

Bridging the Gap Between Arts and Academics: Engaging Students in the Study of Life Through Musical Theater

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Overview

This unit will encompass six weeks of lessons which will be outlined in the **Lesson Plans** section and will use the playscripts of *Pygmalion* and *My Fair Lady* (which are available in one volume and are part of the Pittsburgh Public Schools' tenth-grade curriculum), the black and white film of *Pygmalion* and the color film of the stage play *My Fair Lady*, as well as the London cast recording of *My Fair Lady*. Students will be exposed to background information surrounding the time period of the play followed by reading aloud and discussion of the plays. After each play is read, students will watch the film and respond in writing to teacher-generated questions. The unit will include several writing assignments which will fulfill the Pittsburgh Public Schools' portfolio requirements. Facsimiles of these portfolio documents are included in appendices at the end of this unit and can easily be adapted to other districts' curricula. The unit will culminate with oral presentations of prepared essay/discussion topics (see **Appendix E**).

Rationale

Teaching academic subjects through musical theater is not a new idea. In 1980, Pittsburgh Public Schools opened The Pittsburgh High School for the Creative and Performing Arts. Known locally as CAPA, this high school started out as an afternoon program which students attended following their morning academic classes at their home schools. CAPA offered classes in Music, Art, Dance, and Theater. During the first year there were eight students in the Theater Department.

I first encountered CAPA in 1984 when I was called in to costume a production of *Dracula*. I had worked with the set design teacher at the Three Rivers Arts Festival in 1983 and at City Theater that same year where I costumed a joint venture between City Theater and Pittsburgh Deaf Theater; *Children of a Lesser God*. The latter was an enormous learning experience. At the first rehearsal I was introduced to my costume assistant who was pure deaf; she did not speak at all. I, on the other hand, could sign only the alphabet. We spent a lot of our first meeting with me painfully finger-spelling and her teaching me the sign for the word I had just spelled. Interdisciplinary learning opportunities occur when least expected and I was lucky to be on the receiving end of that "teachable moment."

In 1984, CAPA enrolled its first full-time class of freshmen (about 30 students). At this point, there was a half-time librarian and one section of each

academic subject. After four years of adding a new full-time freshman class each fall, CAPA had a full-time librarian and its first senior prom (which was also *my* first prom). After serving as costumer and makeup teacher, I was slowly assigned the “book” classes since I had an MA in English. I taught Theater History, Text Analysis, Playreading and anything else that resembled an academic course. These were all afternoon classes and not part of the academic curriculum. All of the required courses were taught in the morning with the arts classes in the afternoon.

Throughout my 15 years at CAPA there were many collaborations between the academic teachers and the arts teachers. Often, the art department would paint scenery or design t-shirts for the plays. Black History Month programs were often collaborations between the dance, theater, and music departments. As time progressed, the music department split into Instrumental and Vocal departments and a Literary Arts department was added. All of these offer additional opportunities to intertwine the teaching and learning of academic material through music and theater. Projects have included connecting chemistry to visual art through tie-dyeing, writing and performing original monologues, and studying the material from which a musical theater piece is created. This unit will outline how to do the last of these.

Introduction

What does the study of “English” in the secondary classroom encompass? Teachers and students have different ideas about what should and shouldn’t be part of an English curriculum. According to some students, English class is about punctuation and the parts of speech and spelling. Others may answer that English class is where you read books and stories and write about what you’ve read. English teachers try to incorporate both of those along with the state standards which include communication and public speaking as goals to pursue in English class. Indeed, the state has definite ideas about what children should achieve in English as well as math, but what about the other areas? How well do we teach to the rest of Howard Gardner’s seven intelligences? In which high school classes are children taught to explore the rest of their brains? How do they develop an awareness of what life really is; what life will be like after high school?

Standardized test scores show students’ reading and math abilities. Television promotes sports as a way for young people to be healthy in body and mind; advocates of female involvement in sports assert that girls will grow up confident and assured if they play sports. Music has long been a staple of school programs, demonstrating that the structure and self-discipline in invaluable to the developing child. Even the visual arts have long been a part of the standard school curriculum. But not much has been done in the way of dance and theater arts. In Pennsylvania, there is no certification in either area. In most high schools, there are few, if any, theater or dance classes offered. Integrating musical theater into the curriculum will be a big step toward students’

understanding of the integration of life and art.

Awareness and acceptance of the value of art is the key, and what better way to increase the awareness of dance and theater than to teach it within an academic context? Any student of theater (or any liberal arts subject) knows that the performing arts are among the oldest of human activities. The human drive to express thoughts and feelings existed pre-civilization and shows no sign of stopping or even slowing. Introducing students to the elements of musical theater will engage both the musical and the non-musical learner. Through infusing the arts into the academic curriculum, students can begin to build an understanding of how art reflects the world around them.

Unit Information

Through using the combined text of *Pygmalion/My Fair Lady* already in the tenth grade curriculum, this unit will take students through the stages of development of the material that evolves into a musical theater production. Beginning their study with the background and history of the time and place in which the story is set, students will understand the influence of background and social climate. Examining the literature that has been adapted to the musical theater stage leads them to the next step, the transition from the page to the stage. Students will learn the history of the background of the original story, and how the transformation from book, play, movie, or concept became a musical theater production.

Some theater history will be introduced here. People have been creating and performing art since early times. The reasons that people created and performed originally are not very different from the reasons that people create and perform today. Originally, people acted out stories to entertain, to teach, to commemorate an event, and to please the gods. Today, people do much the same, although, instead of creating and performing to please the gods, people are more inclined to utilize art to praise and celebrate their beliefs.

If students are asked why people create and perform, they often answer to entertain and to express themselves. By allowing them to think of these answers first, the teacher will find it easier to build an understanding of the history of why people write, tell stories, sing, and dance. This groundwork is vital to the students' understanding of the value of this art form. Showing how art serves to share feelings and experiences helps students to understand the world and their place in it.

Objectives

Students will recognize how art reflects life and what can be learned from this through reading, viewing and discussing plays and musicals. Students' abilities to understand and discuss what they see and hear will be proven through their persuasive and informative writing assignments. Pittsburgh Public Schools' curriculum includes completion of a portfolio with a variety of depth quality and

range of reading and writing assignments. Several portfolio entries can be completed through the assignments in this unit, including **Entry Slip #1--Reading Exhibit, Reading Accomplishment, Literature, Writing Exhibit--Entry #1, Writing Exhibit, A Response to Literature, Writing Exhibit--Entry #6, Persuasive Essay, Speaking, Listening and Viewing Exhibit Entry #4--Viewing Option**. (These will all be presented in the following **Lesson Plans** and subsequent appendices.) Students will also complete two Book Log Report forms which will count toward their twenty-five book reading requirement and which will be used with **Reading Exhibit Entry #4--Functional Document**. These elements will demonstrate the students' abilities to think interpretively and synthesize information, making value judgments and utilizing the students' multiple intelligences. Ultimately, this experience will build an appreciation for the creation of the art forms studied and will ensure audiences for the future.

Outline Facts

Art reflects life. From the earliest cave drawings to the present, humans have expressed themselves and the world around them through art. Early man created and performed art for four basic reasons: to entertain, to teach, to please the gods, and to commemorate an event. Today, entertainment is the answer most students come up with first when asked why people create and perform art. Next, they usually say that people want to express themselves. That leads to an examination of the direction for their expressions; some want to express their faith or prayers. Others want to express an emotional response to an event that was important to their society. Many of us wish to pass along knowledge to others. Of course, all of these expressions may be entertaining as well as enlightening. It may be that the entertainment is like the peach stone; it exists to entice the consumer to get to the core. If an audience laughs or cries at a performance, they may come away from it having learned something in spite of its entertainment value.

Current beliefs, theories, etc.

Thinking builds the ability to do more thinking. Music is integral to building thought processes. The many-layered construction of musical theater encourages thinking on different levels with different parts of one's intelligence, therefore creating new thoughts from new experiences, and culminating in new thought patterns and creative avenues. Building the musical theater production from the original story through the stage and film versions demonstrates the complexities of the form.

I first experimented with this when teaching a Theater Literature course to acting students at The Pittsburgh High School for the Creative and Performing Arts (CAPA). Students were usually grouped by grade level, but one year the Musical Theater students were grouped together for this class. Students from grades nine through twelve were in the same class with music and dance as their

common denominator. This spawned the idea of teaching a musical play script and the original play from which it had been adapted. The first successful semester included the teaching of Ferenc Molnar's play *Liliom* and Rodgers and Hammerstein's musical theater adaptation, *Carousel*. The following semester explored Ingmar Bergman's film, *Smiles of a Summer Night* and Stephen Sondheim's musical theater adaptation, *A Little Night Music*. While neither of those units was as extensive as the one planned here, both were valuable learning experiences and serve as the basis for this unit.

Purpose of the Unit

This unit will enrich the study of reading, writing and speaking in the English curriculum. Through tracing the history of the time period which influenced the artist to comment on human behavior and events and presenting work in its chronological order, students will comprehend how the evolution of the art form occurred and will better understand how art reflects life and how learning about it can enrich their own lives. Work will be presented as follows; script reading (short story or play), film viewing (original non-musical), script reading and listening to the original Broadway or London cast recording (musical version), musical film viewing. Each step will be accompanied by discussion and written assignments (see **Lesson Plans**).

The target population of the unit is English 2 PSP or English 2 CAS. The unit will be taught in a six-week period combining teacher lecture, student discussion, independent reading, reading aloud, video viewing, and writing about what has been read, seen and discussed. As a continuing objective, students will be able to see the correlation between history, art, and everyday living. The application of the thought processes to future studies will become evident as students progress to college, with follow-up occurring when students return to report that what they learned about theater was transferable to studying other subjects.

This unit will use George Bernard Shaw's *Pygmalion* and Alan Jay Lerner and Frederick Loewe's *My Fair Lady* already in the English 2 curriculum. The Pennsylvania Standards for Communication will be addressed as noted throughout the **Lesson Plans**. See **Appendix K** for a list of the Standards.

LESSONS PLANS

Week One

Day One--The teacher will question the students' prior knowledge about the time period surrounding the story, the second decade of the twentieth century. Student responses will be written on the board for later reference. This can be done in the **K-W-L** graphic organizer (see **Appendix A**). Following student responses, teacher questioning will move on to what the situation was in London at this time. Students may offer more information, but it is expected that they will

have less to say than to the first question. After exhausting what the students know, the teacher will then lecture on London at the turn of the last century, the economic situation, class distinctions, and social climate. Finally, the importance of proper speech and communication will be presented and discussed.

Standards addressed: 6, 7, 9

Day Two--The teacher will introduce the **Well-Made Play** chart and will use a familiar story as an example (see **Appendix B**). For more information on the **Well-Made Play**, consult Oscar Brockett's *History of the Theatre*. The format, by Eugene Scribe, is a valuable tool for students and helps them to sort out the events of a play (even though George Bernard Shaw disdained the concept.) Dramatic terminology will be introduced and displayed on poster board for reference throughout the unit (see **Appendix C**).

Standards addressed: 2, 4, 6, 7, 9

Day Three--Students will receive the Signet Classic edition of *Pygmalion/My Fair Lady* and the teacher will read aloud the introduction. Students may volunteer to read aloud characters in Act One and the teacher will read the *stage directions* of the first act of *Pygmalion*.

Standards addressed: 2, 7, 9

Day Four--The teacher will pose one or more questions about the first act for student discussion, followed by a writing assignment on Act I. For example, who will the main character be and why? Is the situation a plausible one? What can you tell about London society by the dialogue and actions of the characters in this act? Students will write an essay predicting what will happen based on the events in Act I, the background information, and their own ideas. This may be used for **Writing Exhibit--Entry #6, Persuasive Essay** (see **Appendix J**).

Standards addressed: 2, 3, 4, 5, 6, 7, 9

Day Five--Students will volunteer to read aloud parts for Act II and will read the first half of the act.

Standards addressed: 2, 7, 9

Week Two

Day One--Students will finish reading aloud Act II and discuss it. Students will fill in any new information on their **K-W-L** charts. This can be information learned or new questions under the “**W**” section for what they want to know.

Standards addressed: 2, 3, 6, 7

Day Two--Students will fill in the *Exposition* part of their **Well-Made Play** charts and will begin to fill in the *Rising Action/Complication* section.

Standards addressed: 2, 3, 4, 9

Day Three--Students will volunteer to read aloud parts for Act III and will begin reading the act.

Standards addressed: 2, 7, 9

Day Four--Students will finish reading aloud Act III and will volunteer to

read aloud parts for Act IV and will read the complete act.

Standards addressed: 2, 7, 9

Day Five--The teacher will offer questions for discussion and students will fill in their **Well-Made Play** charts. Discussion questions might include the following: What will happen to Eliza now that the experiment is over and the bet has been won? What *should* happen? If the same experiment was performed today, what would the outcome be and what would happen to Eliza afterwards?

Standards addressed: 2, 4, 9

Week Three

Day One--Students will volunteer to read aloud parts for Act V and will read aloud the rest of the play.

Standards addressed: 2, 7, 9

Day Two--Students will finish discussing the play and will finish filling in their **Well-Made Play** charts and their **K-W-L** charts. For homework, students will read Shaw's epilogue and will write a reaction to it: Did Eliza make the right choice? What else could she have done? For homework, students will complete a **BLR (Book Log Report--see Appendix F)** for *Pygmalion*.

Standards addressed: 2, 3, 4, 6, 7, 9

Day Three--Students will watch the first third of the film *Pygmalion*. This will be accompanied by a **Viewing Guide Handout** (see **Appendix D**) which the teacher will read to the class followed by student questions.

Standards addressed: 4, 7, 9

Day Four--Students will watch the second third of the film *Pygmalion*.

Standards addressed: 4, 7, 9

Day Five--Students will watch the final third of the film *Pygmalion*. Using their **Viewing Guide Handout** notes, students will complete a comparison of the written play and the film. For instance, students can write about the differences between the way a specific character came across on the page and the way the character was played on the screen. Other topics might include any changes from the play script to the screen and whether or not they were justified and effective.

Standards addressed: 4, 7, 9

Week Four

Day One--Using their homework essays, students will discuss the similarities and differences between the text and the film.

Standards addressed: 4, 6, 7, 9

Day Two--The teacher will lecture on the making of the play into the musical using Alan Jay Lerner's *The Street Where I Live* and the *Pygmalion/My Fair Lady* section of Randolph Goodman's *From Script to Stage: Eight Modern Plays* as major sources.

Standards addressed: 7, 9

Day Three--Students will volunteer to read aloud the first half of Act I of

My Fair Lady, stopping to listen to the original cast recording when the songs appear in the text.

Standards addressed: 4, 7, 9

Day Four--Students will volunteer to read aloud the second half of Act I of *My Fair Lady*, stopping to listen to the original cast recording as before.

Standards addressed: 4, 7, 9

Day Five--Students will volunteer to read aloud the first half of Act II of *My Fair Lady*, stopping to listen to the original cast recording as before.

Students will also receive possible topics for papers due at the end of the unit (see **Appendix E**).

Standards addressed: 4, 7, 9

Week Five

Day One--Students will volunteer to read aloud the second half of Act II of *My Fair Lady*, stopping to listen to the original cast recording. For homework, students will complete a **BLR** (see **Appendix F**) for *My Fair Lady*.

Standards addressed: 4, 7, 9

Day Two--Students will watch the first quarter of the film of *My Fair Lady*. This will be accompanied by a **Viewing Guide Handout** (see **Appendix D**).

Standards addressed: 4, 7, 9

Day Three--Students will watch the second quarter of the film of *My Fair Lady* accompanied by a **Viewing Guide Handout**.

Standards addressed: 4, 7, 9

Day Four--Students will watch the third quarter of the film of *My Fair Lady* accompanied by a **Viewing Guide Handout**.

Standards addressed: 4, 7, 9

Day Five--Students will watch the last quarter of the film of *My Fair Lady* accompanied by a **Viewing Guide Handout**.

Standards addressed: 4, 7, 9

Week Six

Day One--Students will discuss the film *My Fair Lady*, comparing it to the text and to both the text and the film of *Pygmalion*. They may use any notes from *Pygmalion* including their **Viewing Guide Handouts**.

Standards addressed: 3, 6, 7, 9

Day Two--review the unit objectives and open for discussion any topics students wish to pursue.

Standards addressed: 3, 6, 7, 9

Days Three, Four, and Five--The unit will be completed with presentations of student papers in lieu of a written exam. Following the presentations, students will complete portfolio pages for **Speaking, Listening, and Viewing Entry #2--Informative**. (see **Appendix G**).

Students will also choose one of their writing assignments from this unit to

attach to one of the **Response to Literature** entries (see **Appendices H and I**).
Standards addressed: 6, 7, 8, 9

OPTIONAL EXTRA DAYS

If more days are needed to fulfill a particular unit or grading period, the following may be added:

One additional day--continue with background information in the form of nonfiction writing samples from the time period. (Look up newspapers and essays.) Students will read aloud and discuss the language and tone of the writing.

Two to four additional days--viewing of various clips of films from documentaries and theatrical releases showing London from 1900--1917 followed by discussion of viewing and writing about what they have seen and what they think about it and an opportunity to share what they have learned and written so far. Students will participate in an open discussion and will be encouraged to read what they have written.

Materials and Equipment needed

Pygmalion/My Fair Lady--30 copies per class (This is in the English 2 Curriculum for the Pittsburgh Public Schools and copies should be available.

See **Bibliography**)

Pygmalion--B/W film--1 copy (I found one for \$3.00 on eBay)

My Fair Lady--original London cast recording--1 copy (also available on eBay)

My Fair Lady--film--1 copy (I bought the 30th Anniversary Edition with additional interviews and Hollywood premiere footage for about \$30.00 on eBay)

CD tape player

television monitor and VCR

Optional materials

Pictures/posters from any productions, as available

Articles about London at the turn of the last century, manners, speech studies, etc.

Articles about any of the productions

Other possible unit pairings suggested are:

Liliom (play by Ferenc Molnar) and *Carousel* (stage and film musical by Rodgers and Hammerstein)

Smiles of a Summer Night (film by Ingmar Bergman) and *A Little Night Music* (stage and film musical by Stephen Sondheim)

Green Grow the Lilacs (play by Lynn Riggs) and *Oklahoma!* (stage and film

musical by Rodgers and Hammerstein)

Berlin Stories (short stories by Christopher Isherwood), *I Am a Camera* (play by John Van Druten), and *Cabaret* (stage musical by Kander and Ebb and film by Bob Fosse)

The Matchmaker (play by Thornton Wilder) and *Hello, Dolly!* (stage musical by Jerry Herman)

The Fourposter (play by Jan de Hartog) and *I Do, I Do!* (stage musical by Tom Jones and Harvey Schmidt)

Some Like It Hot (play by I.A.L. Diamond and Billy Wilder), *Sugar* (Peter Stone, Styne and Merrill), and *Bubblin' Brown Sugar* (book by Lofton Mitchell, music by various composers)

The Wizard of Oz (novel by L. Frank Baum and film music and lyrics by Harburg and Arlen. The list of screenwriters is lengthy--go to Google and type in *The Wizard of Oz* and you'll be amazed) and *The Wiz* (stage musical by and film by Joel Schumacher)

Purlie Victorious (play by Ossie Davis) and *Purlie* (stage musical by Gary Geld, Peter Udell, Ossie Davis and Philip Rose)

The Apartment (play by I.A.L. Diamond and Billy Wilder) and *Promises, Promises* (stage musical by Neil Simon, Burt Bacharach and Hal David)

Tales of the South Pacific (novel by James Michener) and *South Pacific* (stage and film musical by Rodgers and Hammerstein)

Little Shop of Horrors (b/w film by Roger Corman, stage musical by Ashman and Menken, and film musical by Charles Griffith)

Romeo and Juliet (Shakespeare) and *West Side Story* (Arthur Laurents, Stephen Sondheim and Leonard Bernstein)

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Appendix B

Well-Made Play Chart

Exposition	Rising Action/ Complications	Crisis/Climax	Falling Action	Resolution/ Conclusion

In the **Exposition Column**, students will fill in the following: Who, What, Where, and When. Use a familiar story as an example; a Disney movie is usually a good choice. For *Snow White and the Seven Dwarfs* the Exposition column would include this information:

Snow White, a young girl despised by her stepmother for her beauty
Maleficent, her stepmother, intent on being the “fairest of them all.”
A Talking Mirror which advises Maleficent
In a small kingdom long ago surrounded by woods

In the **Rising Action/Complications** column add in the problems that occur and that are likely to occur:

Maleficent orders her servant to have Snow White killed.
Her servant is unable to kill Snow White.
Snow White finds shelter with Seven Dwarfs where she meets and
falls in love with The Prince.
The Mirror tells Maleficent Snow White is still alive.
Maleficent disguises herself and successfully poisons Snow White.

The **Crisis Decision** is made by the character that determines the **Climax**, or the Highest Point in the story:

The Prince arrives to find Snow White in her glass coffin and decides to give her a last kiss. This decision dislodges the poisoned apple from her throat and she is restored to life.

The **Falling Action** is what happens as a result of the Climax.

The Dwarfs are overjoyed.
Maleficent’s evil plan is foiled.

The **Resolution/Conclusion** is the new order that is in place as a result of all the earlier actions:

Snow White and The Prince live Happily Ever After.

This chart should be drawn on the board by the teacher and the Exposition part filled in as a group. Then, students should fill in the rest of the information as they read. This helps them to identify what information fits into what categories. Through this activity, students can sort out the events in the story and should be able to identify the theme.

Appendix C

(This can be a poster displayed right next to your Well-Made Play chart.)

Dramatic Terminology

Theme

the main idea or point of the story

Plot

what happens

Dialogue

speech between
two or more characters

Monologue

speech by one character

Soliloquy

speech by one character alone on stage
made to let the audience know what s/he is thinking

Aside

speech addressed to the audience
by a character which the other characters
on stage are not supposed to hear

Subtext

the underlying meaning of the line
of dialogue; what the character is
thinking or really means

Stage Directions

appear in italics and let the reader know
what action is taking place

Protagonist

the character that the audience
wants to win his or her objective

Antagonist

the character trying to
prevent the protagonist
from achieving
his or her objective

Appendix D Viewing Guide Handout

Mrs. White-Beck

Name _____

DIRECTIONS: While watching the film today think about the following and make notes on this sheet for later reference when we discuss the film and when you write about what you have seen.

1. What is the most striking thing about what you have seen in the film today? Setting? Costumes? One particular character?

2. Did you notice any differences between the action on the screen and the text of the play? Note whatever you can remember.

3. Did the portrayal of any of the characters differ from the way you had imagined them when you read the play? Do you like the performance of the character better than when you read the play or do you dislike the way the character is performed on the screen?

4. What did you like best in today's film viewing? Why?

5. What did you like least in today's film viewing? Why?

(Use the back of this sheet or additional paper if necessary.)

Appendix E

Final Essay Topics for *Pygmalion/My Fair Lady*

Choose only TWO of the following essay topics and write a formal essay for each. Secondary sources are not necessary but must be noted if used. You will be expected to discuss one of your essays in class.

1. Is *Pygmalion* a fitting title for George Bernard Shaw's play? Discuss why or why not, including at least three examples from the play to support your choice.
2. Discuss Shaw's Epilogue to *Pygmalion*. What was his purpose and was it successful?
3. Shaw hated the whole idea of the Well-Made Play form. Why might this have been? Does *Pygmalion* really fit into the form? Is it a valuable tool to use even if the play *doesn't* fit the form?
4. Which character in *Pygmalion* is the "mouthpiece of the playwright" and why? Show at least three examples to support your choice.
5. How important is "proper" or "standard" speech in today's world? Compare the situation of Eliza to that of a young person today in similar social and financial circumstances. Has society changed? Show at least three examples to support your choice.
6. The filmmaker often adds or deletes things from the original script and stage directions. Cite at least two instances in the film of *My Fair Lady* where the director added to the script and discuss why it worked (or not).
7. In *My Fair Lady* the character of Higgins performs his songs halfway between talking and singing. How effective is this? Why do you suppose it was done this way?
8. What does the study of the four works in this unit teach us about life and human nature? Be specific with your examples from all four works.

Appendix F
Book Log Report Form

BOOK LOG REPORT FORM **NAME** _____
MRS. WHITE-BECK **BLR#** _____

TITLE _____

AUTHOR _____

GENRE _____ **#pp.** _____

THEME
Write two paragraphs identifying the theme of the book using at least two examples to justify your choice.

PLOT
Write at least three paragraphs outlining the plot of the book. Be sure to identify the characters, situation and major events in the book. Use the back of the page if necessary.

Appendix G

Speaking, Listening, and Viewing Exhibit--Entry # 2

NAME _____ DATE _____

Speaking, Listening, and Viewing Exhibit

Speaking Accomplishment: Information

A Speech of Information is one in which the writer provides knowledge to the audience about a particular topic. This type of speaking requires careful planning and a thorough understanding of the topic.

Attach evidence that shows your ability to present a speech to inform. Evidence may include planning notes, an outline, speech notes, or an audio or videotape. Also, you must include teacher, peer and self-evaluation. Be sure to attach your assignment sheet and the rubric or criteria sheet you used to guide your work.

Please check off all of the following that you did that demonstrated your ability to deliver a Speech of Information.

Delivery

I have

- ___ made appropriate eye contact.
- ___ maintained appropriate posture.
- ___ used language and gestures expressively and persuasively.
- ___ adjusted my speech to the reaction of my audience.
- ___ used effectively such devices as pace, volume, stress, enunciation, and pronunciation.
- ___ spoken audibly.
- ___ exhibited enthusiasm in my delivery.

Content

I have

- ___ chosen a unique topic that was interesting and appropriate for my audience.
- ___ set a clear purpose for the speech in my introduction.
- ___ demonstrated evidence of extensive research.
- ___ used an attention-getting introduction.
- ___ arranged content in logical order.
- ___ provided excellent supporting details.
- ___ used an effective conclusion.
- ___ defined all unfamiliar terminology.
- ___ made no (or few) mechanical or usage errors.
- ___ used effective audio-visual aids. (optional)

Describe the assignment that prompted this work.

Tell how your audience reacted to your speech.

The work in this entry was done (check all categories that apply):

___ in ___ class ___ as homework ___ with teacher feedback
___ as a first draft only ___ with revision ___ with peer revision

Appendix H

Entry Slip #1--Reading Exhibit

NAME _____ DATE _____

Reading Accomplishment

Literature

Literature deals with big ideas, concepts and themes that emerge from social, political, and personal conflict. Literature can take the form of novels, nonfiction books, plays, poetry, and magazine articles.

DIRECTIONS:

Attach one or two pieces of your writing that demonstrate your ability to read challenging literature. For example, you could attach reading journals, literature logs, book reviews, and response to literature essays. **Please include the assignment sheets and the rubric or criteria sheet that guided your work.**

Check off all of the following that you have done.

I have

- ___ developed and explored concepts, issues and themes in texts.
 - * *Concepts* are the large ideas in writing.
 - * *Issues* are problems that can be seen from different points of view.
 - * *Themes* are ideas or messages that authors think and write about repeatedly.
- ___ analyzed, interpreted, and evaluated a text or parts of a text (chapters, stanzas, acts).
 - * *Analyzing* a text means that you break it down into its elements and think about how these elements work together.
 - * *Interpreting* a text means that you express an opinion about what it means and support it with evidence.
 - * *Evaluating* a text means that you judge the quality of the writing and support it with evidence.
- ___ identified and discussed author's craft: word choice, author's purpose, and text structure.
 - * Identifying the *author's craft* means that we notice how the author uses words, focuses on a purpose, and organizes a text.
- ___ related the material that I read to cultural and/or political issues.
 - * *Cultural* issues are problems and concerns that are specific to individual cultures and the ways people of various cultures relate to the entire society.
 - * *Political* issues are problems that deal with the role of government in its citizens' live.
- ___ made connections.

Reading Accomplishment Literature (continued)

- * among parts of a text (for example, chapter to chapter, beginning to end).
- * among several texts I have read.
- * between texts.
- * to my own experiences.

_____ challenged and/or questioned the author.

* Challenging and questioning an author means that you think about both the author's viewpoint and the quality of the writing.

_____ extended ideas based on what I have read.

- * *Extending* ideas means that you add your own ideas to what the author has said.

Describe the assignment that prompted this work.

Tell why you think the work you have attached shows that you can read challenging literature well.

The work in this entry was done (check all categories that apply):

_____ in _____ class _____ as homework _____ with teacher feedback
_____ as a first draft only _____ with revision _____ with peer revision

Appendix I

Writing Exhibit--Entry #1

NAME _____ DATE _____

Writing Exhibit A Response to Literature

A Response to literature requires you to write about what you have read. You may interpret the meaning of a particular piece, critique the author's ideas or craft, or evaluate how the author has presented material. You may respond to fiction, nonfiction, poetry, or drama. A Response to Literature may be

- > an evaluation of a piece of literature.
- > a comparison of a piece of literature with its media presentation.
- > a response that focuses on personalizing the theme of a literary work.
- > an analysis of the effect of a minor character on the plot of a novel.
- > an interpretation of a recurring motif in a novel or a play.
- > a comparison of two critical interpretations of a poem or a work of fiction.

Attach one piece of work that shows your ability to write an excellent Response to Literature. Include your assignment sheet and the rubric or criteria sheet that guided your work.

Check off all of the following that you have done.

I have

- _____ engaged the reader by establishing a context, creating a persona, and using other techniques to create interest.
- > Context means structure. You must present your ideas in a logical way and give enough information so the reader can understand your point of view.
 - > Persona refers to the writer's personality. When a piece reflects a personality, we say it has voice. A piece may be written in your own voice or in someone else's, for example, a character in a story to which you are responding. By controlling language and exhibiting strong voice, you will establish a person.
 - > Other techniques to create interest may include a dynamite beginning to peak reader interest; the use of specific, concrete details; an example or anecdote that supports your ideas, and a powerful conclusion.
- _____ made an analytic, evaluative, and reflective judgment.
- > Analytic judgment involves examining the text carefully in order to tell about the writer's use of craft (language, organization, detail, etc.) and presentation of ideas.
 - > Evaluative judgment involves critiquing the author's work to determine whether or not you think the author has done a good job.
 - > Reflective judgment involves telling how you personally feel about the content of the text and how it relates to other texts that you have read.

A Response to Literature (continued)

_____ supported a judgment through references to the text; references to other works, authors, or nonprint media (TV, radio, movies, etc.); and/or references to my own knowledge and experience.

_____ demonstrated an understanding of the literary work by

- > suggesting an interpretation;
- > analyzing the author's craft;
- > making connections to bigger issues and ideas.

_____ anticipated and answered a reader's questions.

_____ recognized possible ambiguities, nuances and complexities.

- > Ambiguities are statements that may have more than one meaning. The writer may have intended his words to convey more than one meaning.
- > Nuances are subtle variations of meaning.
- > Complexities refer to complicated parts of the text or interrelated parts of the text.

Describe the assignment that prompted this work.

What is the focus of the Response to Literature that you wrote?

The work in this entry was done (check all categories that apply):
_____ in _____ class _____ as homework _____ with teacher feedback
_____ as a first draft only _____ with revision _____ with peer revision

Appendix J

Writing Exhibit--Entry #6

NAME _____ DATE _____

Writing Exhibit A Persuasive Essay

A Persuasive Essay is a piece of writing in which the writer tries to change the way the reader thinks or acts. When you write to persuade, you write to prove a point, to change someone's opinion, or to clarify an issue. This type of writing requires careful planning, strong evidence or support, and a thorough understanding of the topic.

Attach one piece that demonstrates your ability to write persuasively. Include your assignment sheet and the rubric or criteria sheet that guided your work.

Please check off all of the following that you have done that demonstrates your ability to write an excellent Persuasive Essay.

I have

- _____ engaged the reader by establishing a context, creating a point of view or persona, and using other appropriate techniques to develop reader interest.
 - > Context means structure. You must present your ideas in a logical way and give enough information so the reader can understand your point of view.
 - > Point of View means the viewpoint or perspective from which the story is written.
 - > Persona refers to the writer's personality. When a piece reflects a personality, we say it has voice. A piece may be written in your own voice or in someone else's, for example, a character in a story to which you are responding. By controlling language and exhibiting strong voice, you will establish a person.
 - > Other techniques to create interest may include a dynamite beginning that introduces your topic and defines all necessary terminology, several support paragraphs that include evidence to prove your point, and a powerful conclusion that returns that returns with force to your position.
- _____ included a controlling idea that organizes your writing and makes clear and logical judgment.
 - > Write a clear statement of the purpose behind your persuasive writing. This statement (often called a proposition or a thesis) should spell out what you propose to prove in your writing. State your proposition in positive terms. ("School officials should be prohibited from secretly searching student lockers, " rather than ". . . officials should not be allowed to . . .")
- _____ organized your writing in a way that is appropriate to the needs and interests of your specified audience.
 - > Appeal to the needs of your reader. Let each of them know what's in it for him or her. Prove to them that they have something to gain by taking the same stand as you.

A Persuasive Essay (continued)

- _____ used a range of strategies to elaborate and persuade, such as
- > facts,
 - > statistics,
 - > quotes,
 - > stories,
 - > anecdotes,
 - > case studies,
 - > testimonials, and
 - > specific details
- _____ arranged details, reasons, examples, and/or anecdotes effectively and persuasively.
- _____ included appropriate information and arguments; excluded those that are irrelevant.
- _____ anticipated and addressed reader concerns and counter-arguments.
- _____ supported arguments with detailed evidence, citing sources of information.

Describe the assignment that prompted this work.

What is the strongest argument in your piece?

The work in this entry was done (check all categories that apply):

_____ in _____ class _____ as homework _____ with teacher feedback
_____ as a first draft only _____ with revision _____ with peer revision

Appendix K

Pennsylvania Content Standards for Communications: Reading, Writing, Listening, Speaking

1. All students use effective research and information management skills, including locating primary and secondary sources of information with traditional and emerging library technologies.
2. All students read and use a variety of methods to make sense of various kinds of complex texts.
3. All students respond orally and in writing to information and ideas gained by reading narrative and informational texts and use the information and ideas to make decisions and solve problems.
4. All students write for a variety of purposes, including narrate, inform, and persuade, in all subject areas.
5. All students analyze and make critical judgments about all forms of communication, separating fact from opinion, recognizing propaganda, stereotypes and statements of bias, recognizing inconsistencies and judging the validity of evidence.
6. All students exchange information orally, including understanding and giving spoken instructions, asking and answering questions appropriately, and promoting effective group communications.
7. All students listen to and understand complex oral messages and identify the purpose, structure and use.
8. All students compose and make oral presentations for each academic area of study that are designed to persuade, inform or describe.
9. All students communicate appropriately in business, work and other applied situations.