

THE COTERIE

no small characters.

FORESHADOWING LESSON PLAN

Created for use in your classroom after seeing
Becoming Martin at The Coterie
Developed by Amanda Kibler, Education Director

Common Core Writing Standards:

CCR Anchor Standard 3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Prior Knowledge:

- How to write dialogue or dialogue for a scene. Instructions for writing a scene are included, if needed. (Appendix B)

Materials Included:

- Selected passage from *Becoming Martin*
- Instructions for writing a scene

Student Objectives:

1. Students will be able to predict future events based on foreshadowing.
2. Students will be able to collaborate to create a scene based on an excerpt foreshadowing the events in *Becoming Martin*.
3. Students will be able to cite evidence to defend reasoning behind choices.

Assessments:

- Written scenes: Students will create a script that develops imagined events based on foreshadowing in *Becoming Martin*.
- Post- share Q&A: Students will defend their choices of foreshadowing with evidence from the selected passage using well-chosen details and well-structured event sequences.

Lesson:

Introduction

- *Review Foreshadowing (5-10 minutes):* the organization and presentation of events and scenes in a drama so that the audience is prepared to some degree for what occurs later. This can be part of the general atmosphere of the work, or it can be a specific scene or object that gives a clue or hint as to a later development of the plot.

- Example: In *Great Expectations* by Charles Dickens, there is a man in the pub that gives Pip money foreshadowing how he will eventually come into fortune from Magwitch's generosity.
- Free-Writing (5-10 minutes): Read the attached selection from *Becoming Martin* (Appendix A). After you finish reading the selection, ask students to write down every idea that comes to mind about what this passage foreshadows in Martin Luther King, Jr.'s life. Give them five minutes to write, during which they must continue writing multiple ideas and may not stop.

Building Activities

- Brainstorming (5-10 minutes): After time is called, the class comes together for a group brainstorming session, in which students pick their best ideas and share them with the class. The teacher writes these ideas on the board for everyone to see. In this session, there are no bad ideas, every idea is valid.
 - *Teacher Note: Think in terms of the craft of writing. The idea is to stimulate thought. Even if ideas given seem way off track, it is still stimulating thoughts.*
- Playwriting (15-20 minutes): Students then break off into groups of 4-5. In these small groups, students pick one of the ideas listed on the board and create a script for a 3-5 minute scene, incorporating everyone in that group. Students can be more than one character if needed. Students should write the scene down in script form to turn in. (Playwriting Instructions: Appendix B)
 - Questions to propose to the class while they are writing the script:
 - Where do your ideas come from?
 - When you ask a character to do something, what informed that decision?
 - *This can also be assigned as homework, paired with further research about the historic events they will be dramatizing.*
- Sharing and Q&A (40-50 minutes): Students come together as a class where each group will act out their scene for the class. After each scene, students in the audience will then ask the actors questions such as:
 - Why did you make the decision to have this character do a specific action?
 - What ideas informed this action?

The actors will have to defend their choices using evidence from the selected passage with well-chosen details and well-structured event sequences examples from the selected passage read at the beginning of class.

Wrap-up

- Collaborative Discussion (10 minutes): Which ideas are more plausible based on the given passage? What was similar between each scene? Where did they diverge? Why were there so many different outcomes to one given passage?

APPENDIX A

Selection from
***Becoming Martin* by Kevin Willmott**
selection from the moment M.L. learns of Gandhi's assassination

M.L.

Why does hate always seem to win?

SADIE

How could you hate someone who only stood for love?

M.L.

(realizing) Non-violence doesn't come from fear or cowardice --

PROFESSOR KELSEY

Takes far more courage to free a people without bloodshed.

M.L.

(realizing) It isn't just a strategy or a technique -- it's a way of life --

SADIE

The assassin is a coward! Gunmen are always cowards.

M.L.

(realizing) This was his faith -- his truth --

PROFESSOR KELSEY

That manner of man rarely passes our way.

M.L.

(concluding) All of it -- everything he did -- it came from love.
The lights fade up on the table revealing the others again. Benjamin slowly rises reciting a Gandhi quote from memory.

BENJAMIN

All through history the way of truth and love has always won. There have been tyrants and murderers and for a time they seem invincible, but in the end, they always fall.

M.L.

I will remember that, sir -- always.

APPENDIX B

An introduction to writing scenes

Example scene from *Red Badge Variations* by Melissa Cooper

Stage Directions describe action. They are written but not spoken. They are in parentheses.

(Will, JC and Tat are playing poker. JC is dealing.)

The character's name is in ALL CAPS and centered above the line they say.

JC

Come on, Willy Boy, five card draw's not rocket science. How many cards?

Two.

WILSON

JC
(dealing)

Two for Wilson. Tat, you?

WILL

(throwing his cards down angrily)

Aagh. What did you do to this deck, JC?

TAT

Take it easy, Will.

JC
(to WILSON)

Why don't you wait to see if anyone bets?

WILSON
(impatiently)

Fine.

(He reaches to take his cards up again, but JC swipes them away.)

JC

Too late now, my friend. Out is out.

WILSON

Jerk.

TAT
(amiably)

Pass. And, Will, I'm not gambling. I told JC. I'm just learning the rules.

JC

Tat, redirect. We're playing cards here.

A majority of the text is what characters are saying. The spoken words should give us almost all the information the audience needs to understand the story. The stage directions only help the actors know about necessary actions not apparent in the dialogue.

Stage directions after a name can also describe intention or emotion behind a line.

Let the lines be conversational and respond to each other.

It's okay, JC.

TAT

JC

No, it's not okay. Because we're at the point now where I say, "I'll see you," and you show me your freaking hand. Which you no longer even have. Forget the cards, Tat. Just tell me: what did you have?

TAT

Nothing, man. I had a big fat zero. What do you have?

JC

If you had nothing, why didn't you trade for new cards?

TAT

Because it wouldn't have changed anything.

The last line should be a "button," or a line that tells the audience the scene is over.