

RISING WATER

ALICE SAVVAGE

A Stormy Drama About Being Out of Control

*I*NTEGRATED *S*KILLS *T*HROUGH *D*RAMA

Alphabet 
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How to Use This Book

The activities and ideas in this book are presented in a specific sequence. However, the book is designed to be flexible. You can use it alone or to support a course book. Some teachers may take a month or two to work on the play and the accompanying activities. A longer time frame allows you to go deeper into research and skills development throughout the rehearsal period. Other teachers may take a week, skip over some of the activities, shorten rehearsal time, and have students read with a script in hand. Either way, students working in collaboration can benefit from their experience with conversational English.



The best way to plan your theatre production is to read through the script, activities, and background reading texts. Then decide on an approach that best fits your students' level, your curricular objectives, and your schedule. Also decide how much you will need to be involved in supporting the production. For many classes, the students are able to do much of the work themselves. By putting them in charge, you give them opportunities to use language to share ideas, solve problems, make suggestions, give feedback, and otherwise negotiate meaning in a way that feels purposeful and relevant.

Once you have decided on an approach, you can mix and match the activities to fit your curricular objectives. There are related articles that can be expanded to work on reading skills. There are writing prompts that allow students to analyze the topic from different perspectives. These can also be used as preparation for a mini-debate on whether young people should be given opportunities to take risks—a major theme of *Rising Water*. Some teachers might like to reserve part of the class for skills work and the other part of the class for rehearsal.

To plan the production, think carefully about your schedule. You want students to feel a sense of accomplishment at the end. Having students memorize lines, block, rehearse, and perform a play is rewarding but it takes an investment of time and energy. If you don't have the time, you can aim for a rehearsed reading in the style of Reader's Theater and still reap many of the benefits. (For Reader's Theater support, go to <http://www.alphabetspublishingbooks.com/integrated-skills-through-drama>.) Readers' theater is particularly effective when your goal is to capture the sounds and rhythm of English.

In terms of leveling, there are a number of ways to adjust the materials to fit the level of your class. This module is designed for intermediate levels and above. For lower levels, you might want to simply use the play as a text. You can do the activities and discuss the characters' decisions and the plot, as well as the topic of human behavior in times of crisis. Then you can have students practice reading the parts from the script to work on sounds and intonation. For middle levels, you might have students memorize and perform the play, but use the intermission model on page [XX] to allow for questions, or let the audience read along. To increase the challenge for higher levels, do a full performance. Have students memorize lines and perform for another group, or even create a video to be shown to a wider audience. Also, feel free to allow students to adapt the script to suit their goals. If you have several groups stage the same play, consider small changes such as having a female actor play the male lead, or having some of the groups rewrite a specific scene, such as the ending, or even write new scenes. (In this case, you will want to change names in the script to reflect different genders or countries as needed.) Small adaptations like this will allow you and the students to be creative while keeping the show fresh from one performance to the next. If groups produce different plays, you may want to start performances with a short introduction to the script's central issues. This can be done by the director as a way to help the audience follow the plot. In addition, you can also add or double up roles. It may be helpful to have at least one person who does not act take on the role of director, videographer, and/or stage manager. For more ideas see the suggestions below.

While students are rehearsing, you can circulate, take notes, and provide language and skills support as needed. You can also meet with each group to give specific feedback on pronunciation or scene work. Some groups may need more encouragement than others, but as long as the play is comprehensible, and they have the language skills to communicate with each other, students should be able to produce a play with minimal support.

You also have choices on how you handle performances. Some teachers like to do all the plays on the same day, while others do one a day for two or more days. If your class is doing one play, you might perform for a different class, perhaps one at a lower level. In any case, allow 25 to 30 minutes for each performance and consider doing a talkback or having classmates give feedback at the end. (See the post-performance section)

Finally, there are ideas for different types of assessment at the end of the book. If using a rubric such as the one on page [XX], it is a good idea to give the rubric to the students at the beginning of the production, so they know what you will value. In a real production, the director simply gives notes. These notes tell the student how you felt when they said or did something and sometimes offer suggestions for alternatives. Notes are more supportive and less evaluative. This may be preferable if you do not need to give a specific grade.

Most importantly, enjoy the process! Experiment. Think critically. Be creative. And above all, have fun!

SUGGESTIONS FOR DIFFERENT CLASS SIZES

Different classes have different numbers of students. This can present a challenge when producing a play so here are some suggestions for making sure all students are engaged. By dividing the class into groups and giving each group a project, you can provide practice for everyone. One way to do this is to give students a preference sheet. Some may prefer to act. Others may prefer to participate in a debate.

Group option one: Have each group produce the play but give the production their own unique interpretation. Each group can discuss and adapt the play as they wish. They can combine or cut roles. They can also add scenes as they wish. Groups can perform for each other and discuss their different choices.

Group option two: Produce two different plays by having a second group work with one of the other plays in Alphabet Publishing's *Integrated Skills through Drama* series. Have the two groups perform for each other.

Group option three: Have one group organize and have a debate based on the readings and possibly some outside research on the topic. See suggestions for debate topics on page XX in the post-performance section and find materials for structuring a mini-debate on the Alphabet Publishing website at: <http://www.alphabetpublishingbooks.com/integrated-skills-through-drama>)

Group option four: Have one or two videographers make a documentary about the process. They can interview and film the actors as they prepare for their roles. Then the videographers can edit the video and share it with the class.

Group option five: Have one group write and produce a short sequel to the play or even a different play around the theme of teenage risk-taking. To get started, they need characters and a conflict that they need to overcome. Choose one of the following ideas or create your own. Create enough characters so that everyone has a role. See page XX in the post-performance section for ideas.

Preview

THINK ABOUT THE TOPIC

Look at the photo and discuss your answers to the questions below:



- a. How would you describe the people in these pictures?
- b. What kind of confidence does each person need?
- c. Which image reflects your personal strengths? How?

DISCUSS THE TITLE

Read the statements with the phrase *out of control* below. Then discuss your answers to the questions with a partner. Share with the class

1. I just got the bill, and our spending is totally *out of control*. We're going to have to cut up the credit card!

Who is talking?

Where are they?

What might have happened?

2. I'm really worried about Natalie's grades, Mrs. Louis. Her screen time has gotten way *out of control* and she won't listen to me or her father. We've tried taking away her phone until she finishes her homework, but she refuses to do it.

Who is talking?

Where are they?

What might have happened?

3. I'm not sure why you are so mad at me. The decision to cancel the project was *out of my control*.

Who is talking?

Where are they?

What might have happened?

The expression *out of control* is used when people cannot manage a person or a situation. Here are some examples.

- Parents often say their children are *out of control* when the children do not obey them or make reckless choices.
- A person can also say, "*It is out of my control*," when they have no power to influence a decision.
- Sometimes people say a natural disaster is *out of control* when they feel powerless to stop it. For example, "The forest fire is burning out of control," means that the firefighters cannot put out the fire.
- Sometimes people also use the expression *losing control*. This means they are about to become emotional or unable to handle a situation with a person or machine.

CONVERSATION SKILLS

Read the situations below. Work with a partner. Decide what you would say *to* the person. Then think of what you would say *about* the person to someone else. Try to use the expression *out of control* or *lose control*.

The person is:

- driving their car very fast and dangerously because the person is upset about being late.
- playing soccer or basketball and gets in a fight with someone on the other team.

- going into debt because they are spending a lot of money on entertainment.
- playing computer games so much that they are not taking a shower, stopping for meals, or going to school or work.

WRITE ABOUT THE TOPIC

Sometimes teenagers take risks. They break rules or do dangerous things even when they know they might get in trouble. Social science researchers now want to understand why young people can be reckless. What are your thoughts? Think about the questions below and try to answer them in three or four detailed paragraphs.

- Can you think of a time when you took a risk, as a teenager? Where were you? Who were you with? What did you do? Why did you do it?
- What happened afterwards? What were the positive and negative effects? What did you learn about yourself or the world?
- What do you think teachers, parents, and other adults need to understand about teenagers' need for adventure? And what can they do to support teens?

Share your stories in groups. Who likes taking risks? When is it good to take risks?

flooded neighborhoods. As day turned to night, they kept going back again and again to answer the calls.

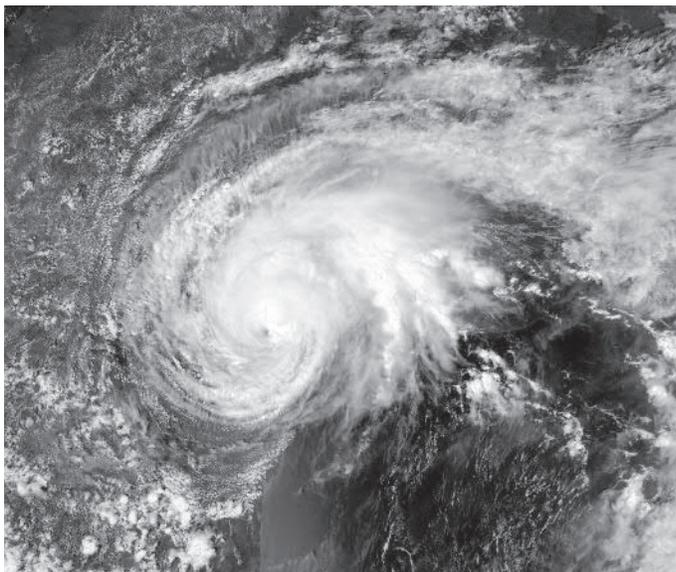
Volunteers organize

Many of these volunteers were good at the work. They quickly set up communication systems through social media and an app called Zello. They also knew how to navigate the dangerous water. This coordinated effort came from experience. Many of these people had done it before, not just in Houston, but in other cities where storm floods put people in danger.



One of the largest volunteer groups is called the Cajun Navy. The Cajun Navy is not a government agency. It is a group of fishermen from the neighboring state of Louisiana. They are called Cajuns because they identify with French-speaking Canadian immigrants who came to the U.S. over 200 years ago. These strong and resilient people built homes near the Gulf Coast and learned to live in a difficult environment. Their French history has influenced their music, food, and culture, and they have a strong sense of place. They also have boats, and these boats are made to travel in places where water is not deep.

When Hurricane Katrina devastated the city of New Orleans in 2005, Cajun fishermen were equipped to travel into the flooded city and help victims. As they gained experience and recognition, they took on the name Cajun Navy. When Harvey threatened Houston, many of them remembered how people in Houston had helped them during Katrina. So, they attached their boats to the backs of their trucks and came to help their neighbors.



One of the volunteers was a man named Joshua Lincoln. Lincoln's home had flooded during Katrina. When he heard about Harvey's flood victims, he decided not to go to work. Instead, he took his boat to Houston to help. Later, in an interview with CNN, he said, "Seeing how people in Texas responded and helped us in a disaster kind of tugged at my heart." Lincoln and others were able to help many people, including an unconscious woman who was floating face down in the water. Only their sharp eyes and quick action saved her.

While some rescues happened outside, much of the danger happened inside homes. People who are caught in rising water have to make difficult choices, and sometimes their decisions increase the danger they are in. One of these choices is whether to go upstairs or try to get up on the roof. The roof is safer when water gets very high, but the upstairs is easier. Many of the most vulnerable victims such as the elderly and families with young children chose to go upstairs. They could not believe the water would pass the second floor. However, for a few people, it did.



Then they had to make an even harder choice: Go out the window and try to get on the roof or go into their attic.

The attic is the area above the top floor that is often used for storage. Most attics do not have windows, so there is no escape. As flooding increased during Harvey, social media posts became more urgent. “Do not go into your attic,” people posted and reposted. Yet first responders were hearing calls from attics where families were trapped. Volunteer phone operators connected the rescuers with people in the most danger. Many of them stayed up all night making sure the victims got help.

Recovery and rebuilding

While big coordinated efforts helped with extreme situations, individuals also helped each other. Along a quiet street in the Houston neighborhood of Bellaire, the Hancock family was asleep when the rain started to fall. In the middle of the night, a neighbor knocked on the door. When Chandel Hancock got up to answer it, her feet splashed into the water that was rising around her bed. Chandel, her husband, and their son found themselves walking in waist-high water, hopelessly watching as their living room became a lake.

That’s when the neighbors stepped up. They brought the wet family into their home, gave them blankets, and made plans to help them clean out the ruined house. One woman took all the Hancock’s wet clothes to her home so she could wash and dry them. Another brought food.

When schools closed in the weeks following the flood, young people put down their phones and picked up tools. With extra time on their hands, thousands of students organized to tear out walls and carry wet furniture to the street alongside the adults. “I’m not doing this to look good on a college application,” said a high school senior taking a break from dragging wet carpet to

the street. “I’m doing it because I have to. I can’t *not* help.” And in that way, Houston began its long recovery.

All in all, first responders rescued more than 10,000 people, and in the days after the storm, thousands of ordinary people donated money, clothes, furniture, labor, and whatever else they could to help their neighbors rebuild. Some people cooked meals or ordered pizzas and brought them to strangers who were working on the homes of neighbors they did not know.

In the end, no one wanted the flood to happen, but the lessons of Harvey, Katrina, and the other storms that came before were powerful. When crisis happens, people will be there to help each other.

Discussion

1. What would you do if you woke up and there was water coming into your home?
2. In your opinion, why did so many teenagers and people from other places help?
3. There is a saying in English that “hard times bring out the best in people.” Do you agree? Can you give examples from your life?

Insight sentences

1. This text/conversation made me think more about _____
_____.
2. People volunteered to help because _____
_____.
3. Emergencies cause people to _____
_____.

Vocabulary

Circle the letter of the phrase that best completes the sentences. Then discuss the meaning of the sentences. Do you agree or disagree?

1. Some older people may have **rigid ways of thinking**, so they struggle in a creative environment.
 - a. creative and open mind
 - b. a closed mind
2. It makes sense that most teenagers **crave new experiences** because their brains develop by learning from *doing* things.
 - a. feel a strong desire for adventure
 - b. dislike things that are different

Attentive Listening

Collaborating with others requires good listening skills. When people have your attention, they can talk through their ideas. When you have their attention, you can talk through yours. Then you can work together to put the best ideas into action. Good listeners remember the ideas they hear. Then they respond to those ideas before they transition to their own ideas.

Use one of the stems below to rephrase the speaker's ideas.

- I got you. You think . . .
- Uh-huh. You get a lot out of . . .
- So I think you are saying . . .
- I like your point about . . .

To transition, use one of the stems below to add or comment.

- So here's what I think:
- But don't you ever feel that . . .?
- Yeah, you're exactly right, and I also think . . .
- What you said about . . . makes me want to learn more about . . .

ATTENTIVE LISTENING

Form groups of four or five people to practice attentive listening. Choose a risk from the list below and then have a conversation. What can the risk-taker learn? Does it have positive or negative consequences or both?

Risks

- Sneaking out of the house without your parents knowing in the middle of the night
- Climbing a tree, jumping off a bridge, or some other dangerous physical activity
- Doing something in front of an audience such as giving a speech, participating in a debate, or acting in a play
- Changing your appearance in some way such as dyeing your hair or wearing unusual clothes, make up, or jewelry
- Entering a contest or competition

Use the sentence stems from the box above and/or your own ideas.

- a. Choose a timekeeper. The timekeeper sets a phone timer for three or four minutes and monitors the speakers to make sure they listen attentively. The timekeeper should also make sure everyone has a chance to speak at least once before time runs out.

Rising Water

READ THE SCRIPT

 Read *Rising Water*. Make notes. Then discuss the questions that follow.

THE PLAY takes place in a coastal city on the Atlantic Ocean or the Gulf of Mexico. It is the near future, and society is beginning to experience changing weather patterns.

Settings: The Cooper household, a restaurant, city streets, and a downtown public library.

At times, the stage is divided into two areas. The Cooper home is always stage left, and the library scenes are always stage right. Other scenes can be center stage.

CAST

Ajax Cooper: (late teens) a high school teenager (If played by a female, her name is Jane.)

Magnus Horst: (late teens) Ajax's neighbor and classmate (If played by a female, her name is Margaret.)

Ivy Cooper: (15) Ajax's younger sister (If played by a male, his name is Trey.)

Sara Cooper: (mid-40s) Ajax's mother

Gordon Cooper: (late 40s) Ajax's father

Petra Lewis: (30s) restaurant owner (If played by a male, his name is Peter)

Mrs. Peele: (late 20s/early 30s) librarian (If played by a male, his name is Mr. Peele)

Note: The roles of Petra and Ivy can be played by the same actress if necessary because they are not in the same scenes.

Scene 1: *A bus stop in the rain. Ajax is pacing up and down the stage. Magnus sits and watches.*

Ajax: (*Looks at his phone or watch*) I'm in trouble.

Magnus: Yes you are!

Ajax: (*Sarcastically*) That's helpful, Magnus.

Magnus: I'm just sayin'. Your interview is at 3, right?

Ajax: Yes, and it's not my fault. It's the bus.

Magnus: (*Looks at his phone*) It's late.

Ajax: I know it's late. But when is it going to get here?

Magnus: It's raining. The bus is always slow when it rains.

Ajax: I should have left sooner.

Magnus: If you had studied for the test, you could have finished in time. You probably just missed the 2:10.

Ajax: Well, why aren't you on the 2:10?

Magnus: Because I was talking to my teacher about an extra credit project. I don't have a job interview, so I didn't need to leave early.

Ajax: Yeah . . . well . . .

Magnus: It's all about planning ahead, Ajax.

Ajax: Yeah well, I'm not you, Magnus. You're perfect. Everyone knows that.

Magnus: I'm not perfect, Ajax. I'm organized. I plan ahead.

Ajax: Can we talk about something else?

Magnus: Like what?

Ajax: Like . . . Where is that bus?

Magnus: Maybe it's stuck in the rain. The streets downtown flood, you know.

Ajax: I know.

Magnus: (*Looks at his phone again*) It's at 34th and Willow.

Ajax: (*Looks at his phone or watch*) I've got 20 minutes to get there.

Magnus: Do you want to hear what we talked about?

Ajax: Huh?

Magnus: With my teacher. We talked about CRISPR (*pronounced "crisper"*).

Ajax: What's CRISPR?

Magnus: It's gene editing. When we have children, we'll be able to pick out their characteristics.

Ajax: Like what? Like a boy or a girl?

Magnus: Mm-hmm. You can choose gender, hair color, intelligence, lots of things.

Ajax: Yeah?

Magnus: Yeah.

Ajax: And you think that's a good thing?

Magnus: It's not good or bad; it's just how it'll be.

Ajax: Then all the kids will be like you, Magnus.

Magnus: You think?

Ajax: Yes, the world will be full of brainy kids. They'll always be on time and they'll read science books on Saturday.

Magnus: (*A little smug*) Well, society does need people who can solve the problems of the 21st century.

Ajax: (*Sighs loudly*) I don't get you.

Magnus: What?

Ajax: Ordering your kid from a lab? It's like creating a robot.

Magnus: Oh, I wouldn't say that.

Ajax: There will be tons of kids like you—nice, safe kids with big brains.

Magnus: (*Frowns*) I don't know. . .

Ajax: That's going to be so boring.

Magnus: No! Not necessarily.

Ajax: Well, you're the model child, Magnus, so you're alright, aren't you? People like me will disappear.

Magnus: What do you mean?

Ajax: Oh yeah, I can see it now. I want a kid who doesn't do his homework. And, like, he doesn't clean his room, that's going to be great. Really, Magnus, do you think my parents would have chosen my genes?

Magnus: Uh, I'd rather not answer that.

Ajax: Yeah, well I guess I'm lucky I live now! Cause if I lived in the future, I'd never be born.

Magnus: Huh? If you lived in the future, you'd never be born? That doesn't make any sense.

Ajax: You know what I mean.

Magnus: Look at this way. You'd never know anyway because you wouldn't exist!

Ajax: (*Sarcastically*) Yeah, well that makes me feel good.

Magnus: (*Raises hands in a gesture of acceptance*) Okay, Okay. I get it. (*Pause*) Anyway, some parents might like a kid that's, you know, challenging.

Ajax: (*Shrugs*) I see it! There's the bus! Finally!

(*Both stand and put up their hoods or hold books or something over their heads as if standing in the rain as they wait for the bus.*)

Scene 2: *The Cooper household. Sara Cooper is standing and watching the news on the television or even on a laptop. She has a spatula or wooden spoon in her hand as if she has been interrupted from her cooking. She hears a noise and turns her head toward the "door." Gordon enters wearing a raincoat or maybe with an umbrella.*

Gordon: I'm home!

Sara: (*Turns off the television*) What a relief! How is it out there?

Gordon: Pretty bad.

Sara: Did you have any trouble? Car okay?

Gordon: It wasn't great, but I'm glad I left early. (*He takes off his raincoat.*) I took Willow Street.

Sara: Good idea. Main always floods.

Gordon: That's what I was thinking. Willow had some water though. And everyone was leaving at the same time.

Sara: I know. I went to the store, and I couldn't get to the parking lot.

Gordon: Really?

Sara: Yeah. I needed chicken. I'm making soup for Ivy.

Gordon: Good. How is she? Is she still sick?

Sara: Uh-huh. She hasn't eaten anything all day.

Gordon: (*Sighs*) Right. So, is she still in bed?

Sara: Yes. She's sleeping.

Gordon: I hear the flu is going around. Do you think she has the flu?

Sara: I hope not. It's really bad this year. A lot of people are in the hospital!

Production

Perform your play for your class or another class. You may also choose to video your play. Here are some suggestions for rehearsing and performing.

- a. **Rehearsed reading** (also called Reader's Theater): Actors work with a director and the script. They sit or stand in one place. A stage manager reads the scene information at the beginning and end of a scene. Then the actors read the parts with a focus on emotion, stress, and intonation. (When actors are not in a scene it can be helpful to have them turn their backs to the audience.)
- b. **Staged reading** (another form of Reader's Theater): Actors work with a director and the script. They also block the play. This means they move around the stage and work with props and a set just like in a theatrical production. However, they carry and read from a script when they need to.
- c. **Full performance**: Actors prepare their roles, memorize their lines, and block the play. They perform for an audience just like in a real theatre.
- d. **Video**: Work with a videographer to record the performance. Find a quiet place to film so the microphone does not pick up extra noise. Also make sure the actors speak loudly and clearly. Edit the film and watch it later with your teacher, your group, or the whole class.

For resources on ways to perform the play, go to <http://www.alphabetspublishingbooks.com/integrated-skills-through-drama/>.

ANALYZE THE PLAY

Reread the play silently. Answer the questions on the following page by taking a few notes on your own. Then discuss your answers in a group.

<i>The Story</i>	<i>Notes</i>
<p>The main characters of a story usually face challenges. They need to take action, but things get in their way. These obstacles can come from their own fear, other people, physical obstacles, or even nature. What personal challenges do the characters face in <i>Rising Water</i>?</p>	
<p>A social issue is something that citizens of a community are discussing. They want to make good decisions about how to make life better for society. In your opinion, what social issues are raised in <i>Rising Water</i>? (There can be more than one!)</p>	
<p>A play should have a personal connection. The audience should empathize with one or more characters. Do you feel similar to any of the people in <i>Rising Water</i>? Explain. Do you know people who have similar challenges to the people in <i>Rising Water</i>?</p>	

ASSIGN ROLES

Decide who will play which character. There are different ways to do this.

- Give the director/teacher the names of two or three characters you are willing to play. Then that person assigns roles.
- Audition for a part. Read one scene with another student as one or more characters. The director/teacher assigns roles.
- Form groups and work together to decide who will play which part.

LEARN YOUR PART

Read the play again and highlight your lines in yellow. Then make decisions about your character's personality and emotions. The following activities can help.

- a. Read the vocabulary describing emotional states and the first example. Write a second example from your own experience or the play. Which words describe your character?

	<i>Example one</i>	<i>Example two</i>
accommodating	Chris does not eat meat, but she cooks meat dishes for her family.	
agitated	Kiki is biting her nails and walking up and down while she waits for the doctor to tell her whether she is sick or not.	
brainy	Raul takes the highest-level math and physics classes. He plans on becoming a rocket scientist.	
self-pitying	Ed tells his friends he has a terrible life because he has to use an old phone.	
ill at ease	Sven is not good at starting conversations, so he feels uncomfortable at parties.	
impulsive	Terry decides to climb a tree without thinking about how she will get back down.	
inferior	Tia was not invited to join the sports team. She's hurt, and it is hard for her to listen to others talking about it.	
rebellious	Neda disobeys her parents and does not go to her Saturday math class. Instead she goes shopping with friends.	

REHEARSE

Read the play with other actors and talk about your characters' relationships.

- a. Use the sentence stems below or your own ideas to discuss your motivations with your scene partners.

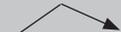
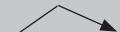
<i>In this scene,</i>	
I feel insecure about myself, but I don't want you to know that.	I'm frustrated.
I feel superior.	I feel obligated to be polite.
I would like to make a good impression.	I feel sorry for myself.
My offer is not really sincere.	I don't really believe you.
I am starting to get agitated.	I'm ill at ease.
I'm pretending to go along with the plan.	I feel a lot of relief at this moment.

- b. Review pragmatics. After a rehearsal with the other actors, answer the questions below. Then discuss your answers with your scene partners.
1. How do other characters respond to you? Does it feel natural?
 2. How do your pragmatics choices make the play dramatic? Try saying something with a different emotion. For example, try it with fear and then with confidence. Use different stress patterns, gesture, and voice until you feel comfortable.
 3. What phrases or expressions do characters use to signal their feelings? For example, *How can you just sit there?* is an expression people use when they think another person needs to take an action.
 4. Would you make the same language choices if you were in this situation in real life? Is there any dialog you would like to change? Work with your scene partners to make any changes to the script.

Yes/no questions have a rising intonation.

- Are you okay? 
- Have you heard from Ajax? 
- Is there somewhere else you can go? 

Tag questions usually have an up pitch. The pitch is higher when we are asking for confirmation, but the pitch goes down slightly when we are being critical or sarcastic.

- Your interview is at three, right? (request for confirmation) 
- The world needs all kinds of people, don't you think? (expecting confirmation) 
- Well, we didn't know that, did we? (sarcasm) 
- You're alright, aren't you! I'm the one who will disappear. (hurt) 

People may also repeat a statement with question intonation or use a negative question. The pitch tends to go higher for inquiry and lower for expressing doubt, disagreement, or a confirmation, but it can change depending on the speaker's emotional state and purpose.

- And you think that's a good thing? (disagreement) 
- And you promise to stay in contact? (expecting confirmation) 

Post-Performance

The following activities can be used to explore themes and language after a production.

LEAD A TALKBACK

The director/teacher leads the class in a conversation about the play between the actors and the audience. While there are many ways to do this, the following process can help you insure a productive discussion.

- a. There is a five-minute break after the play ends while audience members take a few minutes to write some questions. Here are some examples:
 - How did you prepare for your role?
 - What decisions did your character make? Do you agree with those decisions?
 - How is your own attitude toward danger similar to or different from your character's?
 - What is the play's message?
 - Do you think it shows the truth about people?
 - Which type of teenager gets more praise in society today, kids like Magnus or kids like Ajax? Why?
 - Magnus and Ajax discuss a future in which parents can select characteristics. Ajax thinks parents will select intelligence. Do you agree?
 - What will Ajax and Magnus's life be like in other ways?
- b. The director and actors come out on stage and face the audience. The director invites questions and comments. The audience asks about the play or the characters. People can direct their questions to individual actors. They can also tell how the play made them feel or what it made them think about.

WRITE AN ALTERNATIVE ENDING

Break up into groups and discuss other possible endings. Answer the questions. Then write your own scene(s).

- a. What happens in the new ending?
- b. Why does it happen?
- c. How will it affect the lives of the different people involved?
- d. Which is a better ending for the characters?

Perform your new ending for another group. Which ending is more believable and why?

GATHER LANGUAGE

Go through the script one more time. Circle phrases and stems that you want to remember for when you have important conversations. It can be helpful to look for language that helps you perform the functions below:

- Responding to criticism
- Hiding hurt feelings
- Complaining about someone
- Offering to help, accepting and declining help
- Expressing distress
- Expressing relief
- Arguing for a specific action

Note: Pay attention to how language used in casual situations is different from more formal situations.

Practice the language in role-plays by creating new situations for the characters at school, work, or among friends. Create different motivations for each. Here are some examples.

- Petra wants to talk to Gordon about problems with her restaurant. Gordon wants to politely leave so he can make a phone call.
- Sara is on the phone with a rescue boat. She is trying to give directions. The emergency operator cannot understand because of a bad connection.
- Gordon calls Sara at the hospital. He wants all the details. Sara does not want him to worry.
- Ajax wants Magnus to help clean people's houses after the storm. Magnus is afraid the work will be physically difficult, but he does not want to admit his fear.
- Petra complains about the city's response to the storm. Mrs. Peele disagrees. She thinks the emergency responders are doing a good job.

HAVE A MINI-DEBATE

Choose one of the topics below. Then form two teams and a panel of judges. Each team creates three or four arguments. Then each team member gets a turn to make one argument each. An opposing team member gets a chance to respond to each argument and make a counterargument. You may

PEER FEEDBACK GUIDE

1. Ask another actor questions to learn more about their performance.
 - a. What were your goals in creating your character and preparing for the performance?
 - b. What did you enjoy about the process?
 - c. What was hardest for you?
 - d. Did you develop any skills? Explain.

2. Tell the actor about your experience watching the play. You may use the stems below or your own ideas.
 - a. My impression was that your character felt . . .
 - b. My favorite part was when . . .
 - c. I'd like to know more about . . .
 - d. The play made me think about . . .