignment was what I wanted most. I felt very fortunate.

Jonas: Were any of the Elevens disappointed, your year?

Father: No, I don't think so. Of course the Elders are so careful in their observations and selections.

Mother: I think it's probably the most important job in our community.

Father: My friend Yoshiko was surprised by her selection as Doctor, but she was thrilled. And let's see, there was Andrei- I remember that when we were boys, he spent all the recreation time he could with his construction set. His volunteer hours were always on building sites. The Elders knew that, of course. Andrei was given the Assignment of Engineer and he was delighted.

Mother: Andrei later designed the bridge that crosses the river to the west of town. It wasn't there when we were children.

Father: There are very rarely disappointments, Jonas. I don't think you need to worry about that. And if there are, you know there's an appeal process."

Jonas: I worry a little about Asher's Assignment. Asher's such *fun*. But he doesn't really have any serious interests. He makes a game out of everything.

Father: You know, I remember when Asher was a newchild at the Nurturing Center, before he was named. He never cried. He giggled and laughed at everything, all of us on the staff enjoyed nurturing Asher.

Mother: The Elders know Asher. They'll find exactly the right Assignment for him. I don't think you need to worry about him. But, Jonas, let me warn you about something that may not have occurred to you. I know I didn't think about it until after my Ceremony of Twelve.

Jonas: What's that?

Mother: Well, it's the last of the Ceremonies, as you know. After Twelve, age isn't important. Most of us even lose track of how old we are as time passes. What's important is the preparation for adult life, and the training you'll receive in your Assignment.

Jonas: I know that. Everyone knows that.

Mother: But it means that you'll move into a new group. And each of your friends will. You'll no longer be spending your time with your group of Elevens. After the Ceremony of Twelve, you'll be with your Assignment group, with those in training. No more volunteer hours. No more recreation hours. So your friends will no longer be as close.

Jonas: Asher and I will always be friends, and there will still be school.

Father: That's true, but what your mother said is true as well. There will be changes.

Mother: *Good* changes, though. After my Ceremony of Twelve, I missed my childhood recreation. But when I entered my training for Law and Justice, I found myself with people who shared my interests. I made friends on a new level, friends of all ages.

Jonas: Did you still play at all, after Twelve?

Mother: Occasionally, but it didn't seem as important to me.

Father: I did. I still do. Every day, at the Nurturing Center, I play bounce-on-the-knee, and peek-a-boo, and hug-the-teddy. Fun doesn't end when you become Twelve.

Week #10 Lesson Plan (Daily Schedule)
The Giver: The First Session

Length: 50 minutes

Student Objectives

Students will make predictions about what will happen during the first session

Students will identify and define new words found in the script

Students will design two floor plans after analyzing the script

Students will categorize different items by certain traits

Students will analyze the meaning of “Those who fail to learn from history are doomed to repeat it”

Students will dramatize the events taking place in the script

Students will evaluate their performance and work

Bilingual Method: PVR, purposeful codeswitching, and free translation

Materials needed: Copies of *The Giver: The First Session*, highlighters, dictionary, blank sheets of paper, pencils, crayons, markers, copies of letter writing assignment, a big piece of paper, a marker, copies of post-performance self-assessments, and snacks for Friday/Session 5

Session 1 (Monday)

1. Explain to the students that this script is when Jonas has been assigned as the Receiver of Memory and he is meeting The Giver for the first time. Ask them to make predictions about what a Receiver of Memory would do.
2. Hand out copies of “The Giver: The First Session” script and lead a casual group reading session.
3. In the script, it becomes clear that The Giver is responsible for keeping the memories of society. What would it be like to be The Giver? What kind of memories would The Giver have? How does Jonas feel?
4. Jonas experiences snow for the first time when The Giver shares the memory. What other things might be new to Jonas? What would it be like if Jonas visited the classroom?

Homework: Students will pair up and do mock interviews. One student will pretend to be an alien interviewing The Giver or Jonas who will be played by the other students. They will take turns so each student has had the chance to be an alien. Students will also create a list identifying new words found in the script.

Session 2 (Tuesday)

1. Students will be split into small groups and share their lists of new words. They will work together to use the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words.
2. As a classroom, students will review and discuss the new words.
3. The script will be reviewed with added focus on the new words and how those words are used.
4. Ask the students about the opening of the script. In what way is The Giver's home different from Jonas's home? Why are they different? Hand out blank sheets of paper, pencils, crayons, and markers. Ask the students to develop two different floor plans, one for Jonas' home and one for The Giver's home.

Homework: Students will write a letter to Jonas about a favorite memory. It needs to be vivid and descriptive. They will be given a handout with questions intended to act as a guideline.

Session 3 (Wednesday)

1. Students will develop a memory museum using the items they brought to school. The items must be arranged and categorized in a specific manner. The students will select the categories. When the students are done, the teacher will take a tour of the museum and ask questions about the items and categories.
2. Groups will be selected for the performance that will take place on Friday/Session 5.
3. Roles will also be assigned within the groups.
4. In their assigned groups, students will read scripts and focus on their respective roles' lines
5. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.

Homework: Students will make a vlog discussing what it would be like if we did not have memories of what happened ten years ago in history. Will this be a good thing or a bad thing?

Session 4 (Thursday)

1. Take a big piece of paper and write, "Those who fail to learn from history are doomed to repeat it". Ask the students to define the quote. What does the quote mean? Does it apply to *The Giver*? The people of the book have no memories of what happened in history, is that a good thing? Should one person be responsible for storing all of the memories of humankind?
2. Students will continue working with their groups and reread the script. Particular emphasis will be placed on familiarity with what is taking place in the script. Students will also be encouraged to make good use of the space around them by walking around and sitting down if needed.
3. The teacher should divide his/her time equally among the groups while ensuring that the students are comfortable with reading out loud.

Homework: Students will be asked to meet with their respective groups and prepare for the next day's "performance"

Session 5 (Friday)

1. Before the performance, students will be asked if they want to do a final practice run of the script.
2. Once the audience has arrived, the groups of students will take turns "performing" for the audience.
3. Hand out the self-assessment forms and ask the students to fill the form out.
4. Celebratory snacks will be handed out while there is a classroom discussion about students' experiences. What activity did they enjoy? What did they think of this week's script?

Assessment:

Did the students make predictions about what would happen during the first session?

Did the students develop two different floor plans according to the script?

Does the student work independently in groups while defining new words?

Were the students able to categorize different items?

Did the student participate in the classroom discussion?

Post-performance self-assessment

Reader's theater rubric

**Week #10 Lesson Plan (Block Schedule)
The Giver: The First Session**

Length: 90 minutes

Plan	Monday	Wednesday	Friday
Objectives	Students will make predictions about what will happen during the first session Students will design two different floor plans after analyzing the script	Students will identify and define new words found in the script Students will develop different categories for their items. Students will explain the criteria for each category.	Students will analyze the meaning of “Those who fail to learn from history are doomed to repeat it” Students will dramatize the events taking place in the script Students will evaluate their performance and work
Bilingual Methodology	PVR and purposeful codeswitching	Purposeful codeswitching	Free translation
Materials	Copies of <i>The Giver: The First Session</i> , highlighters, blank sheets of paper, pencils, crayons, markers, copies of letter writing assignment,	Dictionary, pencils, blank sheets of writing paper,	A big piece of paper, a marker, pencils, copies of post-performance self-assessments, reader’s theater rubric, and snacks
Procedures	1. Explain to the students that this script is when Jonas has been assigned as the Receiver of Memory and he is meeting The Giver for the first time. Ask them to make predictions about what a	1. Students will work in small groups and share their list of new words. Students will work together to identify new words by using the dictionary to find definitions for the words. In addition to finding	1. Take a big piece of paper and write, “Those who fail to learn from history are doomed to repeat it”. Ask the students to define the quote. What does the quote mean? Does it apply to <i>The Giver</i> ? The

	<p>Receiver of Memory would do.</p> <ol style="list-style-type: none"> 2. Hand out copies of “The Giver: The First Session” script and lead a casual group reading session. 3. In the script, it becomes clear that The Giver is responsible for keeping the memories of society. What would it be like to be The Giver? What kind of memories would The Giver have? How does Jonas feel? 4. Jonas experiences snow for the first time when The Giver shares the memory. What other things might be new to Jonas? What would it be like if Jonas visited the classroom? 5. Ask the students about the opening of the script. In what way is The Giver's home different from Jonas's home? Why are they different? Hand out blank sheets of paper, pencils, crayons, and markers. Ask the students to develop two different floor plans, one for Jonas' home and one for The Giver's home. 6. When the floor plans are completed, students will take turns sharing their floor plan. 	<p>the definitions, students will also be asked to find the signs for the new words.</p> <ol style="list-style-type: none"> 2. As a classroom, students will review and discuss the new words. 3. The script will be reviewed with focus on the new words and how those words are used. 4. Groups will be selected for the performance that will take place on Friday. Roles will also be assigned within the groups. 5. In their assigned groups, students will read scripts and focus on their respective roles' lines. 6. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given. 7. Students will develop a memory museum using the items they brought to school. The items must be arranged and categorized in a specific manner. The students will select the categories. When the students are done, the teacher will take a tour of the museum and ask questions about the items and categories 	<p>people of the book have no memories of what happened in history, is that a good thing? Should one person be responsible for storing all of the memories of humankind?</p> <ol style="list-style-type: none"> 2. Students will continue working with their groups and reread the script. Particular emphasis will be placed on familiarity with what is taking place in the script. Students will also be encouraged to make good use of the space around them by walking around and sitting down if needed. 3. The teacher should divide his/her time equally among the groups while ensuring that the students are comfortable with reading out loud. 4. Once the audience has arrived, the groups of students will take turns “performing” 5. Hand out the self-assessment forms and ask the students to fill the form out. 6. Celebratory snacks will be handed out during a classroom discussion about students' experiences. What activity did they enjoy? What did they think of this week’s script?
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<p>Assignments</p>	<p>Students will write a letter to Jonas about a favorite memory. It needs to be vivid and descriptive. They will receive a handout with questions to help. Students will create a list of unfamiliar words found in the script. Students will also be asked to bring something important with them to class. It cannot be an iPhone, a laptop, or an electronic gadget.</p>	<p>Students will create a vlog describing a trick they played on someone. It can be a big trick or a small trick. They also will discuss the similarities and differences between their trick and the trick that Tom played on Maria.</p>	
<p>Evaluation</p>	<p>Did the students make predictions about what would happen during the first session? Did the students develop two different floor plans according to the script?</p>	<p>Does the student work independently in groups while defining new words? Were the students able to categorize different items?</p>	<p>Did the student participate in the classroom discussion? Post-performance self-assessment completed by the students Reader's theater rubric</p>

Script Summary #10: The First Session

This scene has been adapted from pages 74- 79 of Lois Lowry's The Giver (1993)

At the Ceremony of Twelve, Jonas is surprised. He is the last person to be called by the Elder officiating the ceremony. Jonas is told that he has not been assigned. Instead, he has been selected as the next Receiver of Memory, the most important job in the community. Before he can become the Receiver of Memory, he has to undergo training with the current Receiver of Memory who is also known as The Giver to Jonas. This script describes Jonas' first meeting and training session with The Giver.

The Giver Script #2: The First Session

Narrator 1: Jonas hurried through the door and found himself in a comfortably furnished living area. It was not unlike his own family's unit dwelling. Practical and sturdy furniture, the function of each piece clearly defined. A bed for sleeping. A table for eating. A desk for studying

Narrator 2: All of those things were in this spacious room, but they looked different. The fabrics on the upholstered chairs and sofa were thicker and luxurious. The table legs were not straight, but slender and curved with decorated feet. The bed was draped with a cloth embroidered with intricate designs.

Narrator 1: The most conspicuous difference was the books. In his own dwelling, there were the necessary reference books that each household had: a dictionary, and the thick community volume that contained descriptions of every office, factory, building, and committee. And the Book of Rules.

Narrator 2: Those were the only books that Jonas had ever seen. He had never known that other books existed. But this room's walls were completely covered by bookcases, filled, which reached to the ceiling. There must have been hundreds- perhaps thousands- of books.

Narrator 1: Jonas stared at them. He couldn't imagine what the thousands of pages contained.

Jonas: I'm Jonas.

The Giver: I know. Welcome, Receiver of Memory.

Narrator 2: Jonas recognized the man. He was the Elder who had seemed separate from the others at the Ceremony, though he was dressed in the same special clothing that only Elders wore.

Jonas: Sir, I apologize for my lack of understanding... But I thought- I mean I *think* that *you* are the Receiver of Memory. I'm only, well, I was only assigned, I mean selected, yesterday. I'm not anything at all. Not yet.

The Giver: Beginning today, this moment, at least to me, you are the Receiver. I have been the Receiver for a long time. A very, very long time. You can see that, can't you?

Jonas: I can see that you are very old.

The Giver: I am not, actually, as old as I look. This job has aged me. I know I look as if I should be scheduled for release very soon. But actually I have a good deal of time left. I was pleased, though, when you were selected. I need what strength I have remaining for your training. We have hard and painful work to do. You may ask questions. I have so little experience in describing this process. It is forbidden to talk of it.

Jonas: I know, I have read the instructions.

The Giver: So I may neglect to make things as clear as I should. My job is important and has enormous honor. But that does not mean I am perfect, and when I tried before to train a successor, I failed. Please ask any questions that will help you.

Narrator 2: In his mind, Jonas had questions. A thousand. A *million* questions. As many questions as there were books lining the walls. But he did not ask one, not yet.

The Giver: Simply stated, although it's not really simple at all, my job is to transmit to you all the memories I have within me. Memories of the past.

Jonas: Sir, I would be very interested to hear the story of your life, as to listen to your memories... I apologize for interrupting.

The Giver: No apologizes in this room. We haven't time.

Jonas: Well, I am really interested; I don't mean that I'm not. But I don't exactly understand why it's so important. I could do some adult job in the community, and in my recreation time I could come and listen to the stories from your childhood. I'd like that. Actually, I've done that already, in the House of the Old. The Old like to tell about their childhoods, and it's always fun to listen.

The Giver: No, no. I'm not being clear. It's not my past, not my childhood that I must transmit to you. It's the memories of the whole world. Before you, before me, before the previous Receiver, and generations before him.

Jonas: The whole world? I don't understand. Do you mean not just us? Not just the community? Do you mean Elsewhere, too? I'm sorry, sir. I don't understand exactly. Maybe I'm not smart enough. I don't know what you mean when you say "the whole world" or "generations before him." I thought there was only us. I thought there was only now.

The Giver: There's much more. I received all of those when I was selected. And here in this room, all alone, I re-experience them again and again. It is how wisdom comes. I am so *weighted* with them. It's as if... It's like going downhill through deep snow on a sled. At first it's exhilarating; the speed; the sharp, clear air; but then the snow accumulates and- that meant nothing to you, did it?

Jonas: I didn't understand it, sir.

The Giver: Of course you didn't. You don't know what snow is, do you? Or a sled? Runners?

Jonas: No, sir.

The Giver: Downhill? The term means nothing to you?

Jonas: Nothing, sir.

The Giver: Well, it's a place to start. I'd been wondering how to begin. Move to the bed, and lie face down. Remove your tunic first.

Narrator 1: Jonas did so, a little apprehensively. Beneath his bare chest, he felt the soft folds of the magnificent cloth that covered the bed.

Narrator 2: He watched as the man rose and moved first to the wall where the speaker was. It was the same sort of speaker that occupied a place in every dwelling, but one thing about it was different. This one had a switch, which the man deftly snapped to the end that said OFF.

Narrator 1: Jonas almost gasped aloud. To have the power to turn the speaker *off*? It was an astonishing thing. Then The Giver sat on a chair beside Jonas, who was motionless, waiting for what would happen next.

The Giver: Close your eyes. Relax. This will not be painful.

Jonas: What are you going to do, sir?

The Giver: I am going to transmit the memory of snow.

Assignment: Letter to Jonas

You are writing a letter to Jonas about your favorite memory. The memory needs to be described in detail. Here are some questions about your memory that will help you think of details that can be included in your letter.

1. What happened in your memory?
2. How old were you?
3. Why is it your favorite memory?
4. How did you feel?
5. What did the place in your favorite memory look like?
6. What kind of colors did you see?
7. What other senses did your memory involve? Remember, the five senses are taste, feel, sight, touch, sound, and smell.

Week #11 Lesson Plan (Daily Schedule)
The Giver: Black and White No More!

Length: 50 minutes

Student Objectives

- Students will review the meaning of autonomy
- Students will identify and describe unfamiliar words in the script
- Students will make observations about the changes taking place during the experiment
- Students will conduct research about different communities
- Students will debate the pros and cons of Sameness
- Students will dramatize the events taking place in the script
- Students will evaluate their performance and work

Bilingual Method: PVR, purposeful codeswitching, and free translation

Materials needed: Copies of “The Giver: Black and White No More!” script, highlighters, dictionary, non-permanent black markers, coffee filters, cups, small bottles of water, computers with access to the internet, pencils, blank sheets of writing paper, copies of post-performance self-assessments, and snacks for Friday/Session 5

Session 1 (Monday)

1. Hand out copies of “The Giver: Black and White No More!” script and lead a casual classroom reading session.
2. Jonas is starting to see color for the first time. Like a baby starting to see color, the first color he identifies is the color red. What do you think the world looked like before he was able to see color? Do you think he felt scared when he saw color for the first time? Does it violate people's autonomy if their ability to see color has been taken away?
3. Why are people unable to see color? The Giver talks about Sameness. What does that mean? Why would it be a good thing?

Homework: Students will do a vlog and pretend that they are seeing color for the first time. Which color would they see first? How would they react? What would they do for their first day of seeing color? Students also need to develop a list of new words found in the script.

Session 2 (Tuesday)

1. Students will be split into small groups and share their lists of new words. They will work together to use the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words.
2. As a classroom, students will review and discuss the new words.
3. The script will be reviewed with added focus on the new words and how those words are used.
4. Students will do an experiment in small groups. Each group will be given a black marker, a coffee filter, a cup, and some water. They will be asked to draw a line across the bottom of the coffee filter. After that, they will put the filter in the cup while making sure that the black line is above the bottom of the cup. Pour water into the cup, making sure that it does not reach the black line.
5. Ask students to describe what happened to the marker line when the filter absorbed the water? Did the black line change color? How is the same as Jonas seeing color for the first time? Like

Jonas, we take black by its face value while assuming that it does not contain other colors.

Homework: Students will be asked to review the other scripts for *The Giver* and develop a list of features found in Jonas' society. How do people live? In what ways are the lives of the people controlled?

Session 3 (Wednesday)

1. Groups will be selected for the performance that will happen on Friday/Session 5.
2. Roles will also be assigned within the groups.
3. In their assigned groups, students will read scripts and focus on their respective roles' lines
4. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.
5. Tell the students that Jonas lives in a world that gives its people very little choices. This is not necessarily a bad thing; some people actually choose to live that way. Split the students up in three groups and assign them a community (Amish, Mennonites, or Hasidic Jewish). They will do research on their assigned community and make a list of the features such as the people's clothes, lifestyles, and beliefs.
6. Ask the students to share what they learned from their research. They will compare the communities before comparing those communities to Jonas' world.

Homework: Students will make a five-minute vlog discussing reasons behind the decision of people to sacrifice the ability to choose. If people in Jonas' world have chosen to live like that, why is it not a good thing?

Session 4 (Thursday)

1. Review the concept of Sameness. What does it mean? Why would Sameness be a goal? How has physical differences created conflict? Students should be able to think of examples such as bullying based on appearances and the civil rights movement. What would the leaders of the civil rights movement think of Sameness?
2. Before dividing the students into two groups, explain that racism is unacceptable and will not be tolerated especially during the debate. Students will be divided into two groups and debate Sameness. One group will support the idea of Sameness and the other group will be opposed to Sameness.
3. Students will continue working with their groups and reread the script. Particular emphasis will be placed on familiarity with what is taking place in the script. Students will also be encouraged to make good use of the space around them by walking around and sitting down if needed.
4. The teacher should divide his/her time equally among the groups while ensuring that the students are comfortable with reading out loud.

Homework: Students will be asked to meet with their respective groups and prepare for the next day's "performance"

Session 5 (Friday)

1. Before the performance, students will be asked if they want to do a final practice run of the script.
2. Once the audience has arrived, the groups of students will take turns "performing"
3. Hand out the self-assessment forms and ask the students to fill the form out.
4. Celebratory snacks will be handed out.

5. Classroom discussion about students' experiences.

Assessment:

Were the students able to recall information about autonomy?

Does the student work independently with their groups while defining new words?

Were the students able to share their observations about what took place during the classroom experiment?

Did the student gather relevant information while doing research?

Post-performance self-assessment

Reader's theater rubric

**Week #11 Lesson Plan (Block Schedule)
The Giver: Black and White No More!**

Length: 90 minutes

Plan	Monday	Wednesday	Friday
Objectives	Students will review the meaning of autonomy Students will identify and describe unfamiliar words in the script	Students will make observations about the changes taking place during the experiment	Students will conduct research about different communities Students will dramatize the events taking place in the script Students will evaluate their performance and work
Bilingual Methodology	Purposeful codeswitching and PVR	Purposeful codeswitching	Free translation
Materials	Copies of “The Giver: Black and White No More!” script, highlighters, dictionary,	Non-permanent black markers, coffee filters, cups, small bottles of water,	Computers with access to the internet, pencils, copies of post-performance self-assessments, reader’s theater rubric, and snacks
Procedures	<ol style="list-style-type: none"> 1. Hand out copies of “The Giver: Black and White No More!” script and lead a casual classroom reading session. 2. Jonas is starting to see color for the first time. Like a baby starting to see color, the first color he identifies is the 	<ol style="list-style-type: none"> 1. Groups will be selected for the performance that will take place on Friday. Roles will also be assigned within the groups. 2. In their assigned groups, students will read scripts and focus on their respective roles' lines. 	<ol style="list-style-type: none"> 1. Tell the students that Jonas lives in a world that gives its people very little choices. This is not necessarily a bad thing, some people actually choose to live that way. Split the students up in three groups and assign them a community (Amish,

	<p>color red. What do you think the world looked like before he was able to see color? Do you think he felt scared when he saw color for the first time? Does it violate people's autonomy if their ability to see color has been taken away?</p> <p>3. Why are people unable to see color? The Giver talks about Sameness. What does that mean? Why would it be a good thing?</p> <p>4. Students will work in small groups and identify unfamiliar words found in the script and define those words by using the dictionary. In addition to finding the definitions, students will also be asked to find the signs for the new words.</p> <p>5. As a classroom, students will review and discuss the new words.</p> <p>6. The script will be reviewed with focus on the new words and how those words are used.</p>	<p>3. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.</p> <p>4. Students will do an experiment in small groups. Each group will be given a black marker, a coffee filter, a cup, and some water. They will be asked to draw a line across the bottom of the coffee filter. After that, they will put the filter in the cup while making sure that the black line is above the bottom of the cup. Pour water into the cup, making sure that it does not reach the black line.</p> <p>5. Ask students to describe what happened to the marker line when the filter absorbed the water? Did the black line change color? How is the same as Jonas seeing color for the first time? Like Jonas, we take black by its face value while assuming that it does not contain other colors.</p>	<p>Mennonites, or Hasidic Jewish). They will do research on their assigned community and make a list of the features such as the people's clothes, lifestyles, and beliefs.</p> <p>2. Ask the students to share what they learned from their research. They will compare the communities before comparing those communities to Jonas' world.</p> <p>3. Students will review the script with their groups. While they are rereading the script, students will be encouraged to identify the emotions found in the script by analyzing the text.</p> <p>4. The teacher should divide his/her time equally among the groups while providing feedback whenever necessary.</p> <p>5. Once the audience is ready, each group will take turns reading from the script.</p> <p>6. Hand out the post-performance self-assessment forms to the students and ask them to complete the form.</p> <p>7. Celebratory snacks will be handed out while there is a classroom discussion. Students will be asked to</p>
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			share their feelings and thoughts about the experience.
Assignments	Students will do a vlog and pretend that they are seeing color for the first time. Which color would they see first? How would they react? What would they do for their first day of seeing color?	Students will be asked to review the other scripts for <i>The Giver</i> and develop a list of features found in Jonas' society. How do people live? In what ways are the lives of the people controlled?	
Evaluation	Were the students able to recall information about autonomy? Does the student work independently with their groups while defining new words?	Were the students able to share their observations about what took place during the classroom experiment?	Did the student gather relevant information while doing research? Post-performance self-assessment completed by the students Reader's theater rubric

Script Summary #11: Black and White No More!

*This scene has been adapted from pages 91 - 99 of Lois Lowry's *The Giver* (1993)*

During Jonas' first session with The Giver, he is given memories of new things such as snow, sunshine, and getting sunburned. Those things are not familiar to Jonas, since the community has control over everything including the climate and people's ability to experience pain. When Jonas is at school, he realizes that something odd is happening. It happens when Jonas is playing with his friend and again when he is talking to a different friend. This confuses Jonas, so he talks about the odd but unidentifiable events at his next session with The Giver.

The Giver Script #3: Black and White No More!

The Giver: Welcome. We must get started. You're one minute late.

Jonas: I'm one minute late because something happened, and I'd like to ask you about it, if you don't mind.

The Giver: You may ask me anything.

Jonas: I think it's what you call seeing-beyond.

The Giver: Describe it.

Jonas: A few days ago, Asher and I were playing catch with an apple. I don't know how, but the apple changed. It looked the same. The same size and shape. It happened once, at the Ceremony. Today, just now outside, it happened with my friend Fiona. She herself didn't change, exactly. Her hair looked different for a second. Not in its shape, not in its length. I can't explain. That's why I was one minute late.

The Giver: When I gave you the memory yesterday, the first one, the ride on the sled, did you look around?

Jonas: Yes, but the stuff- I mean the snow- in the air made it hard to see anything.

The Giver: Did you look at the sled?

Jonas: No, I only felt it under me. I dreamed of it last night, too. But I don't remember *seeing* the sled in my dream, either. Just feeling it.

The Giver: When I was observing you, before the selection, I perceived that you probably had the capacity, and what you describe confirms that. Let me just make a little test, to confirm my guess. Lie down and call back the memory of the ride on the sled. Just the *beginning* of it, where you're at the top of the hill, before the slide starts.

Jonas: Excuse me, but don't *you* have to give me the memory?

The Giver: It's your memory, now. It's not mine to experience any longer. I gave it away.

Jonas: But how can I call it back?

The Giver: You can remember last year, or the year that you were a Seven, or a Five, can't you?

Jonas: Of course.

The Giver: It's much the same. Everyone in the community has one-generation memories like those. But now you will be able to go back further. Try. Just concentrate.

Narrator 1: Jonas closed his eyes again. He took a deep breath and sought the sled and the hill and the snow in his consciousness. There they were, with no effort, He was sitting in that whirling world of snowflakes, atop the hill.

Narrator 2: Jonas grinned with delight, and blew his own steamy breath into view. Then, as he had been instructed, he looked down. He saw his own hands, furred again with snow, holding the rope. He saw his legs, and moved them aside for a glimpse of the sled beneath.

Narrator 1: Dumbfounded, he stared at it. This time it was not a fleeting impression. This time the sled- and continued to have, as he blinked, and started at it again- that same mysterious quality that the apple had so briefly. And Fiona's hair.

Jonas: Yes. I saw it, in the sled.

The Giver: Let me try one more thing. Look over there, to the bookcase. Do you see the very top row of books, the ones behind the table, on the top shelf?

Narrator 2: Jonas sought them with his eyes. He stared at them, and they changed. But the change was fleeting. It slipped away the next instant.

Jonas: It happened, it happened to the books, but it went away again.

The Giver: I'm right, then. You're beginning to see the color red.

Jonas: The what?

The Giver: How to explain this? Once, back in the time of the memories, everything had a shape and size, the way things still do, but they also had a quality called *color*. There were a lot of colors, and one of them was called red. That's the one you are starting to see. Your friend Fiona has red hair- quite distinctive, actually; I've noticed it before.

Jonas: And the faces of people? The ones I saw at the Ceremony?

The Giver: No, flesh isn't red. But it has red tones in it. There was a time when flesh was many different colors. That was before we went to Sameness. Today, flesh is all the same, and what you saw was the red tones. We've never completely mastered Sameness. I suppose the genetic scientists are still hard at work trying to work the kinks out like Fiona's hair.

Jonas: And the sled? It had that same thing: the color red. But it didn't *change*, Giver. It just *was*. It was so- oh, I wish language were more precise! The red was so beautiful!

The Giver: It is.

Jonas: Do you see it all the time?

The Giver: I see all of them. All the colors.

Jonas: Will I?

The Giver: Of course. When you receive the memories. You have the capacity to see beyond. You'll gain wisdom, then, along with colors. And lots more.

Jonas: Why can't everyone see them? Why did colors disappear?

The Giver: Our people made that choice, the choice to go back to Sameness. Before my time, before the previous time, back and back and back. We relinquished color when we relinquished sunshine and did away with differences. We gained control of many things. But we had to let go of others.

Jonas: We shouldn't have!

The Giver: You've come very quickly to that conclusion. It took me many years. Maybe your wisdom will come much more quickly than mine. Lie back down, now. We have so much to do.

Jonas: Giver, how did it happen to you when you were becoming The Receiver? You said that the seeing-beyond happened to you, but not the same way.

The Giver: Another day. I'll tell you another day. Now we must work. And I've thought of a way to help you with the concept of color. Close your eyes and be still, now. I'm going to give you a memory of a rainbow.

(Jonas and The Giver stay frozen in place)

Narrator 1: Days went by, and weeks. Jonas learned, through the memories, the names of colors and now he began to see them all, in his ordinary life. But they didn't last.

Narrator 2: There would be a glimpse of green- the landscaped lawn around the Central Plaza; a bush on the riverbank. The bright orange of pumpkins being trucked in from the agricultural fields beyond the community boundary.

Narrator 1: Seen in an instant, the flash of brilliant color, but gone again, returning to their flat and hueless shade. The Giver told him that it would be a very long time before he had the colors to keep.

(Jonas and The Giver start moving again)

Jonas: But I want them! It isn't fair that nothing has color!

The Giver: Not fair? Explain what you mean.

Jonas: Well... If everything's the same, then there aren't any choices! I want to wake up in the morning and *decide* things! A blue tunic, or a red one? But it's all the same, always. I know it's not important, what you wear. It doesn't matter. But-

The Giver: It's the choosing that's important, isn't it?

Jonas: My little brother- No, that's inaccurate, He's not my brother, not really. But this newchild that my family takes care of- his name's Gabriel?

The Giver: Yes, I know about Gabriel.

Jonas: Well, he's right at the age where he's learning so much. He grabs toys when we hold them in front of him- my father says he's learning small-muscle control. And he's really cute. But now that I can see colors, at least sometimes, I was just thinking: what if we could hold up things that were bright red, or bright yellow, and he could *choose*? Instead of the Sameness.

The Giver: He might make the wrong choices.

Jonas: Oh. Oh, I see what you mean. It wouldn't matter for a newchild's toy. But later it *does* matter, doesn't it? We don't dare to let people make choices of their own.

The Giver: Not safe?

Jonas: Definitely not safe. What if they were allowed to choose their own mate? And chose *wrong*? Or what if they chose their own *jobs*?

The Giver: Frightening, isn't it?

Jonas: Very frightening. I can't even imagine it. We really have to protect people from wrong choices.

The Giver: It's safer.

Jonas: Yes, much safer.

Narrator 2: But when the conversation turned to other things, Jonas was left, still, with a feeling of frustration that he didn't understand.

Week #12 Lesson Plan (Daily Schedule)
The Giver: The Giver's Plan

Length: 50 minutes

Student Objectives

Students will discuss their reactions to the release of the newborn
Students will make predictions about The Giver's plan
Students will identify and define new words found in the script
Students will create short mimes based on prompts
Students will modify the script by adding two pages
Students will debate the pros and cons of euthanasia
Students will dramatize the events taking place in the script
Students will evaluate their performance and work

Bilingual Method: PVR, purposeful codeswitching, and free translation

Materials needed: Copies of “The Giver: The Giver's Plan” script, highlighters, dictionary, slips of paper with different actions written on them, blank sheets of paper, pencils, copies of post-performance self-assessments, copies of scale for assessing student behavior and engagement with reader's theater, and snacks for Friday/Session 5

Session 1 (Monday)

1. Ask students to recall the discussion about Sameness. Does this apply to twins? Why or why not?
2. Hand out copies of “The Giver: The Giver's Plan” and ask the classroom to do a casual reading session.
3. Jonas' father releases a newborn because it was born a twin. How does this make the students feel? How are their reactions the same as the reaction Jonas had? Why would his father do his job without rebelling? What was The Giver's purpose of allowing Jonas to watch the video? Why does The Giver not do anything to stop what is happening?
4. What is the Giver's Plan? Ask the students to make guesses. Will it end well?

Homework: Students will be asked to write a letter as one of the characters. They can write a letter as father and describe his feelings about his work and why he continues to do it. Alternately, students can write a letter as The Giver and describe his feelings about his work. Students will also create a list of new words found in the script.

Session 2 (Tuesday)

1. Students will be split into small groups and share their lists of new words. They will work together to use the dictionary to find definitions for the words. In addition to finding the definitions, students will also be asked to find the signs for the new words.
2. As a classroom, students will review and discuss the new words.
3. The script involves mime. Tell the students that mime is technique that involves acting without the use of words or props. Hand out the slips of paper and ask the students to do a mime of the action on the index card.

Homework: Students will create a five-minute mime based on a sad event. The mime will be shared through a vlog.

Session 3 (Wednesday)

1. Groups will be selected for the performance occurring on Friday/Session 5.
2. Roles will also be assigned within the groups.
3. In their assigned groups, students will read scripts and focus on their respective roles' lines
4. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.
5. Students will be asked to work in groups and create a script that describes The Giver's plan. It should be approximately two pages long.

Homework: Students will write in their journals about what they would do if they were in Jonas' shoes. Does Jonas talk about his new experiences with anyone? If so, how do the other people react? Do they believe him? If not, why does Jonas keep his new experiences a secret? Is it right to keep the experiences a secret?

Session 4 (Thursday)

1. Students will recall the discussion about elderly people and how they are treated differently in different cultures. They are respected and well treated in some countries. Does this happen in Jonas' world?
2. In the script, the Old are also released when their time comes. What would be the criteria for their release? Should the Old be released? What if they are really sick and in a lot of pain Students will divide into two groups for a debate. One team will support the idea of releasing the Old, while the other group will be opposed to the idea of releasing the Old.
3. Students will continue working with their groups and reread the script. Particular emphasis will be placed on familiarity with what is taking place in the script. Students will also be encouraged to make good use of the space around them by walking around and sitting down if needed.
4. The teacher should divide his/her time equally among the groups while ensuring that the students are comfortable with reading out loud.

Homework: Students will be asked to meet with their respective groups and prepare for the next day's "performance"

Session 5 (Friday)

1. Before the performance, students will be asked if they want to do a final practice run of the script.
2. Once the audience has arrived, the groups of students will take turns "performing"
3. Hand out the self-assessment forms and ask the students to fill the form out.
4. Complete scale for assessing student behavior and engagement with reader's theater
5. Celebratory snacks will be handed out during a classroom discussion about students' experiences. In what ways did *The Giver* differ from *Uglies* and *The House of The Scorpions*? Were there any similarities?

Assessment:

Did the student discuss his/her reactions to the release?

Did the students make predictions about what would happen next?

Does the student work with his/her classmates to find definitions for new words?

Did the student participate in the debate?

Post-performance self-assessment

Reader's theater rubric

Scale for assessing student behavior and engagement with reader's theater

**Week #12 Lesson Plan (Block Schedule)
The Giver: The Giver's Plan**

Length: 90 minutes

Plan	Monday	Wednesday	Friday
Objectives	Students will discuss their reactions to the release of the newborn Students will make predictions about The Giver's plan Students will create short mimes based on prompts	Students will identify and define new words found in the script Students will debate the pros and cons of euthanasia	Students will modify the script by adding two pages Students will dramatize the events taking place in the script Students will evaluate their performance and work
Bilingual Methodology	Purposeful codeswitching and PVR	PVR	Free translation
Materials	Copies of “The Giver: The Giver's Plan” script, slips of paper with different actions written on them	Dictionary, blank sheets of writing paper, pencils, highlighters	Blank sheets of writing paper, pencils, copies of post-performance self-assessments, reader’s theater rubric, copies of scale for assessing student behavior and engagement with reader's theater, and snacks
Procedures	<ol style="list-style-type: none"> 1. Ask students to recall the discussion about Sameness. Does this apply to twins? Why or why not? 2. Hand out copies of “The Giver: The Giver's Plan” and 	<ol style="list-style-type: none"> 1. Students will work in small groups and share their list of new words. Students will work together to identify new words by using the dictionary to find definitions for the 	<ol style="list-style-type: none"> 1. Students will be asked to work in groups and create a script that describes The Giver's plan. It should be approximately two pages long.

	<p>ask the classroom to do a casual reading session.</p> <p>3. Jonas' father releases a newborn because it was born a twin. How does this make the students feel? How are their reactions the same as the reaction Jonas had? Why would his father do his job without rebelling? What was The Giver's purpose of allowing Jonas to watch the video? Why does The Giver not do anything to stop what is happening?</p> <p>4. What is the Giver's Plan? Ask the students to make guesses. Will it end well?</p> <p>5. The script involves mime. Tell the students that mime is technique that involves acting without the use of words or props. Hand out the slips of paper and ask the students to do a mime of the action on the index card.</p>	<p>words. In addition to finding the definitions, students will also be asked to find the signs for the new words.</p> <p>2. As a classroom, students will review and discuss the new words.</p> <p>3. The script will be reviewed with focus on the new words and how those words are used.</p> <p>4. Groups will be selected for the performance that will take place on Friday. Roles will also be assigned within the groups.</p> <p>5. In their assigned groups, students will read scripts and focus on their respective roles' lines.</p> <p>6. Groups will take turns reading the scripts out loud with the expectation that constructive feedback will be given.</p> <p>7. In the script, the Old are also released when their time comes. What would be the criteria for their release? Should the Old be released? What if they are really sick and in a lot of pain Students will divide into two groups for a debate. One team will support the idea of releasing</p>	<p>2. Students will continue working with their groups and reread the script. Particular emphasis will be placed on familiarity with what is taking place in the script. Students will also be encouraged to make good use of the space around them by walking around and sitting down if needed.</p> <p>3. The teacher should divide his/her time equally among the groups while ensuring that the students are comfortable with reading out loud</p> <p>4. Once the audience has arrived, the groups of students will take turns "performing"</p> <p>5. Hand out the self-assessment forms and ask the students to fill the form out.</p> <p>6. Complete scale for assessing student behavior and engagement with reader's theater</p> <p>7. Celebratory snacks will be handed out during a classroom discussion about students' experiences. In what ways did <i>The Giver</i> differ from <i>Uglies</i> and <i>The House of The Scorpions</i>?</p>
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		the Old, while the other group will be opposed to the idea of releasing the Old.	Were there any similarities?
Assignments	Students will create a five-minute mime based on a sad event. The mime will be shared through a vlog. Students will also create a list of unfamiliar words found in the script.	Students will write in their journals about what they would do if they were in Jonas' shoes. Does Jonas talk about his new experiences with anyone? If so, how do the other people react? Do they believe him? If not, why does Jonas keep his new experiences a secret? Is it right to keep the experiences a secret?	
Evaluation	Did the student discuss his/her reactions to the release? Did the students make predictions about what would happen next?	Does the student work with his/her classmates to find definitions for new words? Did the student participate in the debate?	Post-performance self-assessment completed by the students Scale for assessing student behavior and engagement with reader's theater Reader's theater rubric

Script Summary #12: The Giver's Plan

*This scene has been adapted from pages 146 - 155 of Lois Lowry's *The Giver* (1993)*

Jonas' father comes home from his work as a nurturer. He talks about having to release a newborn, because it is a twin and that would violate the community's principle of Sameness. The idea of release is not foreign to Jonas; he believes that babies and elderly people who have been selected for release are sent to a different place. At the same time, he becomes curious about release, especially when one of the rules of his job is that it is forbidden to request release. Jonas shows up for a session with The Giver and he starts asking The Giver about release. The Giver decides that it's time for Jonas to learn the truth about the release and he does that by showing footage of Jonas' father releasing the newborn twin.

The Giver Script #4: The Giver's Plan

Jonas: My father is releasing a newchild today. A Twin. He has to select one and release the other one. They do it by weight. Actually, I suppose he's already finished. I think it was this morning.

The Giver: I wish they wouldn't do that.

Jonas: Well, they can't have two identical people around! Think how confusing it would be! I wish I could watch.

The Giver: You can watch.

Jonas: No, they never let children watch, it's very private.

The Giver: Jonas, I know that you read your training instructions very carefully. Don't you remember that you are allowed to ask anyone anything?

Jonas: Yes, but-

The Giver: Jonas, when you and I have finished our time together, you will be the new Receiver. You have access to *everything*. It's a part of your training. If you want to watch a release, you have simply to ask.

Jonas: Well, maybe I will, then. But it's too late for this one. I'm sure it was this morning.

The Giver: All private ceremonies are recorded. They're in the Hall of Closed Records. *Do you want to see this morning's release?* I think you should.

Jonas: All right, then. Tell me how.

Narrator 1: The Giver rose from his chair, went to the speaker on the wall, and clicked the switch from OFF to ON.

Narrator 2/Voice: Yes, Receiver. How may I help you?

The Giver: I would like to see this morning's release of the twin.

Narrator 2/Voice: One moment, Receiver. Thank you for your instructions.

Narrator 1: Jonas watched the video screen above the row of switches. Its blank face began to flicker with zigzag lines; then some numbers appeared, followed by the date and time. He was astonished that this was available to him.

Narrator 2: Suddenly he could see a small room, empty except for a bed, a table with some equipment on it. Jonas recognized a scale and a cupboard.

Jonas: It's just an ordinary room. I thought maybe they'd have it in the Auditorium, so that everyone could come. All the Old go to Ceremonies of Release. But I suppose that when it's just a newborn, they don't...

The Giver: Shh.

Narrator 1: Jonas' father, wearing his uniform, entered the room, cradling a tiny newchild wrapped in a blanket in his arms. A uniformed woman followed through the door, carrying a second newchild wrapped in a similar blanket.

Jonas: That's my father. And the other Nurturer is his assistant. She's still in training, but she'll be finished soon.

Narrator 2: The two Nurturers unwrapped the blankets and laid the identical newborns on the bed. He watched, fascinated as his father gently lifted one and then the other to the scale and weighed them.

Narrator 1/Father: Good, I thought for a moment that they might both be exactly the same. *Then* we'd have a problem. But this one is six pounds even. So you can clean him up and dress him and take him over to the Center.

Narrator 2: The woman took the newchild and left through the door she had entered. Jonas watched as his father bent over the squirming newchild.

Narrator 1/Father: And you, little guy, you're only five pounds ten ounces. *A shrimp!*

Jonas: That's the special way of talking he uses with with Gabriel.

The Giver: Watch.

Jonas: Now he cleans him up and makes him comfy. He told me.

The Giver: Be quiet, Jonas. *Watch.*

Narrator 2: Obediently Jonas concentrated on the screen, waiting for what would happen next. He was especially curious about the ceremony part

Narrator 1/Father: *(Turns around and opens the cupboard. He takes out a syringe and a small bottle. Very carefully he inserts the needle into the bottle and begins to fill the syringe with clear liquid)*

Narrator 2: Jonas winced sympathetically. He hated shots himself, though he knew they were necessary. To his surprise, his father began very carefully to direct the needle into the top of the newchild's forehead. The newborn squirmed, and wailed faintly.

Jonas: Why's he-

The Giver: Shh.

Narrator 1/Father: I know, I know. It hurts, little guy. But I have to use a vein, and the veins in your arms are still too teeny-weeny. All done. That wasn't so bad, was it?

Narrator 2: The newchild went limp. Jonas stared at the screen, waiting for something to happen. But nothing did. The little twin lay motionless. His father was putting things away. Folding the blanket. Closing the cupboard. Jonas continued to stare at the screen numbly.

Narrator 1/Father: Bye-bye, little guy

Narrator 2: Then the screen went blank.

The Giver: Well, there you are, Jonas. You were wondering about release.

Jonas: I won't! I won't go home! You can't make me!

The Giver: Sit up, Jonas. You may stay here tonight. I want to talk to you. But you must be quiet now, while I notify your family unit. No one must hear your cry.

Jonas: No one heard that little twin cry, either! No one but my father!

Narrator 2: The Giver went the wall speaker and clicked the switch to ON.

Narrator 1/Voice: "Yes, Receiver. How may I help you?"

The Giver: Notify the new Receiver's family unit that he will be staying with me tonight, for additional training.

Narrator 1/Voice: I will take care of that, sir. Thank you for your instructions.

Jonas: I will take care of that, sir. I will do whatever you like, sir. I will kill people, sir. Old people? Small newborn people? I'd be happy to kill them, sir. Thank you for your instructions, sir. How may I help you...

The Giver: Listen to me, Jonas. They can't help it. *They know nothing.*

Jonas: You said that to me once before.

The Giver: I said it because it's true. It's the way they live. It's life that was created for them. It's the same life that you would have, if you had not been chosen as my successor.

Jonas: But he *lied* to me!

The Giver: It's what he was told to do, and he knows nothing else.

Jonas: What about you? Do *you* lie to me, too?

The Giver: I am empowered to lie. But I have never lied to you.

Jonas: Release is always like that? For people who break the rules three times? For the *Old*? Do they kill the Old too?

The Giver: Yes, it is true.

Jonas: And what about Fiona? She loves the Old! She's in training to care for them. Does she know yet? What will she do when she finds out? How will she feel?

The Giver: Fiona is already being trained in the fine art of release. She's very efficient at her work, your red-haired friend. Feelings are not part of the life she's learned.

Jonas: What should I do? I can't go back! I can't!

The Giver: First, I will order our evening meal. Then we will eat.

Jonas: Then we'll have a sharing of feelings?

The Giver: Jonas, you and I are the only ones who *have* feelings. We've been sharing them now for almost a year.

Jonas: I'm sorry, Giver. I don't mean to be so hateful. Not to you.

The Giver: And after we eat, we'll make a plan.

Jonas: A plan for what? There's nothing. There's nothing we can do. It's always been this way. Before me, before me, before the ones who came before you. Back and back and back.

The Giver: Jonas, it's true that it has been this way for what seems forever. But the memories tell us that it has not *always* been the same. People felt things once. You and I have been a part of that, so we know. We know that they once felt things like pride, and sorrow, and-

Jonas: And love and pain.

The Giver: The worst part of holding the memories is not the pain. It's the loneliness of it. Memories need to be shared.

Jonas: I've started to share them with you

The Giver: That's true. And having you here with me over the past year has made me realize that things must change. For years I've felt that they should, but it seemed so hopeless. Now for the first time I think there might be a way. And you brought it to my attention, barely two hours ago.

Prompts for Mime Activity

Roller-skating

Going up the stairs

Writing a letter

Picking flowers

Watching a scary movie

Feeding a dog

Eating spaghetti

Watching a tennis game

Getting lost in the woods

Being asked to eat something gross

Waking up late

Having a picnic

Fixing a broken vase

Wrap-Up Week

**Week #13 Lesson Plan (Daily Schedule)
Wrap-Up Week**

Length: 50 minutes

Student Objectives:

Students will compare and contrast the three sets of scripts
Students will recall different themes found in the scripts
Students will articulate their responses to the Heinz Dilemma
Students will identify different human rights
Students will analyze the content of the poem “Standing Up for Each Other”
Students will evaluate their reactions and thoughts about the star sticker activity

Bilingual Method: Translanguaging, purposeful codeswitching, and PVR

Materials needed: Copies of the Heinz Dilemma, computers with access to the Internet, blank pieces of writing paper, pencils, copies of an ethical dilemma for homework, copies of “On Speaking Up for Each Other”, star stickers,

Session 1 (Monday)

1. Review the students' experience with reader's theater. Which parts of the experience did they enjoy the most? Which parts did they not like?
2. Ask students to recall the events that took place in the three different sets of scripts. What happened in *Uglies*? *The House of The Scorpion*? *The Giver*? What were the differences? What were the similarities?
3. Explain that this week will be devoted to reviewing some of the themes that appeared in the scripts. Ask the students to identify some of the themes. They should mention autonomy, the Hippocratic oath, appearances, conformity, cloning, communities, and the Bill of Rights. Which theme did they enjoy learning about?

Homework: Students will make a list of themes that appeared in the three scripts and explain each theme briefly. They will be asked to select three themes that they would like to discuss in class.

Session 2 (Tuesday)

1. Classroom discussion about the Hippocratic oath. What do the students remember about the Hippocratic oath? What is the main principle of the oath? In what ways did the Hippocratic oath appear in the scripts?
2. Explain that the Hippocratic oath was not always upheld. Throughout history, doctors have performed some unethical experiments. A lot of those experiments were done on poor and disadvantaged people without their consent. For example, the Nazis did a lot of human experiments. The U.S. Government did the Tuskegee syphilis experiments.
3. Some of those experiments yielded important medical discoveries. What should be done with those discoveries? Should we use the knowledge gained from those experiments? Why or why not?
4. Students will be asked to break into small groups. Each group will receive a copy of the Heinz Dilemma. The students should work together and answer the questions presented in the hand out. They will be asked to share their answers with the rest of the class.

Homework: Students will be given a hand out containing new ethical dilemma. They will be asked to respond to the dilemma by making a vlog.

Session 3 (Wednesday)

1. Review the concept of autonomy; use the three sets of scripts as examples. In *The House of The Scorpion*, Matt did not have the ability to make decisions for himself. The same can be seen in *The Giver*.
2. Autonomy is an important part of being human, because it means we are allowed to make decisions ourselves. There are some laws in place that are intended to safeguard our rights. The Bill of Rights is one of them. Ask students to go online and look for information about human rights. Ask the students to identify different types of human rights by making a list.
3. Students will split up into small groups and develop a short skit about one particular human right.

Homework: Students will be asked to write in their journal and answer the question “Is autonomy a human right? Why or why not?”

Thursday (Session Four)

1. Review the theme of conformity and Sameness found in *Uglies* and *The Giver*. In what ways did conformity appear in those scripts? How did Jonas, Shay, and Tally react to the idea of conforming?
2. Classroom activity about the value of diversity. Conformity is unrealistic. Everyone has differences and those differences should be respected. Ask students to make two lines. The teacher will call out different features such as “I have red hair”, “My family moved to America”, and so on. If the student can answer, “yes” to the question, they will take three steps forward. The last few questions should focus on the topic of being different and bullying such as “I have been made fun about something that cannot be changed”.
3. Students will be asked to share their observations and feelings about the classroom activity.
4. Hand out copies of “Standing Up for Each Other” and read the poem out loud. What happened in the poem? Why did the author not speak up? What happened at the end? What is the author trying to tell us? The students should be informed that the author was a minister in Germany during World War II and he spent time in a concentration camp. The poem tells us that we should speak up when injustice happens.

Homework: Students will make a vlog about steps they can take to make sure that human differences are respected.

Friday (Session Five)

Note: The lessons should be based on the responses received from the students on Monday.

1. Classroom discussion about working. How did the people in *The Giver* get their jobs? What about the people in *Uglies*? People who had important jobs in *Uglies* did not have the lesions.
2. The teacher will tell the students that there have been times in history when people were not able to decide the type of work they did. Divide students into groups and give half of the students in each group a star sticker. Each group will be associated with a certain profession such as doctors, teachers, politicians, factory workers, or farmers. Ask the groups to take turns acting out different scenes associated with their work. Each student must have an important role in the scenes.
3. Students with stars will be asked to step forward. Tell them that they are females so they cannot

work anymore. They will stay hidden at home. Students without the stars will be asked to recreate their scenes without the students who had the stars.

4. Ask the students without the stars if their “work” felt different? Did they notice the absence of the students with the stars? Ask the students with the stars if they felt frustrated about being unable to help.
5. Inform the students that during the Taliban regime in Afghanistan, women were banned from doing any type of work. Is this right? Why or why not? What kind of effects it might have had on the country? What about women who do not have husbands?

Homework: Ask the students to do reflective writing in their journal. They will pick one topic that was discussed in the classroom and write about their feelings, thoughts, and observations.

Assessment Methods:

Did the students recall themes and information from the three sets of scripts?

Did the student develop a list of themes?

Did the students respond to the Heinz Dilemma in a thoughtful manner?

Were the students able to review and define the concept of autonomy?

Did the students work together and create skits based on different human rights?

Did the student participate in the classroom discussion about the poem?

Did the students take part in the classroom activity?

Were the students able to share their thoughts and reactions to the activity?

**Week #13 Lesson Plan (Block Schedule)
Wrap-Up Week**

Length: 90 minutes

Plan	Monday	Wednesday	Friday
Objectives	Students will compare and contrast the three sets of scripts Students will recall different themes found in the scripts Students will articulate their responses to the Heinz Dilemma	Students will review and define autonomy Students will develop several skits representing human rights	Students will analyze the content of the poem “Standing Up for Each Other” Students will evaluate their reactions and thoughts about the star sticker activity
Bilingual Methodology	Purposeful codeswitching and PVR	PVR and purposeful codeswitching	Translanguaging and PVR
Materials	Copies of The Heinz Dilemma, ethical dilemma question for homework	Computers with access to the internet, blank pieces of writing paper,	Copies of “On Speaking Up for Each Other” and star stickers
Procedures	<ol style="list-style-type: none"> 1. Review the students' experience with reader's theater. Which parts of the experience did they enjoy the most? Which parts did they not like? 2. Ask students to recall the events that took place in the 	<ol style="list-style-type: none"> 1. Review the concept of autonomy; use the three sets of scripts as examples. In <i>The House of The Scorpion</i>, Matt did not have the ability to make decisions for himself. The same can be seen in <i>The Giver</i>. 	<ol style="list-style-type: none"> 1. Hand out copies of “Standing Up for Each Other” and read the poem out loud. What happened in the poem? Why did the author not speak up? What happened at the end? What is the author trying to tell us? The students should

	<p>three different sets of scripts. What happened in <i>Uglies</i>? <i>The House of The Scorpion</i>? <i>The Giver</i>? What were the differences? What were the similarities?</p> <p>3. Explain that this week will be devoted to reviewing some of the themes that appeared in the scripts. Ask the students to identify some of the themes. They should mention autonomy, the Hippocratic oath, appearances, conformity, cloning, communities, and the Bill of Rights. Which theme did they enjoy learning about? Ask them to make a list of themes they would like to discuss in class.</p> <p>4. Classroom discussion about the Hippocratic oath. What do the students remember about the Hippocratic oath? What is the main principle of the oath? In what ways did the Hippocratic oath appear in the scripts?</p> <p>5. Explain that the Hippocratic oath was not always upheld. Throughout history, doctors have performed some unethical experiments. A lot of those experiments were</p>	<p>2. Autonomy is an important part of being human, because it means we are allowed to make decisions ourselves. There are some laws in place that are intended to safeguard our rights. The Bill of Rights is one of them. Ask students to go online and look for information about human rights. Ask the students to identify different types of human rights by making a list.</p> <p>3. Students will split up into small groups and develop a short skit about one particular human right.</p> <p>4. Review the theme of conformity and Sameness found in <i>Uglies</i> and <i>The Giver</i>. In what ways did conformity appear in those scripts? How did Jonas, Shay, and Tally react to the idea of conforming?</p> <p>5. Classroom activity about the value of diversity. Conformity is unrealistic. Everyone has differences and those differences should be respected. Ask students to make two lines. The teacher will call out different features such as "I have red hair",</p>	<p>be informed that the author was a minister in Germany during World War II and he spent time in a concentration camp. The poem tells us that we should speak up when injustice happens.</p> <p>2. Classroom discussion about working. How did the people in <i>The Giver</i> get their jobs? What about the people in <i>Uglies</i>? People who had important jobs in <i>Uglies</i> did not have the lesions.</p> <p>3. The teacher will tell the students that there have been times in history when people were not able to decide the type of work they did. Divide students into groups and give half of the students in each group a star sticker. Each group will be associated with a certain profession such as doctors, teachers, politicians, factory workers, or farmers. Ask the groups to take turns acting out different scenes associated with their work. Each student must have an important role in the scenes.</p> <p>4. Students with stars will be asked to step forward. Tell them that they are females so</p>
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	<p>done on poor and disadvantaged people without their consent. For example, the Nazis did a lot of human experiments. The U.S. Government did the Tuskegee syphilis experiments.</p> <p>6. Some of those experiments yielded important medical discoveries. What should be done with those discoveries? Should we use the knowledge gained from those experiments? Why or why not?</p> <p>7. Students will be asked to break into small groups. Each group will receive a copy of the Heinz Dilemma. The students should work together and answer the questions presented in the hand out. They will be asked to share their answers with the rest of the class.</p>	<p>“My family moved to America”, and so on. If the student can answer, “yes” to the question, they will take three steps forward. The last few questions should focus on the topic of being different and bullying such as “I have been made fun about something that cannot be changed”.</p>	<p>they cannot work anymore. They will stay hidden at home. Students without the stars will be asked to recreate their scenes without the students who had the stars.</p> <p>5. Ask the students without the stars if their “work” felt different? Did they notice the absence of the students with the stars? Ask the students with the stars if they felt frustrated about being unable to help.</p> <p>6. Inform the students that during the Taliban regime in Afghanistan, women were banned from doing any type of work. Is this right? Why or why not? What kind of effects it might have had on the country? What about women who do not have husbands?</p>
<p>Assignments</p>	<p>Students will be given a hand out containing new ethical dilemma. They will be asked to respond to the dilemma by making a vlog.</p>	<p>Students will write a reflective journal entry about the classroom activity and discuss the steps they can take to make sure that human differences are respected.</p>	

<p>Evaluation</p>	<p>Did the students recall themes and information from the three sets of scripts? Did the student develop a list of themes? Did the students respond to the Heinz Dilemma in a thoughtful manner?</p>	<p>Were the students able to review and define the concept of autonomy? Did the students work together and create skits based on different human rights?</p>	<p>Did the student participate in the classroom discussion about the poem? Did the students take part in the classroom activity? Were the students able to share their thoughts and reactions to the activity?</p>
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Heinz Dilemma**Scenario 1:**

A woman was near death from a rare type of cancer. There is a drug that might save her. The drug costs \$4,000 per dosage. The sick woman's husband, Heinz, went to everyone he knew to borrow the money, but he could only get together about \$2,000. He asked the scientist who discovered the drug for a discount or let him pay later. But the scientist refused.

Should Heinz break into the laboratory to steal the drug for his wife? Why or why not?

Scenario 2:

Heinz broke into the laboratory and stole the drug. The next day, the newspapers reported the break-in and theft. Brown, a police officer and a friend of Heinz remembered seeing Heinz last evening, behaving suspiciously near the laboratory. Later that night, he saw Heinz running away from the laboratory.

Should Brown report what he saw? Why or why not?

Scenario 3:

Officer Brown reported what he saw. Heinz was arrested and brought to court. If convicted, he faces up to two years' jail. Heinz was found guilty.

Should the judge sentence Heinz to prison? Why or why not?

Homework Assignment

Please make a vlog with your response to the dilemma.

You are a very skilled doctor with five dying patients, each of whom needs a different organ in order to live. Unfortunately, there are no organs available to perform any of the transplants. It just so happens that you have a sixth dying patient, suffering from a fatal illness, who will die sooner than the other five if not treated. If this sixth patient dies, you will be able to use his organs to save the five other patients. However, you have a medicine you can give to this sixth patient that will cure his illness and he won't die.

Would you:

A: Wait for the patient to die and then harvest his organs or

B: Save the patient even though the other patients won't get organs?

Martin Niemoller's Poem

In Germany they came first for the Communists,
And I didn't speak up
Because I wasn't a Communist.

Then they came for the Jews,
And I didn't speak up
Because I wasn't a Jew.

Then they came for the trade unionists,
And I didn't speak up
Because I wasn't a trade unionist.

Then they came for the Catholics,
And I didn't speak up
Because I was a Protestant.

Then they came for me.
And by that time,
No one was left to speak up.

Final Week

Week #14 Lesson Plan (Daily Schedule)
Final Week

Length: 50 minutes

Student Objectives:

Students will categorize the characters found in all of the scripts
Students will develop a plot for their script that includes opening, conflict, and resolution
Students will invent different uses for a scarf and a stick
Students will create a backdrop to be used for their performances
Students will write a script to be used for performance
Students will perform their script

Bilingual Method: Translanguaging, free translation, purposeful codeswitching, and PVR

Materials needed: Big piece of paper, markers, copies of reader's interview, copies of all of the scripts used in the classroom, plot development worksheets, a scarf, a stick, several white sheets, paint, paint brushes, snacks, awards for the students,

Session 1 (Monday)

1. As a classroom, review the characters from all of the scripts. Ask the students to work together and create three categories based on the three books. Each category will need a list of the characters that appeared in that particular book. Who are they? What makes that character different from the other characters? What kind of things happened to the characters?
2. Ask students to pair up. They will be asked to select a character from the lists with one catch. Each pair must contain characters from two different books. Each pair will be told that their character is meeting for the first time. What would they say to each other? How does the character's experiences and world influence their interaction with each other?
3. Inform the students that it is the last week of the reader's theater unit and the final week will be devoted to developing a final project that will result in a performance. Students will create their own script inspired by a script that was used previously in the classroom. Students will be graded based on their creativity, the ability to create dialogue, and relevancy to the selected script. Students will be also allowed to use props and costumes if they desire to do so.
4. Ask the students to select their partner for the final project. Students will work with their partner and select a book that will be the basis of their new script.

Homework: Students will review the scripts used for their chosen book. They will develop a list of possible script ideas. It can be an alternate ending, an alternate beginning, or a script inspired by what happened in the scripts. The possibilities are endless!

Session 2 (Tuesday)

1. Students will meet with their partners. They will be asked to compare their lists of script ideas. Each script idea should be discussed. After the discussion, the students should have reached an agreement about which idea to use for the script.
2. Explain that each script should contain three important features: opening, conflict, and resolution. Ask the students to think of the openings, conflicts, and resolutions found in *Uglies*, *The House of The Scorpion*, and *The Giver*.
3. Hand out plot development worksheets and ask students to complete the worksheet with their

- partner. They will be asked to share their completed worksheets with other student for feedback.
4. Students will be asked to begin working on dialogue for the script.

Homework: Students will work with their partner and develop dialogue that will be used in the script.

Session 3 (Wednesday)

1. Bring out a scarf. Tell the students that we will work on our creative thinking skills by pretending that the scarf is something else. Students will take turns pretending the scarf is something else. Some examples include sling, cape, towel, rug, and so on. Do the same with a stick.
2. Students will complete their work on the dialogue for the scripts. Again, they will be asked for feedback from other students. If needed, they can make revisions to the script.
3. Students will practice reading their scripts out loud with their partner.

Homework: Students will create a final version of their script. They also should make a list of possible props and other items that may be used for their script.

Thursday (Session Four)

1. Students will rehearse their scenes with their partners. They will also take turns performing for the other students. Feedback should be given and shared.
2. Students will work with their partner and create a backdrop for their scene by painting a blank white sheet.

Homework: Prepare for Friday's performance. They are also encouraged to find costumes and props that will be used for Friday's performance.

Friday (Session Five)

1. Practice run of the scripts with costumes, props, and backdrop.
2. The audience should be small. Students take turns performing their scripts.
3. Hand out snacks and post-performance self-assessment.
4. Give out awards. Each student should receive an award. The awards can be for different categories such as "most improved", "funniest character," "most motivated", and so on.
5. Students will be given copies of the reader's interview.
6. Classroom discussion about reader's theater. Would they want to do this again? What part of the experience did they like the most? What would they change? Do they appreciate reading more? Why or why not?

Assessment Methods:

Did the students categorize the characters from all of the scripts?

Did the students develop a plot with an opening, conflict, and a resolution?

Were the students able to develop a script and perform the script?

Responses to the reader's interview

Post-performance self-assessment completed by the students

Reader's theater rubric

**Week #14 Lesson Plan (Block Schedule)
Final Week**

Length: 90 minutes

Plan	Monday	Wednesday	Friday
Objectives	Students will categorize the characters found in all of the scripts Students will develop a plot for their script that includes opening, conflict, and resolution	Students will invent different uses for a scarf and a stick Students will create a backdrop to be used for their performances Students will write a script to be used for performance	Students will perform their script
Bilingual Methodology	Purposeful codeswitching, PVR, and free translation	Purposeful codeswitching and translanguaging	Free translation and purposeful codeswitching
Materials	Big piece of paper, markers, copies of all of the scripts used in the classroom, plot development worksheets	A scarf, a stick, several white sheets, paint, paint brushes, pencils, and writing paper	Pencils, post-performance self-assessment, reader's theater rubric, copies of reader's interview, snacks, and awards for the students
Procedures	1. As a classroom, review the characters from all of the scripts. Ask the students to work together and create three categories based on the three books. Each category will need a list of the	1. Bring out a scarf. Tell the students that we will work on our creative thinking skills by pretending that the scarf is something else. Students will take turns pretending the scarf is something else. Some	1. Practice run of the scripts with costumes, props, and backdrop. 2. The audience should be small. Students take turns performing their scripts. 3. Hand out snacks and post-

	<p>characters that appeared in that particular book. Who are they? What makes that character different from the other characters? What kind of things happened to the characters?</p> <p>2. Ask students to pair up. They will be asked to select a character from the lists with one catch. Each pair must contain characters from two different books. Each pair will be told that their character is meeting for the first time. What would they say to each other? How does the character's experiences and world influence their interaction with each other?</p> <p>3. Inform the students that it is the last week of the reader's theater unit and the final week will be devoted to developing a final project that will result in a performance. Students will create their own script inspired by a script that was used previously in the classroom. Students will be graded based on their creativity, the ability to create dialogue, and relevancy to the selected script. Students will be also allowed to use props</p>	<p>examples include sling, cape, towel, rug, and so on. Do the same with a stick.</p> <p>2. Students will meet with their partners to continue working on their scripts. They will be asked for feedback from other students and make revisions if needed</p> <p>3. Students will practice reading their scripts out loud with their partner.</p> <p>4. Students will work with their partner and create a backdrop for their scene by painting a blank white sheet.</p>	<p>performance self-assessment.</p> <p>4. Give out awards. Each student should receive an award. The awards can be for different categories such as “most improved”, “funniest character,” “most motivated”, and so on.</p> <p>5. Students will be given copies of the reader's interview.</p> <p>6. Classroom discussion about reader's theater. Would they want to do this again? What part of the experience did they like the most? What would they change? Do they appreciate reading more? Why or why not?</p>
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	<p>and costumes if they desire to do so.</p> <p>4. Ask the students to select their partner for the final project. Students will work with their partner and select a book that will be the basis of their new script.</p> <p>5. Students will work with their partners and develop a list of script ideas. Each script idea should be discussed. After the discussion, the students should have reached an agreement about which idea to use for the script.</p>		
Assignments	<p>Students will complete plot development worksheets with their partner for homework. Students will also be asked to develop dialogue with their partner for the script.</p>	<p>Students will prepare for Friday's performance with their parents. Students are also encouraged to find costumes and props that will be used for Friday's performance.</p>	
Evaluation	<p>Did the students categorize the characters from all of the scripts?</p>	<p>Did the students develop a plot with an opening, conflict, and a resolution? Were the students able to develop a script</p>	<p>Were the students able to perform their script? Responses to the reader's interview Post-performance self-assessment completed by the students Reader's theater rubric</p>

Plot Development Worksheet

Character #1

Character #2

What is the opening for the script?

What is the conflict?

How do the characters resolve the conflict?

Assessment Tools

Reading Interview.....203
Scale for Assessing Student Behavior and Engagement with Reader's Theater.....204
Post-Performance Self-Assessment.....205
Reader's Theater Rubric.....206

Reading Interview

Name:

Do you like to read?

Why or Why not?

How do you feel when you are reading?

What kinds of books do you like reading?

What was the last book you read?

How often do you read at the dorm or home?

What do you do when the book does not make sense?

What do you do when you find a new word that you do not know?

What is your favorite part of reading?

What is the hardest part of reading?

What would make you enjoy reading more?

If I could change one thing about reading I would...

Scale for Assessing Student Behavior and Engagement with Reader's Theater

Name:

Date:

**Rate the student's behavior and engagement on the basis of four points:
4 = excellent, 3 = very good, 2 = average, 1 = fair, 0 = poor or lacking.**

- 0 1 2 3 4 Enthusiasm for overall Reader's Theater project
- 0 1 2 3 4 Eagerness to take part in group discussions of the script
- 0 1 2 3 4 Shares opinions during discussions
- 0 1 2 3 4 Receptiveness to opinions of classmates during discussions
- 0 1 2 3 4 Receptiveness to ideas of classmates during readings
- 0 1 2 3 4 Willingness to ask for help from classmates
- 0 1 2 3 4 Willingness to help classmates if asked
- 0 1 2 3 4 Ease of use with finding definitions for vocabulary
- 0 1 2 3 4 Eagerness to read and reread a part in the group script
- 0 1 2 3 4 Interest in listening to reading by classmates
- 0 1 2 3 4 Improvement in signed reading skills
- 0 1 2 3 4 Fulfillment of role in group
- 0 1 2 3 4 Overall response to Reader's Theater
- 0 1 2 3 4 Overall participation in Reader's Theater

Comments:

Post-Performance Self-Assessment

Name:

Script:

What was your favorite part about the Reader's Theatre script? Why?

What was the hardest part about the Reader's Theatre script? Why?

One thing I learned about the Reader's Theatre script was

Character:

What was your role?

What was your favorite thing about your role?

What was your least favorite thing about your role?

Performance:

How did you feel about your group's Reader's Theatre performance?

As a group member, I did a good job at...

As a group member, I could have done a better job at...

Did my group work together well? Why or why not?

Reader's Theater Rubric

Name _____

Date _____

Session # _____

<p style="text-align: center;">4</p> <p style="text-align: center;">Individual</p> <ol style="list-style-type: none"> 1. Student always signs clearly 2. Student signs at an appropriate pace 3. Student uses appropriate facial expressions 4. Student shows understanding of his/her lines <p style="text-align: center;">Group</p> <ol style="list-style-type: none"> 1. Students participate actively in rehearsals 2. Students are prepared 3. Each student is included 	<p style="text-align: center;">3</p> <p style="text-align: center;">Individual</p> <ol style="list-style-type: none"> 1. Student often signs clearly 2. Student often signs at an appropriate pace 3. Student often uses appropriate facial expressions 4. Student often shows understanding of his/her lines <p style="text-align: center;">Group</p> <ol style="list-style-type: none"> 1. Students participate actively in rehearsals 2. Students are prepared 3. Each student is often included
<p style="text-align: center;">3</p> <p style="text-align: center;">Individual</p> <ol style="list-style-type: none"> 1. Student rarely signs clearly 2. Student rarely signs at an appropriate pace 3. Student uses appropriate facial expressions 4. Student shows minimal understanding of his/her lines <p style="text-align: center;">Group</p> <ol style="list-style-type: none"> 1. Students struggle to participate actively in rehearsals 2. Students are unprepared 3. Some students are included 	<p style="text-align: center;">1</p> <p style="text-align: center;">Individual</p> <ol style="list-style-type: none"> 1. Student does not sign clearly at all 2. Students does not sign at an appropriate pace 3. Student does not use appropriate facial expressions 4. Student shows no understanding of his/her lines <p style="text-align: center;">Group</p> <ol style="list-style-type: none"> 1. Students rarely participate actively in rehearsals 2. Students are completely unprepared 3. Very few students are included

References

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