

Louisiana Story: The Reverse Angle
Instructional Guide
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Exercises & Activities

1. A Study of Setting.

(Recommended for English/ Literary Studies)

Whether in literature or in film, the concept of setting encompasses much more than simply the time and place in which the action of a story unfolds. Depending on the narrative, elements of setting might include significant **geographical or ecological** features; the way that characters interact with their surroundings on a farm, for example, would be quite different than for characters whose story takes place in a big city, or aboard a ship at sea. Other important aspects of setting might include the **historical period** in which the action happens, **current events of the time**, **available technologies**, as well as the **general mood or outlook of the people** of a given era. Additionally, prevailing **economic conditions** can be a significant element of setting insofar as they are relevant to the characters' actions in the story. Finally, the dominant **cultural conditions** (including historical experience, language, religion, social structures, etc.) will inevitably constitute a major part of a story's setting.

In this exercise, students will research major aspects of setting that inform *Louisiana Story* in order to achieve a richer understanding of the film and its characters.

A. **Secondary Source Research.**

Students will utilize secondary sources from the library and reliable online resources to learn about at least two aspects of the setting of *Louisiana Story* among those noted above. This instructional guide offers recommendations for samples of good secondary sources in the section entitled *For Further Research*.

B. **Primary Source Research/ Oral History.**

Students will conduct an audio/video-recorded interview(s) to gather oral histories from Louisianans who have firsthand knowledge of some aspect of the setting for *Louisiana Story*. This might be, for example, a grandparent's recollections of how life in Louisiana, or the landscape itself, changed as the oil industry grew; it may be an elderly relative who recalls the time when French was commonly heard spoken by many Louisianans; it could be the memories of someone in an elder care facility who recalls the economic conditions of rural Louisianans in the 1940's, or the limited employment opportunities of the time. An especially fortunate student might find an interview candidate who lived a subsistence lifestyle of fishing and hunting

similar to the one portrayed in *Louisiana Story*.

C. Presentation of Research.

The student will synthesize the findings of his/her secondary and primary source research and deliver a brief oral presentation, connecting these findings to *Louisiana Story* and interpreting relevant parts of the film in light of them. Ideally, the student should incorporate into the presentation one or more quotations, selected for their value in making his/her point, from his secondary sources. The ideal presentation would also include selected audio and/or video clips from the student's primary source.

Curriculum Connection

Louisiana Standards and Benchmarks for Arts



Creative Expression – Students develop creative expression through the application of knowledge, ideas, communication skills, organization abilities and imagination.

Benchmark for Grades 5-8

TH-CE-M4	Create improvisations and scripted scenes based on personal experience, imagination, literature, and history (1, 2, 3)
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Benchmark for Grades 9-12

TH-CE-H4	Write scripts for classroom, stage, and media performances, using various forms of technology (1, 3, 4)
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Aesthetic Perception - Students develop aesthetic perception through the knowledge of art forms and respect for their commonalities and differences.

Benchmark for Grades 5-8

TH-AP-M1	Understand and use expanded theatre arts vocabulary, including terms related to theatrical periods, environments, situations, and roles (1, 4)
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Benchmarks for Grades 9-12

TH-AP-H1	Use advanced theatre arts vocabulary and apply cultural/historical information in discussing scripted scenes, sets, and period costumes (1, 2, 4)
TH-AP-H2	Distinguish unique characteristics of theatre as it reflects concepts of beauty and quality of life in various cultures (1, 4, 5)

Historical and Cultural Perception – Students develop historical perspective and cultural perception by recognizing and understanding that the arts throughout history are a record of human experience with a past, present, and future.

Benchmarks for Grades 5-8

TH-HP-M1	Describe types, forms, and patterns in theatre and dramatic media (film, television, and electronic media) (1, 3)
TH-HP-M3	Identify and describe characters and situations in literature and dramatic media from the past and present (1, 4)

Benchmarks for Grades 9-12

TH-HP-H2	Analyze the form, content, and style of theatrical works from cultural and historical perspectives (1, 2, 4)
TH-HP-H3	Demonstrate knowledge of dramatic literature, describing characters and situations in historical and cultural contexts (1, 4)
TH-HP-H4	Analyze the universality of dramatic themes across cultures and historical periods and how theatre can reveal universal concepts (4)

Critical Analysis – Students make informed oral and written observations about the arts by developing skills for critical analysis through the study of and exposure to the arts

Benchmarks for Grades 5-8

TH-CA-M1	Explain how elements of theatre and principles of communication are used in works created for the stage and other dramatic media (1, 2)
TH-CA-M2	Analyze descriptions, dialogues, and actions to explain character traits, personality, motivations, emotional perceptions, and ethical choices (2, 5)
TH-CA-M3	Interpret and discuss the theme or social/political message conveyed in a dramatic work (1, 5)

Benchmarks for Grades 9-12

TH-HP-H1	Compare and contrast types, forms, methods, patterns, and trends in theatre, film, television, and electronic media (2, 3)
TH-HP-H2	Analyze the form, content, and style of theatrical works from cultural and historical perspectives (1, 2, 4)
TH-HP-H3	Demonstrate knowledge of dramatic literature, describing characters and situations in historical and cultural contexts (1, 4)

7th Grade Comprehensive Curriculum for English Language Arts Activity 6: Drama Elements (GLE: 06, 07, 08d, 9b, 9g

**7th Grade Comprehensive Curriculum for English Language Arts Activity 6:
Drama Elements (GLE: 06, 07, 08d, 9b, 9g)**

English Language Arts

Standards

Standard 6 – Students read, analyze, and respond to literature as a record of life experiences.

Standard 7 – Students apply reasoning and problem solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmarks

ELA-6-M1 – identifying, comparing, and responding to United States and world literature that represents the experiences and traditions of diverse ethnic groups;

ELA-6-M2 – identifying, comparing, and responding to a variety of classic and contemporary literature from many genres (e.g., folktales, legends, myths, biography, autobiography, poetry, fiction, nonfiction, novels, drama);

ELA-6-M3 – classifying various genres according to their unique characteristics.

ELA-7-M1 – using comprehension strategies (e.g., sequencing, predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas, summarizing, recognizing literary devices, paraphrasing) in contexts;

06.	Identify universal themes (e.g., search for identity, love, friendship, family, courage, adversity) and cultural viewpoints found in national, world, and multicultural literature in oral and written responses (ELA-6-M1)
07.	Compare and contrast elements (e.g., plot, setting, character, theme) in multiple genres in oral and written responses (ELA-6- M2)
08d.	Use knowledge of the distinctive characteristics to classify and interpret elements of various genres, drama (e.g., short plays)(ELA-6-M3)
09b.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing information (ELA-7-M1)
09g.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including identifying literary devices (ELA-7-M1)

The teacher will review and make sure students understand the importance of character, setting, and plot as elements of a story. The teacher will then engage the students in a discussion about elements of drama. The teacher will convey to students that drama has to have characters, settings, plot and climax, characters, settings, etc. as do stories and novels.

English I Comprehensive Curriculum Activity 10: Tracing Plot (GLEs: 02b, 04c, 09d, 11d, 12a, 19, 39c)

English I Comprehensive Curriculum Activity 10: Tracing Plot (GLEs: 02b, 04c, 09d, 11d, 12a, 19, 39c)

English Language Arts

Standards

Standard 1 – Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Standard 2 – Students write competently for a variety of purposes and audiences.

Standard 5 – Students locate, select, and synthesize information from a variety of texts, media, references, and technological sources to acquire and communicate knowledge.

Standard 6 – Students read, analyze, and respond to literature as a record of life experiences.

Standard 7 – Students apply reasoning and problem solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmarks

ELA-1-H2 – analyzing the effects of complex literary devices (e.g., figurative language, flashback, foreshadowing, dialogue, irony) and complex elements (e.g., setting, plot, character, theme, mood, style) on a selection;

ELA-1-H3 – reading, comprehending, and responding to extended, complex written, spoken, and visual texts;

ELA-6-H3 – identifying, analyzing, and responding to a variety of classic and contemporary literature from many genres (e.g., folktales, legends, myths, poetry, fiction, biography, autobiography, nonfiction, novels, drama, epic);

ELA-7-H1 – using comprehension strategies (e.g., predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas, summarizing, recognizing literary devices, paraphrasing) in contexts;

ELA-7-H2 – problem solving by analyzing, prioritizing, categorizing, and evaluating; incorporating life experiences; and using available information;

ELA-2-H4 – using narration, description, exposition, and persuasion to develop various modes of writing (e.g., notes, stories, poems, letters, essays, editorials, critical analyses, logs);

ELA-5-H3 – accessing information and conducting research using graphic organizers, outlining, note taking, summarizing, interviewing, and surveying to produce documented texts and graphics;

02b.	Identify and explain story elements, including the author’s pacing of action and use of plot development, subplots, parallel episodes, and climax to impact the reader (ELA-1-H2)
04c.	Draw conclusions and make inferences in oral and written responses about ideas and information in texts, including five-act plays (ELA-1-H3)
09d.	Analyze in oral and written responses distinctive elements (including theme, structure, characterization) of a variety of literary forms and types, including drama, including ancient, Renaissance, and modern (ELA-6-H3)
11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including examining the sequence of information and procedures in order to critique the logic or development of ideas in texts (ELA-7-H1)
12a.	Solve problems using reasoning skills, including using supporting evidence to verify solutions (ELA-7-H2)
19.	Develop paragraphs and complex, multi-paragraph compositions using all modes of writing (description, narration, exposition, and persuasion) emphasizing exposition and persuasion (ELA-2-H4)
39c.	Access information and conduct research using various grade-appropriate, data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)

After reading the play and completing an analysis of its parts, students will work in cooperative groups or individually to create a picture book or storyboard—reminiscent of the panels used in silent movies—using framed pictures and sparse dialogue to trace the plot (including subplots) of the work, noting specifically the critical parts (e.g., exposition, inciting action, rising action, climax/turning point, falling action, denouement, moment of final suspense, and catastrophe). Students will present their projects for viewing and then discuss their opinions on the plot development and the types and importance of conflict in a dramatic work. Finally, they will complete a *learning log* entry or an exit card that answers the following questions: What did you learn that you didn’t know before, about plot development from this study? Why do you think that we study plot development? Can you draw a visual representation of plot sequence?



2. Debating Cultural Change.

(Recommended for: Social Studies, Louisiana History, English)

Robert Flaherty's *Louisiana Story* correctly foretold that oil exploration in the swamps of South Louisiana would bring significant changes for the native Acadian people who lived there. But whereas Flaherty's movie mostly envisioned benign changes, *Louisiana Story: The Reverse Angle* suggests that the oil industry has left a mixed legacy in South Louisiana.

A. Formulating Assertions.

In this activity, students will divide into two teams to consider the complex effects of the oil industry in Louisiana over the last 60+ years. One team will argue for the various ways in which oil production has transformed South Louisiana for the better, bringing about significant economic, social, and educational improvements, for example. The other team will offer counter-arguments, noting some of the less desirable changes that accompanied the industry, such as ecological and cultural losses. Ideally, the debate should be presented to a third-party audience who will evaluate the persuasive quality of the students' arguments.

The first step will be for the team members to formulate at least three sound hypotheses that, with sufficient supporting evidence, will form the bases of their arguments. They should identify the strongest, most evident arguments and form a general but logical outline of their arguments. These assertions and outlines must be written out and revised for maximum clarity before proceeding to the research phase.

B. Gathering Evidence and Structuring Arguments.

Both teams must conduct thorough primary- and secondary-source research to test their hypotheses and, if necessary, revise them. From their research, the students will select sound, authoritative evidence to support their arguments. Their arguments must be formulated as clearly defined theses; be organized to form well-structured, organized lines of reasoning; and be supported by measurable data. While anecdotal evidence may play a role in the debate and should not be discouraged per se, students should nevertheless clearly understand the difference between information that comes from individual subjective experiences and objective, generalized study of an issue.

Students should be encouraged to use audio-visual aids or graphic support. For example, one team may wish to present a chart that illustrates the average per capita increase in income as related to oil industry jobs in Louisiana; the other team might wish to point to a graph demonstrating the steady decline in the percentage of the population that speak the native French language.

C. The Debate.

Each team may present up to three arguments for their assigned position. For each argument, the team will be allotted ten minutes, to be followed by an optional rebuttal of up to five minutes by the opposing team. Depending on class schedules at a given school, the instructor should allow for two or three

class periods to conduct the debate.

The instructor should bear in mind that the point of this debate is *not* to arrive at a conclusive answer to the question of whether the advent of the oil industry was ultimately good or bad for the native Acadians; students should likewise understand that such a definitive resolution is not really possible. Rather, the first objective of this exercise is for students simply to reflect on the complex balance of values that social groups struggle to achieve—the values of tradition and heritage, of economic wellbeing, of ethnic identity, of education, and so forth. The second objective is to foster the practice of approaching humanities questions from a reasoned and evidentiary standpoint.

D. Post-Debate Reflection.

After the debate has concluded and the teams dissolved, students will write a short personal essay (250-500 words) reflecting on what they learned from the debate. Their essays should consider the inevitable tensions that arise between traditional cultures struggling to preserve their customary ways of life and the forces of modern life and globalization. In particular, students should be encouraged to consider those places and peoples where such tensions are especially apparent in the world today. If appropriate, students should also be directed to ask themselves whether similar tensions between tradition and modernization—or between cultural identity and assimilation—are present within their own families, communities, ethnic populations, or social groups.

Curriculum Connection

Louisiana Standards and Benchmarks for Social Studies

Standard

History: Time, Continuity, and Change – Students develop a sense of historical time and historical perspective as they study the history of their community, state, nation, and world.

Benchmark

H-1A-M3 – analyzing the impact that specific individuals, ideas, events, and decisions had on the course of history;

H-1D-M5 – tracing the development and growth of Louisiana’s economy throughout history;

H-1B-H17 – analyzing developments and issues in contemporary American society;

GLE

Grade Level: 8

65. Analyze the causes, effects, or impact of a given historical event in Louisiana (H-1A-M3)

66. Analyze how a given historical figure influenced or changed the course of Louisiana’s history (H-1A-M3)

80. Trace the state’s economic development and growth toward economic diversity (e.g., fur trade, tourism, technology) (H-1D-M5)

U.S. History: Analyze contemporary issues in American society and suggest alternative solutions



Louisiana Standards and Benchmarks for Arts



Creative Expression – Students develop creative expression through the application of knowledge, ideas, communication skills, organization abilities and imagination.

Benchmark for Grades 5-8

TH-CE-M2	Demonstrate role-playing individually and in interpersonal situations (1, 5)
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Benchmark for Grades 9-12

TH-CE-H2	Assume and sustain various roles in group interactions (1, 4, 5)
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Aesthetic Perception - Students develop aesthetic perception through the knowledge of art forms and respect for their commonalities and differences.

Benchmark for Grades 5-8

TH-AP-M4	Demonstrate awareness of various new ideas, possibilities, options, and situations pertaining to theatre arts (1, 2, 4)
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Benchmark for Grades 9-12

TH-AP-H4	Compare and contrast multiple possibilities and options available for artistic expression in theatre arts (1, 4)
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Historical and Cultural Perception – Students develop historical perspective and cultural perception by recognizing and understanding that the arts throughout history are a record of human experience with a past, present, and future.

Benchmarks for Grades 5-8

TH-HP-M2	Identify differences in theatre across cultures and how artistic choices and artistic expression reflect cultural values (1, 2, 4)
TH-HP-M3	Identify and describe characters and situations in literature and dramatic media from the past and present (1, 4)

Benchmarks for Grades 9-12

TH-HP-H2	Analyze the form, content, and style of theatrical works from cultural and historical perspectives (1, 2, 4)
TH-HP-H3	Demonstrate knowledge of dramatic literature, describing characters and situations in historical and cultural contexts (1, 4)
TH-HP-H4	Analyze the universality of dramatic themes across cultures and historical periods and how theatre can reveal universal concepts (4)

Critical Analysis – Students make informed oral and written observations about the arts by developing skills for critical analysis through the study of and exposure to the arts

Benchmarks for Grades 5-8

TH-CA-M2	Analyze descriptions, dialogues, and actions to explain character traits, personality, motivations, emotional perceptions, and ethical choices (2, 5)
TH-CA-M3	Interpret and discuss the theme or social/political message conveyed in a dramatic work (1, 5)

Benchmarks for Grades 9-12

TH-CA-H2	Analyze emotional and social dimensions of characterization and explain character transformations and relationships (2, 5)
TH-CA-H3	Construct social meaning from dramatic works with reference to theme, purpose, point of view, and current issues (2, 4, 5)



English III Comprehensive Curriculum Activity 5: The Mid/Late Twentieth Century and Effects of the Media



English Language Arts Standards

Standard 1 – Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Standard 2 – Students write competently for a variety of purposes and audiences

Standard 4 – Students demonstrate competence in speaking and listening as tools for learning and communicating.

Standard 5 – Students locate, select, and synthesize information from a variety of texts, media, references, and technological sources to acquire and communicate knowledge.

Standard 6 – Students read, analyze, and respond to literature as a record of life experiences.

Standard 7 – Students apply reasoning and problem solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmarks

ELA-1-H3 – reading, comprehending, and responding to extended, complex written, spoken, and visual texts;

ELA-6-H1 – identifying, analyzing, and responding to United States and world literature that represents the experiences and traditions of diverse ethnic groups;

ELA-7-H1 – using comprehension strategies (e.g., predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas, summarizing, recognizing literary devices, paraphrasing) in contexts;

ELA-7-H4 – distinguishing fact from opinion, skimming and scanning for facts, determining cause and effect, generating inquiry, and making connections with real-life situations across texts.

ELA-2-H4 – using narration, description, exposition, and persuasion to develop various modes of writing (e.g., notes, stories, poems, letters, essays, editorials, critical analyses, logs);

ELA-4-H1 – speaking intelligibly, using standard English pronunciation and diction;

ELA-4-H4 – speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving);

ELA-4-H5 – listening and responding to a wide variety of media (e.g., music, TV, film, speech, CD-ROM);

ELA-5-H4 – using available technology to produce, revise, and publish a variety of works;

English III Comprehensive Curriculum Activity 5: The Mid/Late Twentieth Century and Effects of the Media (GLEs: 03d, 05, 09a, 09c, 09f, 13f, 17c, 26b, 30b, 31b, 32a, 32b, 32c, 32d, 39a)

English Language Arts

Standards

Standard 1 – Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Standard 2 – Students write competently for a variety of purposes and audiences

Standard 4 – Students demonstrate competence in speaking and listening as tools for learning and communicating.

Standard 5 – Students locate, select, and synthesize information from a variety of texts, media, references, and technological sources to acquire and communicate knowledge.

Standard 6 – Students read, analyze, and respond to literature as a record of life experiences.

Standard 7 – Students apply reasoning and problem solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmarks

ELA-1-H3 – reading, comprehending, and responding to extended, complex written, spoken, and visual texts;

ELA-6-H1 – identifying, analyzing, and responding to United States and world literature that represents the experiences and traditions of diverse ethnic groups;

ELA-7-H1 – using comprehension strategies (e.g., predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas, summarizing, recognizing literary devices, paraphrasing) in contexts;

ELA-7-H4 – distinguishing fact from opinion, skimming and scanning for facts, determining cause and effect, generating inquiry, and making connections with real-life situations across texts.

ELA-2-H4 – using narration, description, exposition, and persuasion to develop various modes of writing (e.g., notes, stories, poems, letters, essays, editorials, critical analyses, logs);

ELA-4-H1 – speaking intelligibly, using standard English pronunciation and diction;

ELA-4-H4 – speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving);

ELA-4-H5 – listening and responding to a wide variety of media (e.g., music, TV, film, speech, CD-ROM);

ELA-5-H4 – using available technology to produce, revise, and publish a variety of works;

03d.	Draw conclusions and make inferences about ideas and information in complex texts in oral and written responses, including film/visual texts (ELA-1-H3)
05.	Analyze and critique the impact of historical periods, diverse ethnic groups, and major influences (e.g., philosophical, political, religious, ethical, social) on American, British, or world literature in oral and written responses (ELA-6-H1)
09a.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, including interpreting and evaluating presentation of events and information (ELA-7-H1)
09c.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, including making inferences and drawing conclusions (ELA-7-H1)
09f.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, including making predictions and generalizations about ideas and information (ELA-7-H1)
13f.	Analyze information within and across grade-appropriate print and nonprint texts using various reasoning skills, including distinguishing facts from opinions and probability (ELA-7-H4)
17c.	Use the various modes to write compositions, such as a research project (ELA-2-H4)
26b.	Select language appropriate to specific purposes and audiences for speaking, including conducting interviews/surveys of classmates or the general public (ELA-4-H1)
30b.	Use active listening strategies, including selecting and organizing information (ELA-4-H4)
31b.	Deliver oral presentations, including responses that analyze information in texts and media (ELA-4-H4)
32a.	Give oral and written analyses of media information, including identifying logical fallacies (e.g., attack <i>ad hominem</i> , false causality, overgeneralization, bandwagon effect) used in oral addresses (ELA-4-H5)
32b.	Give oral and written analyses of media information, including analyzing the techniques used in media messages for a particular audience (ELA-4-H5)
32c.	Give oral and written analyses of media information, including critiquing a speaker's diction and syntax in relation to the purpose of an oral presentation (ELA-4-H5)
32d.	Give oral and written analyses of media information, including critiquing strategies (e.g., advertisements, propaganda techniques, visual representations,

	special effects) used by the media to inform, persuade, entertain, and transmit culture (ELA-4-H5)
39a.	Use word processing and/or technology to draft, revise, and publish various works, including functional documents (e.g., requests for information, resumes, letters of complaint, memos, proposals), using formatting techniques that make the document user friendly (ELA-5-H4)

After a teacher-facilitated overview of the role of the media in the early twenty-first century, students will examine the effects of the media on the public. In small groups, students will complete the following activities:

- view examples of media presentations (e.g., televised advertisements, political speeches, political advertisements, documentaries, web-based advertisements)
- analyze each example by identifying the purpose, audience, and persuasive techniques, such as “time pressure” or “band wagon”
- critique the effectiveness of each example by using the *graphic organizer* on the Analysis of Media Presentations BLM
- generate, distribute, and collect a questionnaire to survey parents regarding changes in media that have occurred in their lifetimes

Each group will then develop a brief presentation of their findings that includes the following:

- conclusions about the effects of the media on twentieth century American society
- perspectives acquired from results of questionnaire
- personal observations of the influence of media on twentieth century society

English IV Comprehensive Curriculum Activity 12: Media Analysis

Activity 12: Media Analysis (GLEs: 03c, 17a, 17b, 17c, 17e, 17f, 17g, 32a, 32b, 32c, 32d, 41)

English Language Arts

Standards

Standard 1 – Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Standard 2 – Students write competently for a variety of purposes and audiences

Standard 4 – Students demonstrate competence in speaking and listening as tools for learning and communicating.

Standard 5 – Students locate, select, and synthesize information from a variety of texts, media, references, and technological sources to acquire and communicate knowledge.

Benchmarks

ELA-1-H3 – reading, comprehending, and responding to extended, complex written, spoken, and visual texts;

ELA-2-H4 – using narration, description, exposition, and persuasion to develop various modes of writing (e.g., notes, stories, poems, letters, essays, editorials, critical analyses, logs);

ELA-4-H5 – listening and responding to a wide variety of media (e.g., music, TV, film, speech, CD-ROM);

ELA-5-H6 – interpreting graphic organizers (e.g., charts/graphs, tables/schedules, diagrams/maps, organizational charts/flowcharts).

03c.	Draw conclusions and make inferences about ideas and information in complex texts in oral and written responses, including public documents (ELA-1-H3)
17a.	Use the various modes to write complex compositions, including definition essay (ELA-2-H4)
17b.	Use the various modes to write complex compositions, including problem/solution essay (ELA-2-H4)
17c.	Use the various modes to write complex compositions, including a research project (ELA-2-H4)
17f.	Use the various modes to write complex compositions, including process analyses (ELA-2-H4)
17g.	Use the various modes to write complex compositions, including persuasive essays (ELA-2-H4)
32a.	Give oral and written analyses of media information, including identifying logical fallacies (e.g., attack <i>ad hominem</i> , false causality, overgeneralization, bandwagon effect) used in oral addresses (ELA-4-H5)
32b.	Give oral and written analyses of media information, including analyzing the techniques used in media messages for a particular audience (ELA-4-H5)
32c.	Give oral and written analyses of media information, including critiquing a speaker's diction and syntax in relation to the purpose of an oral presentation (ELA-4-H5)
32d.	Give oral and written analyses of media information, including critiquing strategies (e.g., advertisements, propaganda techniques, visual representations, special effects) used by the media to inform, persuade, entertain, and transmit culture (ELA-4-H5)
41.	Analyze and synthesize information found in various complex graphic organizers, including detailed maps, comparative charts, extended tables, graphs, diagrams, cutaways, overlays, and sidebars (ELA-5-H6)

The teacher will provide an introduction into the study of media, its development during and its effect on the modern and postmodern world by giving background information on various media of this era, such as newspapers and the press, cinemas, radio, gramophones, and television. Students will come to understand the changes reflected in the literature of this period are also evident in the media of this period. Once students have an understanding of media's place in the modernist and postmodernist period, they will view a variety of media presentations (e.g., TV commercials, radio commercials or talk programs, print and web advertisements) and do the following:

- analyze the techniques used in media messages for a particular audience
- identify logical fallacies used in oral addresses
- critique a speaker's diction and syntax
- critique the strategies used by the media to inform, persuade, entertain, and transmit culture

In a class discussion, the teacher will lead students to respond to questions such as the following: How do the media examples we have examined demonstrate an awareness of the changing world of the 20th century? How does format affect the message being transmitted? How effective are these media presentations and why? What effect do the media presentations of today have on you and our world? Students will then select a topic related to how information in the media affects audiences and develop a multi-paragraph essay (e.g., definition, problem/solution, process analyses, cause-effect, or persuasive) that discusses the effects of receiving information from various sources. Students will use writing processes to draft, revise, and publish their essays.

3. Oil Industry Folk Life.

(Recommended for: Social Studies, Louisiana History, English)

The American Folklore Society explains the term “folklore” this way:

*Folklore is the traditional art, literature, knowledge, and practice that is disseminated largely through oral communication and behavioral example. Every group with a sense of its own identity shares, as a central part of that identity, folk traditions—the things that people traditionally **believe** (planting practices, family traditions, and other elements of worldview), **do** (dance, make music, sew clothing), **know** (how to build an irrigation dam, how to nurse an ailment, how to prepare barbecue), **make** (architecture, art, craft), and **say** (personal experience stories, riddles, song lyrics). <http://www.afsnet.org/aboutfolklore/aboutFL.cfm>*

Robert Flaherty's films are often noted for their faithful portrayal of little known folk cultures, such as the Acadians in *Louisiana Story* or the Inuit tribes in *Nanook of the North*. However, many of the men and women who work within the oil industry have themselves evolved a way of life—and, arguably, a species of folklore—that is unique to their field. Offshore “roughnecks”, for example,

may not belong to a uniform ethnic or cultural category like the Acadians, but they form a cohesive social group nevertheless because of their shared knowledge and experiences, common practices and habits, behavior, values, and so forth.

A. Formulating questions.

Working in teams of two or three, students will begin by expanding their understanding of what comprises folklore. Besides the definition provided above, the American Folklore Society offers several other authoritative definitions of this field of study; visiting the Society's website and navigating its links is a good place to start:

<http://www.afsnet.org/aboutfolklore/aboutFL.cfm>.

Synthesizing from these different definitions, the students will draft a short set of criteria or standards as to what constitutes elements of a "folk culture." These will serve as the guidelines for their own research. With this tool, the students will speculate about the ways in which oil workers, such as the ones portrayed in Flaherty's *Louisiana Story*, might share a common folklore. Student teams might begin by asking themselves, "What are the kinds of things that oil workers might commonly believe? What things are they likely to do, know, make, and say?" Examples of likely topics might include: the peculiar rhythm of life generated by working several weeks offshore followed by several weeks off the job and back at home; ways of passing the time in the isolation of an offshore rig; a shared belief in the benefits of the oil economy, or, perhaps, a skepticism about the theory of global warming; shared skills, such as "throwing chain" as depicted in Flaherty's movie; repeated tales about hurricanes or other dangers; often told jokes; a pattern of speech, terminology, or expressions that are particular to their line of work. The line of questioning should be oriented toward exploring how offshore oil workers form a social group that is distinguishable from the larger population of Americans.

B. Field Research.

After formulating a general body of questions, student teams will identify one or more appropriate interview subjects; that is, people who either currently work in the offshore oil industry or who have spent considerable time in the field. In the southern part of Louisiana, this is not very difficult; many people have relatives, neighbors, or acquaintances who work in this business. However, if a team is pressed to find good interview candidates, the instructor should refer them to the Louisiana Oil & Gas Association:

<https://www.loga.la/AM/Template.cfm?Section=Home>

This organization will assist students in locating a willing participant in student projects.

Interviews will be recorded in audio or video media. Ideally, the interview team should try to arrange to interview two or more subjects at the same time

rather than individually. Since folklore consists primarily of those things that generate a sense of group identity, the interview is more likely to be fruitful if the subjects can talk and interact among themselves.

C. Interpretation and Presentation of Research.

After completing their interviews, the student team will review their recordings and identify information that most closely matches the folklore definitions and research criteria set forth at the beginning of the process. They will summarize their findings in a short paper or in an oral presentation about aspects of folk life among offshore oil workers. The paper or presentation should be accompanied by selections from their recorded media as supporting evidence for their observations.

Students should be cautioned that the information gathered from a single interview, or even several, does not constitute sufficient research to make conclusive declarations about this (or any other) social group. But, if conducted properly, this kind of field research can often provide the necessary framework for larger, more comprehensive inquiry.

Curriculum Connection

Louisiana Standards and Benchmarks for Social Studies

Louisiana Standards and Benchmarks for Social Studies

Standards

History: Time, Continuity, and Change – Students develop a sense of historical time and historical perspective as they study the history of their community, state, nation, and world.

Benchmarks

H-1D-M6 – examining folklore and describing how cultural elements have shaped our state and local heritage.

GLE

Grade Level: 8

81. Explain cultural elements that have shaped Louisiana’s heritage (e.g., festivals, music, dance, food, languages) (H-1D-M6)

Louisiana Standards and Benchmarks for Arts

Aesthetic Perception - Students develop aesthetic perception through the knowledge of art forms and respect for their commonalities and differences.

Benchmark for Grades 5-8

TH-AP-M2	Recognize that concepts of beauty differ from culture to culture and that taste varies from person to person (1, 4, 5)
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Benchmark for Grades 9-12

TH-AP-H2	Distinguish unique characteristics of theatre as it reflects concepts of beauty and quality of life in various cultures (1, 4, 5)
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Historical and Cultural Perception – Students develop historical perspective and cultural perception by recognizing and understanding that the arts throughout history are a record of human experience with a past, present, and future.

Benchmark for Grades 5-8

TH-HP-M2	Identify differences in theatre across cultures and how artistic choices and artistic expression reflect cultural values (1, 2, 4)
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Benchmarks for Grades 9-12

TH-HP-H3	Demonstrate knowledge of dramatic literature, describing characters and situations in historical and cultural contexts (1, 4)
TH-HP-H4	Analyze the universality of dramatic themes across cultures and historical periods and how theatre can reveal universal concepts (4)

Critical Analysis – Students make informed oral and written observations about the arts by developing skills for critical analysis through the study of and exposure to the arts

Benchmarks for Grades 5-8

TH-CA-M2	Analyze descriptions, dialogues, and actions to explain character traits, personality, motivations, emotional perceptions, and ethical choices (2, 5)
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Benchmarks for Grades 9-12

TH-CA-H2	Analyze emotional and social dimensions of characterization and explain character transformations and relationships (2, 5)
TH-CA-H3	Construct social meaning from dramatic works with reference to theme, purpose, point of view, and current issues (2, 4, 5)

4. Coastal Erosion: The Common Threat.

(Recommended for: Science, Geography, Social Studies)

The geographical setting of Flaherty’s film is Louisiana’s coastal wetlands. The marshes and cypress swamps, so richly photographed by Richard Leacock, have such a powerful presence in the movie that this setting virtually constitutes a

character itself. What's more, the central issue in Flaherty's *Louisiana Story* is the conflicting ways in which two social groups—the native Acadians and the “outsider” oil men—each interact with and utilize the coastal wetlands.

However, Louisiana's coastal wetlands as we know them today are not the same as they were in 1948 when *Louisiana Story* premiered. In fact, this region of the state is among the most rapidly changing geography on the planet. Since the 1930's, Louisiana has lost 1,900 square miles of land along its coast; over the next fifty years, it is projected to lose 500 more (Louisiana Dept. of Natural Resources, 2008). The unique ecology depicted in Flaherty's film is rapidly disappearing, along with the equally unique cultures shaped by that ecology. There is considerable evidence that the activities associated with oil exploration have been a factor in Louisiana's coastal erosion crisis. But, now, this industry is likewise profoundly threatened by the problem. In an unexpected way, it seems that, 60 years later, both the wetlands natives *and* the oilmen represented in *Louisiana Story* are facing a common threat to the land they mutually depend on.

A. **Cause-and-Effect Research.**

While some uncertainties remain, the causes of coastal erosion are now understood quite well by science. But those causes are many, varied, and complexly related. The student will research the current status of our coastal erosion problem, record the documented causes, and provide scientifically sound projections about the future loss of wetlands. The outcome of this research should be a clear, concise explanation of the nature of the problem, its causes, and the geophysical effects of this erosion (land loss, saltwater intrusion, etc.)

The objective of this portion of the activity is for the student to locate authentic scientific research, interpret it, utilize supporting data, and communicate this information in a clear, cohesive way that is understandable to his/her peers. The student is reasonably expected to use graphic data to support his/her reporting and, of course, to properly cite all sources of information used.

B. **Economic and Social Impact.**

Whereas the first phase of this activity aims to establish a sound scientific explanation of the coastal erosion problem, the second phase is meant to guide the student to connect the science with the social impact. The main learning objective here is for the student to arrive at deeper understanding of *ecology*—the relationship between human beings and their environment. This was a central theme in Flaherty's *Louisiana Story* 60 years ago; the exercise invites the student to explore this theme further in our own times.

If Louisiana is losing land to the Gulf of Mexico, the next question a student might ask is, “So what? Why should we care, since it's just swampland?” Before proceeding to research, the student will begin with a short reflective

essay that speculates, logically, on what kinds of effects coastal erosion is having (or will have in the future) on the people who either inhabit or might otherwise rely on the ecological stability of the region. In other words, he/she will begin to formulate hypotheses about the larger, human and environmental effects of erosion.

The student might identify likely local and national economic impacts on industry, such as oil and gas, commercial fishing, shipping, agriculture, tourism, etc. He/she might also anticipate the more local and personal consequences of coastal erosion. For example, with the region's increasing vulnerability to hurricane damage, we have seen the resulting dislocation of families and communities, the abandonment of traditional home sites and historic places. Some students might anticipate subtler costs, such as the loss of distinctive cultural assets like hunting and fishing customs, the disappearance of once familiar and useful plant or animal species, traditional occupations and crafts, the destruction of significant landmarks that tie people to their past (cemeteries, family farms or camps, ruins like Fort St. Philip, etc.), and other elements of material culture associated with the way of life distinctive to coastal Louisianans.

From among his/her speculations about the human costs of coastal erosion, the student will select two or more of these areas of economic and social impact, and then research the actual documented threats to these assets posed by coastal erosion. (Because of its relevance to *Louisiana Story*, as well as its tremendous importance in current events, it is advisable that one of these should be the risk to the oil and gas infrastructure.) Again, using reliable sources, the student will report on the significance of the problem insofar as it endangers things of real value to human beings.

In the first phase of this activity, the student's efforts were focused an impartial accounting of scientific fact; now, in the second, the goals are more interpretive and evaluative, in the manner of the social sciences.

Curriculum Connection

Louisiana Standards and Benchmarks for Social Studies

Louisiana Standards and Benchmarks for Social Studies

Standard

Geography: Physical and Cultural Systems – Students develop a spatial understanding of Earth's surface and the processes that shape it, the connections between people and places, and the relationship between man and his environment.

History: Time, Continuity, and Change – Students develop a sense of historical time and historical perspective as they study the history of their community, state, nation, and world.

Benchmark

G-1D-H5 – developing plans to solve local and regional geographic problems related to contemporary issues.

H-1C-H11 – evaluating the economic, political, and social consequences of the agricultural and industrial revolutions on world societies;

GLE

Geography: Debate a position on an environmental issue involving conservation or use of natural resources (e.g., private vs. public interest) (G-1D-H5)

Evaluate options for solving a local or regional problem involving physical processes or environmental challenges (e.g., government disaster aid, environmental clean-up cost responsibility) (G-1D-H5)

World History: Describe the expansion of industrial economies and the resulting social transformations throughout the world (e.g., urbanization, change in daily work life) (H-1C-H11)



Louisiana Standards and Benchmarks for Science



Louisiana Standards and Benchmarks for Science

Standard

Science and the Environment – In learning environmental science, students will develop an appreciation of the natural environment, learn the importance of environmental quality, and acquire a sense of stewardship. As consumers and citizens, they will be able to recognize how our personal, professional, and political actions affect the natural world.

Benchmark

SE-M-10 – Identifying types of soil erosion and preventive measures

SE-M-A4 – understanding that human actions can create risks and consequences in the environment;

GLE

Analyze the consequences of human activities on global Earth systems (SE-M-A4)

Louisiana Standards and Benchmarks for Arts

Aesthetic Perception - Students develop aesthetic perception through the knowledge of art forms and respect for their commonalities and differences.

Benchmarks for Grades 5-8

TH-AP-M5	Describe the emotional and intellectual impact of theatrical works and dramatic performances (1, 2)
TH-AP-M6	Express intuitive reactions and personal responses to theatre and other dramatic works (1, 2, 4)

Benchmark for Grades 9-12

TH-AP-H5	Analyze and explain the impact of theatrical works and dramatic performances on intellect and emotions (1, 2, 4)
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Critical Analysis – Students make informed oral and written observations about the arts by developing skills for critical analysis through the study of and exposure to the arts

Benchmark for Grades 5-8

TH-CA-M3	Interpret and discuss the theme or social/political message conveyed in a dramatic work (1, 5)
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Benchmarks for Grades 9-12

TH-CA-H3	Construct social meaning from dramatic works with reference to theme, purpose, point of view, and current issues (2, 4, 5)
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5. Sponsorship and Media Ethics

(Recommended for: Communications)

As noted in *Louisiana Story: The Reverse Angle*, funding for any film project is always a major consideration, and the source of funding is an especially sensitive issue for documentary films. Many film scholars regard Flaherty's *Louisiana Story* with a good deal of skepticism because the film was underwritten entirely by the Standard Oil Company to promote the public image of their industry. It is interesting to note, for instance, that Standard Oil's connection to the film and its

message is not acknowledged anywhere in the credits. Naturally, this raises the question of whether *Louisiana Story* is an honest work of art, or whether the influence of Standard Oil pushes it into the realm of propaganda.

In this exercise, students will examine the larger question of how commercial sponsorship relates to media content and ethics.

A. **Media Awareness.**

A large share of American audiences give little thought to the mass media products they consume. Passive viewers of television, for example, are less likely to question the validity of information they receive from the programs they watch, the reliability of its sources, or the agendas advanced by programming producers and sponsors. This exercise, then, aims to increase students' awareness of the media products they consume and the messages they receive. For two weeks, the student will maintain a record of the television programs they watch each evening, including the accompanying advertisements. Ideally, the students should be required to watch the *local* nightly news, in addition to their ordinary preferred programs. Each log entry should include:

- The date, time, and title of the program;
- A brief description of the program content or themes (similar to what one might find in *T.V. Guide*, but a bit more thorough)
- The approximate time of the commercials and the products they advertise.
- Any observations about the style, content, or characteristics of both the programs and their sponsors.

At the conclusion of this two-week journaling period, the student will review his/her log entries and look for patterns between the programs they watch and their corresponding sponsors. What kinds of products are advertised during the local news, for example, and what kinds are advertised during a favorite sitcom? Can the student infer anything about the audience demographics targeted by particular programs or sponsors? Are there any connections, obvious or subtle, between the programming content and the advertisements? The student will summarize his/her observations at the conclusion of the viewing log.

B. **Advertising and Programming.**

In just about any mass media enterprise, there is often a healthy tension between the objectives of the advertising department and the editorial or programming department. For this reason, many media producers and distributors have a well-established code of ethics or even an ombudsman to resolve questions arising from this tension.

To increase their media literacy, students may be assigned to contact a local

television affiliate and request a brief interview with either an advertising executive, the programming director, or both. Students should inquire about the kind of sponsors the TV station’s advertising agents seek out, and how they match sponsors with programming spots through audience research. If the station has a broadcast news department, students should inquire about the station’s editorial or programming policies regarding conflict of interest with sponsors. Further, they might ask how, in general, programming decisions may be influenced by sponsorship and advertising prospects. How does the broadcaster deal with sponsors who are unhappy with programming content? Has the broadcaster ever had to face the threat of audience boycotts of their sponsors? How would the broadcaster respond if, today, an oil company offered to generously underwrite programming that portrayed their business in a positive light, as Robert Flaherty was asked to do?

Curriculum Connection

Louisiana Standards and Benchmarks for Arts



Aesthetic Perception - Students develop aesthetic perception through the knowledge of art forms and respect for their commonalities and differences.

Benchmarks for Grades 5-8

TH-AP-M5	Describe the emotional and intellectual impact of theatrical works and dramatic performances (1, 2)
TH-AP-M6	Express intuitive reactions and personal responses to theatre and other dramatic works (1, 2, 4)

Benchmarks for Grades 9-12

TH-AP-H5	Analyze and explain the impact of theatrical works and dramatic performances on intellect and emotions (1, 2, 4)
TH-AP-H6	Examine intuitive reactions and articulate personal attitudes toward theatre and other dramatic works (1, 2, 4)

Historical and Cultural Perception – Students develop historical perspective and cultural perception by recognizing and understanding that the arts throughout history are a record of human experience with a past, present, and future.

Benchmark for Grades 5-8

TH-HP-M3	Identify and describe characters and situations in literature and dramatic media from the past and present (1, 4)
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Benchmarks for Grades 9-12

TH-HP-H3	Demonstrate knowledge of dramatic literature, describing characters and situations in historical and cultural contexts (1, 4)
TH-HP-H4	Analyze the universality of dramatic themes across cultures and historical periods and how theatre can reveal universal concepts (4)

Critical Analysis – Students make informed oral and written observations about the arts by developing skills for critical analysis through the study of and exposure to the arts

Benchmark for Grades 5-8

TH-CA-M3	Interpret and discuss the theme or social/political message conveyed in a dramatic work (1, 5)
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Benchmarks for Grades 9-12

TH-CA-H3	Construct social meaning from dramatic works with reference to theme, purpose, point of view, and current issues (2, 4, 5)
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7th Grade Comprehensive Curriculum English Language Arts Activity 5: What Is Propaganda?

7th Grade Comprehensive Curriculum English Language Arts Activity 5: What Is Propaganda? (GLEs: 05, 09b, 09e, 10, 12, 14b, 14c, 14d, 34)[R]

Standards

Standard 1 – Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Standard 4 – Students demonstrate competence in speaking and listening as tools for learning and communicating.

Standard 7 – Students apply reasoning and problem solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmarks

ELA-1-M4 – interpreting texts with supportive explanations to generate connections to real-life situations and other texts (e.g., business, technical, scientific);

ELA-7-M1 – using comprehension strategies (e.g., sequencing, predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas, summarizing, recognizing literary devices, paraphrasing) in contexts;

ELA-7-M2 – problem solving by using reasoning skills, life experiences, accumulated knowledge, and relevant available information;

ELA-7-M3 – analyzing the effects of an author's purpose and point of view;

ELA-7-M4 – distinguishing fact from opinion and probability, skimming and scanning for facts, determining cause and effect, inductive and deductive reasoning, generating inquiry, and making connections with real-life situations across texts.

ELA-4-M4 – speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving);

05.	Interpret ideas and information in a variety of texts, including periodical articles, editorials, and lyrics, and make connections to real-life situations and other texts (ELA-1-M4)
09b.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including summarizing and paraphrasing information (ELA-7-M1)
09e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-M1)
10.	Explain the relationship between life experiences and texts to generate solutions to problems (ELA-7-M2)
12.	Explain the effects of an author's stated purpose for writing (ELA-7-M3)
14b.	Analyze grade-appropriate print and nonprint texts using various reasoning skills, for example, raising questions (ELA-7-M4)
14c.	Analyze grade-appropriate print and nonprint texts using various reasoning skills, for example, reasoning inductively and deductively (ELA-7-M4)
14d.	Analyze grade-appropriate print and nonprint texts using various reasoning skills, for example, generating a theory or hypothesis (ELA-7-M4)
34.	Evaluate and determine bias and credibility of various media presentations (e.g., TV and radio advertising) (ELA-4-M4)

The teacher will review with students that an author's purpose may be to entertain, to persuade, to give factual information, to describe, or to explain. Ads and commercials use propaganda techniques to persuade people. Students will *brainstorm* ([view literacy strategy descriptions](#)) and generate a list of advertisements or commercials recently seen. Teacher will then engage the students in *Student Questions for Purposeful Learning (SQPL) strategy* ([view literacy strategy descriptions](#)). Students will generate questions they have about the topic/theme based on an SQPL prompt. The teacher will state the following and write it on the board: People always make good decisions based on what they hear. Next, ask students to turn to a partner and think of one good question they have about the advertisements based on the statement: People always make good decisions on what they hear. As students respond, write their questions on the chart paper or board. Any question asked more than once should be marked with a check or star to signify that it is an important question. When students finish asking questions, contribute your own questions to the list such as:

- What does this company want you to do?
- Why do advertisers go about it this way?
- What are advertisers doing in the media?
- Is their technique effective?
- Would you buy, go to see, or otherwise do what the media is trying to persuade you to do?

The teacher will show a variety of types of propaganda to show the class and discuss what the ad, commercial, poster, etc. is doing. The following web site includes numerous examples of propaganda available on the Web:

<http://www.classroomtools.com/proppage.htm>. Students might not have names for what the media does, but they recognize that they are being led by the media. The attached site also provides links to some examples on the Internet, but the teacher can find numerous examples in magazines, on television, on radio, or in books on propaganda. As the students view the media, stop after the section that supplies an answer and ask students if they heard an answer to their question. Allow students to confer with a partner before responding. Mark questions that are answered. Continue this process until the ads are completed. Go back to the list of questions to check which ones may still need to be answered. Use the ads or personal knowledge to supply answers. Remind students they should ask questions before they learn something new, then listen and look for answers to their questions.

The class will then discuss the purpose of these ads. The teacher will conduct a mini-lesson on propaganda techniques (e.g., *bandwagon*-persuading people to do something by letting them know others are doing it; *testimonial*- using the words of a famous person to persuade you; *transfer*-using the names or pictures of famous people, but not direct quotations; *repetition*-the product name is repeated at least four times; *emotional words*-words that emote strong feelings about someone or something). A good web site for lessons on propaganda techniques can be found at http://www.readwritethink.org/lessons/lesson_view.asp?id=405. The students will identify the most widely used propaganda techniques. The class will generate a wall chart listing techniques, catch phrases, and examples.

8th Grade Comprehensive Curriculum English Language Arts Activity 9: Gathering Information

Activity 9: Gathering Information English Language Arts (GLEs: 05, 08b, 10, 11, 39a, 39c, 39d, 42a, 42b, 42c, 46) [E]

Standards

Standard 1 – Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Standard 5 – Students locate, select, and synthesize information from a variety of texts, media, references, and technological sources to acquire and communicate knowledge.

Standard 6 – Students read, analyze, and respond to literature as a record of life experience

Standard 7 – Students apply reasoning and problem solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmarks

ELA-1-M4 – interpreting texts with supportive explanations to generate connections to real-life situations and other texts (e.g., business, technical, scientific);

ELA-6-M3 – classifying various genres according to their unique characteristics.

ELA-7-M2 – problem solving by using reasoning skills, life experiences, accumulated knowledge, and relevant available information;

ELA-5-M1 – recognizing and using organizational features of printed text, other media, and electronic information (e.g., parts of a text, alphabetizing, captions, legends, microprint, laser discs, hypertext, CD-ROM, pull-down menus, keyword searches, icons, passwords, entry menu features);

ELA-7-M3 – analyzing the effects of an author's purpose and point of view;

ELA-5-M3 – locating, gathering, and selecting information using graphic organizers, outlining, note taking, summarizing, interviewing, and surveying to produce documented texts and graphics;

ELA-5-M6 – interpreting graphic organizers (e.g., charts/graphs, tables/schedules, diagrams/maps, flowcharts).

05.	Interpret ideas and information in a variety of texts (e.g., scientific reports, technical guidelines, business memos) and make connections to real-life situations and other texts (ELA-1-M4)
08b.	Use knowledge of the distinctive characteristics to classify and explain the significance of various genres, including nonfiction (e.g., workplace documents, editorials) (ELA-6-M3)
10.	Explain the relationship between life experiences and texts to generate solutions to problems (ELA-7-M2)
11.	Use technical information and other available resources (e.g., Web sites,

	interviews) to solve problems (ELA-7-M2)
39a.	Locate and select information using organizational features of grade-appropriate resources, including complex reference sources (e.g., almanacs, atlases, newspapers, magazines, brochures, map legends, prefaces, appendices) (ELA-5-M1)
39c.	Locate and select information using organizational features of grade-appropriate resources, including frequently accessed and bookmarked Web addresses (ELA-5-M1)
39d.	Locate and select information using organizational features of grade-appropriate resources, including organizational features of electronic information (e.g., Web resources including online sources and remote sites) (ELA-5-M1)
42a.	Gather and select information using data-gathering strategies/tools, including surveying (ELA-5-M3)
42b.	Gather and select information using data-gathering strategies/tools, including interviewing (ELA-5-M3)
42c.	Gather and select information using data-gathering strategies/tools, including paraphrasing (ELA-5-M3)
46.	Interpret information from a variety of graphic organizers including timelines, charts, schedules, tables, diagrams, and maps in grade-appropriate sources (ELA-5-M6)

Students will use the Internet (e.g., www.Galenet.galegroup.com/) and/or library to search for available information on a selected topic. Students may also use alternative strategies to gather information (e.g., friendly conversations; interviews; surveys; activities; or written sources provided by companies, government agencies, and political, cultural, or scientific organizations). Students may write business letters to the appropriate organizations, asking for materials. In the I-search journal/notebook/learning log students will record the search process (e.g., library visits, bibliographic information on book marked websites/web pages, books or articles skimmed/scanned, brief notes on search information). Students will write about problems encountered in locating or using (e.g., a minimum of three sources would be sufficient as the main part of the paper will be relating the narrative of their investigation rather than retelling of facts about the topic). Students will update their *KWL* chart and continue to record notes and search progress in their writer's journal/notebook/learning log.

As an interview is an integral part of the project, students will review the components of good interviewing. Students will *brainstorm* ([view literacy strategy descriptions](#)) the names of at least three individuals whom they could contact (e.g., either in person, via phone, or email) about their chosen topic. In peer groups, students will relate how they became interested in the topic and seek help with tips, names, addresses, and telephone numbers of experts. Students will then fill out an interview graphic organizer (i.e., chart of questions to be asked) in their writer's notebook/journal for planning and conducting their interviews. Students will create a list of interview questions appropriate for the topic and submit these to the teacher for approval. An I-Search Interview script is available at

<http://engla.jppss.k12.la.us/Instruction%20and%20Assessment/Writing%20Instruction%20and%20Assessment/I-Search%20Interview%20Script.pdf>.

Teacher Note: Interviewees may be official experts, friends, family, or anyone who knows a lot about the topic. The experts can also refer students to books, magazines, journals, documents, etc. that might be useful as research tools.

Students will review and practice appropriate manners for interviewing people. Then, students will conduct the actual interviews and record responses in a writer's notebook/journal/learning logs.

English I Comprehensive Curriculum Activity 7: Becoming an Educated Consumer

Activity 7: Becoming an Educated Consumer (GLEs: 01c, 04f, 11b, 11d, 12a, 14b, 15c, 16d, 37c, 38)

Standards

Standard 1 – Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Standard 2 – Students write competently for a variety of purposes and audiences

Standard 5 – Students locate, select, and synthesize information from a variety of texts, media, references, and technological sources to acquire and communicate knowledge

Standard 7 – Students apply reasoning and problem solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmarks

ELA-1-H1 – using knowledge of word meaning and extending basic and technical vocabulary, employing a variety of strategies (e.g., context clues, affixes, etymology, dictionary, thesaurus);

ELA-1-H3 – reading, comprehending, and responding to extended, complex written, spoken, and visual texts;

ELA-7-H1 – using comprehension strategies (e.g., predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas, summarizing, recognizing literary devices, paraphrasing) in contexts;

ELA-7-H2 – problem solving by analyzing, prioritizing, categorizing, and evaluating; incorporating life experiences; and using available information;

ELA-7-H4 – distinguishing fact from opinion, skimming and scanning for facts, determining cause and effect, generating inquiry, and making connections with real-life situations across texts.

ELA-2-H1 – writing a composition of complexity that clearly implies a central idea with supporting details in a logical, sequential order;

ELA-5-H2 – locating and evaluating information sources (e.g., print materials, databases, CD-ROM references, Internet information, electronic reference works, community and government data, television and radio resources, audio and visual materials);

01c.	Extend basic and technical vocabulary using a variety of strategies, including use of denotative and connotative meanings (ELA-1-H1)
04f.	Draw conclusions and make inferences in oral and written responses about ideas in consumer/instructional materials (ELA-1-H3)
11b.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting information in texts, including televised news, news magazines, documentaries, and online information (ELA-7-H1)
11d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including examining the sequence of information and procedures in order to critique the logic or development of ideas in texts (ELA-7-H1)
12a.	Solve problems using reasoning skills, including using supporting evidence to verify solutions (ELA-7-H2)
14b.	Analyze information within and across grade-appropriate texts using various reasoning skills, including raising questions (ELA-7-H4)
15c.	Develop organized, coherent paragraphs that include transitional words and phrases (ELA-2-H1)
16d.	Develop multiparagraph compositions organized with transitional words and phrases that unify throughout (ELA-2-H1)
37c.	Locate, analyze, and synthesize information from a variety of grade-appropriate resources, including other media sources (e.g., community and government data, television and radio resources, and other audio and visual materials) (ELA-5-H2)
38.	Analyze the usefulness and accuracy of sources by determining their validity (e.g., authority, accuracy, objectivity, publication date, and coverage) (ELA-5-H2)

Materials List: pen, paper, learning logs notebooks, notes on connotative vs. denotative meanings, sample TV or print advertisements for comparison, sample informational consumer articles (printed or online), Consumer Article GISTing Example BLM

The teacher will facilitate an introduction on the importance of reading and understanding consumer materials, focusing on how to determine the connotative as well as denotative meanings of words. Students will write a comparison/contrast paragraph, using two television or print advertisements in which they discuss each advertisement's inference and validity. Students should be encouraged to question the advertisement's authority, accuracy and objectivity and to consider the publication date, if provided.

*A more detailed form of this activity may be accessed at the *ReadWriteThink* website under the heading *Critical Media Literacy: Commercial Advertising*.

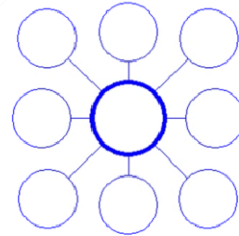
Next, students will individually select an informational consumer article* to read and then develop a two- to three-paragraph summary. Depending on the levels of abilities of students, the teacher may want to consider introducing the *GISTing* literacy strategy ([view literacy strategy descriptions](#)) in order to remind students of the fundamental characteristics of summaries:

- shorter than the original text
- a paraphrase of the author's words and descriptions
- focused on the main points or events

* See Blackline Master (BLM): Consumer Article GISTing Example

In this writing task, students should focus on correct and appropriate use of transitional words and phrases.

After examining the sequence of information through summary, the students will critique/examine the logic or development of ideas in texts by creating a thinking map (a bubble visual, for example). The main idea of the article should be written in the center, and the outer circles should be used to cite specific evidence to support the assertion(s).



*Consumer articles may be obtained from the [Better Business Bureau](#) website.

**English II Comprehensive Curriculum Activity 11: Advertising in America:
Consumers, Beware!**

Activity 11: Advertising in America: Consumers, Beware! (GLEs: 01c, 04f, 11b, 12b, 15a, 15e, 31c, 34a, 35c, 35d, 38b, 38c)

Standards

Standard 1 – Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Standard 4 – Students demonstrate competence in speaking and listening as tools for learning and communicating.

Standard 7 – Students apply reasoning and problem solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmarks

ELA-1-H1 – using knowledge of word meaning and extending basic and technical vocabulary, employing a variety of strategies (e.g., context clues, affixes, etymology, dictionary, thesaurus);

ELA-1-H3 – reading, comprehending, and responding to extended, complex written, spoken, and visual texts;

ELA-7-H1 – using comprehension strategies (e.g., predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas, summarizing, recognizing literary devices, paraphrasing) in contexts;

ELA-7-H2 – problem solving by analyzing, prioritizing, categorizing, and evaluating; incorporating life experiences; and using available information;

ELA-7-H4 – distinguishing fact from opinion, skimming and scanning for facts, determining cause and effect, generating inquiry, and making connections with real-life situations across texts.

ELA-4-H1 – speaking intelligibly, using standard English pronunciation and diction;

ELA-4-H4 – speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving);

ELA-4-H6 – participating in a variety of roles in group discussion (e.g., active listener, contributor, discussion leader, facilitator, recorder, mediator).

01c.	Extend basic and technical vocabulary using a variety of strategies, including use of denotative and connotative meaning (ELA-1-H1)
04f.	Draw conclusions and make inferences about ideas and information in grade-appropriate texts in oral and written responses, including consumer/instructional materials (ELA-1-H3)
11b.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including comparing and contrasting information in various texts (e.g., televised news, news magazines, documentaries, online information) (ELA-7-H1)
12b.	Solve problems using reasoning skills, including analyzing the relationships between prior knowledge and life experiences and information in texts (ELA-7-H2)
15a.	Analyze information within and across grade-appropriate texts using various reasoning skills, including identifying cause-effect relationships (ELA-7-H4)

15e.	Analyze information within and across grade-appropriate texts using various reasoning skills, including distinguishing facts from opinions and probability (ELA-7-H4)
31c.	Select language appropriate to specific purposes and audiences, including participating in class discussions (ELA-4-H1)
34a.	Deliver oral presentations that include volume, phrasing, enunciation, voice modulation, and inflection adjusted to stress important ideas and impact audience response (ELA-4-H4)
35c.	Use active listening strategies, including noting cues such as changes in pace (ELA-4-H4)
35d.	Use active listening strategies, including generating and asking questions concerning a speaker's content, delivery, and attitude toward the subject (ELA-4-H4)
38b.	Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)
38c.	Participate in group and panel discussions, including evaluating the effectiveness of participants' performances (ELA-4-H6)

Materials List: student-selected sample advertisements (from newspapers, magazines, etc), teacher-created video clips of current popular television advertisements, access to video camera if advertisements that student groups create are going to be both print and media, Evaluating Advertisements Rubric BLM

Following is a site to find ads, and students can vote and comment on them if desired:
<http://www.adcritic.com>

After students bring to class and discuss sample advertisements, the teacher will show video clips of selected current popular television advertisements. Students will respond to the following prompt in a journal entry: Which is your favorite advertisement, and why? Which do you feel is the most effective advertisement, and why? Students will discuss their responses with the whole class.

The teacher will facilitate a discussion of strategies used in advertising messages, including the difference between connotative and denotative meanings of word choices in advertising, using a variety of common examples such as “skinny,” “slender,” and “thin.” (The teacher may ask students why the marketing team would call a diet drink “Slim Fast” rather than “Skinny Fast.”) In cooperative groups, students will develop a rubric of the essential components of a successful advertisement. They will then create a new product and develop effective persuasive advertisements—both print and media. Each group will present its advertisements, while the class uses one of the class-generated rubrics to assess the effectiveness of the ads. The teacher will assess students based on their individual evaluations of one of the ads. See Evaluating Advertisements Rubric BLM for an example.

6. Cinematic Communication

(Recommended for: Film Studies, Communications, Art)

This activity is an experiment designed to demonstrate how cinematic conventions can be used to communicate meaning non-verbally. Ultimately an exercise in semiotics, this activity is best suited to advanced students who have considerable experience in video production or film studies. However, it can be also be an entertaining and enlightening experiment for classes with a more limited knowledge of the technology and techniques of filmmaking.

In *Louisiana Story: The Reverse Angle*, cinematographer Richard Leacock recalls how Robert Flaherty directed him to re-shoot entire scenes and sequences from the original movie, in order to achieve different effects. By varying his use of cinematic conventions, Flaherty was able to re-invent the same scene and arrive at entirely new outcomes.

This exercise tests this. The hypothesis is that audiences will infer very different meanings from a single scene, depending on how that scene is composed by different filmmakers—even if they are all working from the same script.

Below is the script for a short scene that is easily staged. If the class is sufficiently large, two students should be selected to perform the scene while the other students will be divided into three production teams. The three teams and the actors will be given identical copies of the script, and they will work from the same “set.” However each of the three production teams will be provided with very different “backstories” to provide context for the scene. Within different contexts, the scene will presumably be envisioned very differently by the three teams; if they are supplied with a wide variety of production tools, they will be able to appeal to a more diverse array of cinematic conventions and directorial choices. However, the exercise can still be carried out with even a minimum complement of tools if it includes:

- A video camera
- Mobile, adjustable light sources
- Microphone(s) sufficient to record dialogue without restricting the camera’s placement, mobility, distance from its subject, etc.
- A simple non-linear editing system, such as Windows Movie Maker, iMovie, or Final Cut Pro

The only prop requirements for this scene are a bench and a wrapped package. However, students should be as encouraged to be as creative as they wish in elaborating on the set design. The only condition is that the set must be identical for each of the three teams. Likewise, the actors must strive to make their performances identical for each of the three teams.

Here is the scene that the students will be producing:

"The Package"

EXT. TRAIN STATION - DAY.

An attractive young couple, smartly dressed, sits on a bench at an empty train station. Between them is a medium-sized PACKAGE, neatly wrapped in brown paper, taped, sealed, and tied with a string in a tidy bow.

The MAN is reading a newspaper. He might come across as entirely unconcerned or even a little bored, except he keeps glancing up over the top of his newspaper and looking up the tracks.

The WOMAN, on the other hand, is visibly anxious. She glances at her watch— again— then finally stands and begins pacing the platform. The man addresses her without looking up from his newspaper.

MAN

You know, if he sees you're nervous, it'll make him nervous. We don't want that.

The woman halts, then returns to her spot on the bench. She glances at the package between them.

WOMAN

It's just that— well, I've never had to do anything like this before.

MAN

I'm not exactly an old pro at this myself, you know.

(pause)

You'll do just fine.

WOMAN

How do you think he'll— you know, react?

MAN

Hmmph! Well, he certainly won't be expecting it.

The woman starts to say something more, but then thinks better of it. The man goes on reading his newspaper.

She fidgets a little, then leans forward, craning her neck to look up the tracks. Finally, she sits back. After a moment, the woman lifts the package from the bench and holds it in her lap. Absently, she picks at the string, lost in her thoughts.

A moment or two passes. Then, from the corner of his eye, the man glimpses her restless hands and the package in her lap.

MAN

Just leave the damn thing alone, can't you?

The woman suddenly freezes, as though she's only now realizing what she's doing. Gently, she lifts the package from her lap and replaces it in the space on the bench between them.

At the same time, a TRAIN WHISTLE BLOWS— still distant, but approaching fast.

Each of the three production teams will be provided with one of the following back-story scenarios, to be used in guiding their choices in how to interpret the scene cinematically. *It is critical, however, that each production team should remain unaware that the others are working with a different back-story scenario; there should be no communication between the teams about how they are shooting the scene.* Likewise, since the actors may be inclined to alter their performance according to the different back-stories, *it is equally critical that the performers should be given no information about the story or characters beyond what is contained in the scripted scene.*

Team One: The Spy-Thriller Scenario.

Back-story: New to this line of work, the man and the woman in the scene are partners who've been recruited to work for a foreign intelligence agency. Their mission is to deliver a booby-trapped package to an important dignitary who is arriving by train. Expecting the usual contents of a diplomatic pouch, the dignitary will be assassinated when, later, he opens the package and the bomb inside detonates.

Suggestions: The instructor should advise the students to appeal to the cinematic conventions that are typically associated with the spy thriller genre or perhaps film noir. Devices like high-contrast, low-key lighting, slightly canted shots or other unsettling angles, strategic use of close shots, the shot composition and point of focus, a rising tension in the pace of the edits and shot duration, the choice of music—all of these devices, and many others, are at the disposal of the production team. (For a model, suggest that the students watch Orson Welles' 1958 *Touch of Evil*.) The students should be advised to go as far as possible in implying the dangerous contents of the package and the couple's mission, without altering the script or interfering with the actors' performance.

Team Two: The Marriage Comedy Scenario.

Back-story: The man and the woman in this scene have only been married a few short years, but long enough to realize that they are a poorly matched couple. They are awaiting the arrival of the man's estranged father, whom he hasn't seen in ten years. The man's extraordinarily wealthy mother has recently died, and the package contains the only inheritance she left for her despised ex-husband: an urn containing the ashes of her pet teacup Yorkie—a spoiled little animal whom her ex-husband hated with as much contempt as anyone can muster for a fellow creature. Since the man knows his estranged father is likely expecting something much more valuable, the package will serve as a final gesture of spite between his mother and his father. It's the kind of petty cruelties he grew up watching them do to each other.

Suggestions: Needless to say, it would be impossible for an audience to infer the details of this back-story, nor do they need to. It is intended only to guide the directorial choices of Production Team Two in achieving a broadly comic tone. They should be guided to consider comic conventions like low-contrast, high-key lighting; eye-level angles; facial takes to capture expressive responses between the characters; point-of-view shots; light music, etc. (For a model, suggest Neil Simon's 1971 *Plaza Suite* or his 1968 *Odd Couple*.) The aim of this team should be to suggest a lighter mood, suited maybe to watching a practical joke, and to imply comic tensions between the married couple.

Team Three: The Family Melodrama Scenario.

Backstory: After painful years of waiting and disappointment, this childless couple has finally secured an adoption. They wanted a baby, of course; instead, the best that could be managed was an 11-year-old boy who's been shuttled between foster homes and orphanages. At the train station, they are awaiting the arrival of their new son. Although the man and the woman express it differently, they are both extremely nervous: they hardly know this boy, what he likes, or how to win his trust and affection. The woman went to great pains shopping to find just the right gift to greet him with; after two days of searching every toyshop in town, she finally settled on a very expensive remote-controlled airplane. But now,

as she sits here waiting with the package, she's second-guessing herself. Of course, the doubts that are really plaguing her are about so much more than just the toy in the package.

Suggestions: The backstory here will be implied through the tone and cinematic style typically associated with more emotionally charged dramas. And, again, the desired tone will be achieved through the production team's thoughtful use of the lighting and camera work, shot composition, editing and music. (For a model, suggest Tim McCanlies' 2003 *Secondhand Lions* or Lasse Halstrom's 1985 *My Life as a Dog*.) The instructor can provide some very useful advice by pointing out that, according to this backstory, the woman is the central figure in the scene. Whereas the man might be considered the main character for Team Two's scenario (though not necessarily!), in Team Three's backstory the center of the emotional action is clearly the woman, and the director should make his/her choices of lighting, shot composition, shot duration, etc., accordingly.

After each team has completed their post-production work, they will be required to screen their version of the scene for the other members of the class. After each one, the instructor should lead discussions about the mood and style of the different interpretations of the scene. What technical and stylistic choices did the production team make? What cinematic conventions did they appeal to? What reactions does each rendering of the scene invoke? How much of the context or backstory can the audience infer from each? Are the students surprised by either the versatility or the limitations of cinematic conventions that can be applied in rendering identical scripts?

Curriculum Connection

Louisiana Standards and Benchmarks for Arts



Creative Expression – Students develop creative expression through the application of knowledge, ideas, communication skills, organization abilities and imagination.

Benchmark for Grades 5-8

TH-CE-M1	Demonstrate self-expression and various emotions individually and in groups (1, 5)
TH-CE-M2	Demonstrate role-playing individually and in interpersonal situations (1, 5)
TH-CE-M3	Demonstrate physical and emotional traits appropriate to a variety of roles and characters (2, 4)
TH-CE-M4	Create improvisations and scripted scenes based on personal experience, imagination, literature, and history (1, 2, 3)
TH-CE-	Compare/contrast and demonstrate various performance methods and

M5	styles (1, 2, 4)
TH-CE-M6	Engage in individual and collaborative use of technical dimensions of the dramatic form such as theatrical space, scenery, set design, costuming, and make-up (1, 4, 5)

Benchmark for Grades 9-12

TH-CE-H2	Assume and sustain various roles in group interactions (1, 4, 5)
TH-CE-H3	Develop characterization in group performances through interpretation of psychological motivation (2, 3, 5)
TH-CE-H5	Perform using specific methods, styles, and acting techniques from various cultures and time periods (1, 2, 3, 4)
TH-CE-H6	Manipulate technical dimensions of the dramatic form, such as set design/construction, costuming, make-up, properties, lights, sound, and multimedia (1, 3, 4, 5)

Aesthetic Perception - Students develop aesthetic perception through the knowledge of art forms and respect for their commonalities and differences.

Benchmark for Grades 5-8

TH-AP-M3	Identify and discuss appropriate behaviors for creators, performers, and observers of theatre (1, 2, 5)
TH-AP-M4	Demonstrate awareness of various new ideas, possibilities, options, and situations pertaining to theatre arts (1, 2, 4)
TH-AP-M5	Describe the emotional and intellectual impact of theatrical works and dramatic performances (1, 2)
TH-AP-M6	Express intuitive reactions and personal responses to theatre and other dramatic works (1, 2, 4)

Benchmark for Grades 9-12

TH-AP-H3	Explain the significance of collaboration and evaluate group dynamics in creating, performing, and observing theatre (1, 2, 5)
TH-AP-H4	Compare and contrast multiple possibilities and options available for artistic expression in theatre arts (1, 4)
TH-AP-H5	Analyze and explain the impact of theatrical works and dramatic performances on intellect and emotions (1, 2, 4)
TH-AP-H6	Examine intuitive reactions and articulate personal attitudes toward theatre and other dramatic works (1, 2, 4)

Critical Analysis – Students make informed oral and written observations about the arts by developing skills for critical analysis through the study of and exposure to the arts

Benchmark for Grades 5-8

TH-CA-M4	Use appropriate criteria and expanded theatre arts vocabulary to critique scripts, performances and productions (1, 2)
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Benchmarks for Grades 9-12

TH-CA-H3	Construct social meaning from dramatic works with reference to theme, purpose, point of view, and current issues (2, 4, 5)
TH-CA-H4	Use appropriate criteria and advanced theatre arts vocabulary to critique scripts, performances, and productions (1, 2)

Louisiana Story

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