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| Reading Lesson Plan | | | |
| Title: Desperate Housewives | | | |
| Teacher | Student Level & Age | No of Students | Length |
| Sue Park | Current class | 11 | 50 mins |
| Materials: Drama “Desperate Housewives” script, video clips | | | |
| Aims: Student will be able to draw out the feeling and characteristics while reading drama script. | | | |
| Language Skills: Listening: Ss will listen and understand short video clips.  Speaking: Ss will act out script. Ss also discuss with pair regarding characteristic of the persons on the script and present for class.  Reading: Ss will read the script that are given  Writing: Ss should write the important vocabularies or passages on the board | | | |
| Language Systems: Phonology: Proper intonation and stress for  Lexis: New vocabulary Grammar: Passive sentences Discourse: Dialogue, Group discussion, Conversation Functions: Inferring, Expressing likes and dislikes, Expressing position | | | |
| Assumptions: Ss English level is high enough to understand the script. | | | |
| Anticipated Errors and Solutions: Some students may not able to understand the some vocabularies or passage, let them do research on the internet as needed.  Monitor closely, and let the student can teach each other while doing “Task Realization”. If not the case, explain again while doing” Post-Task” | | | |
| References: http://www.simplyscripts.com/tv\_cd.html | | | |
| Notes: N/A | | | |

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| Pre Task or Warmer | | | |
| Title: “Desperate Housewives” intro | | Aims:To get student interested | Materials: video clips |
| Time | Set Up | Students | Teacher |
| 3 mins | Whole class | Watch a video | **Guiding questions:**   * Have you ever watched the drama called “Desperate Housewives” * What do you have in your mind, if you hear the title? |
| Notes: N/A | | | |

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| Task Preparation or Presentation | | | |
| Title: Who is MARY ALICE | | Aims:To guide how Ss work on their projects, and teach some vocabularies | Materials: script |
| Time | Set Up | Students | Teacher |
| 5mins (10min) | Whole class | Read MARY ALICE.  Speak out the personality or characteristics of MARY ALICE and MRS. HUBER. | Hand out the script and read MARY ALICE part together.  **Elicit**  -What do you think about the mood of this scene?  -What do you think about the personality or characteristics of MARY ALICE? / What about MRS. HUBER?  **New vocabulary**  -retrieve a revolver  What is the original meaning of the **retrieve**?  : If you retrieve something, you get it back from the place where you left it.  What is do you think of the meaning of the **revolver**?  :A revolver is a kind of hand gun. Its bullets are kept in a revolving cylinder in the gun. |
| Notes: N/A | | | |

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| Task Realization or Practice | | | |
| Title: Discover the characteristics | | Aims:To understand the drama script, and discuss with pair | Materials: Script, blank sheet as needed |
| Time | Set Up | Students | Teacher |
| 5mins (20min) | Pair | Read the script about their character.  Discuss with pair about how they are going to act, and present the characteristics.  Ss preparing for their presentation including Lexis | **Instruction:**   1. Read script that are give.(script is different to each other) 2. Discuss the characteristics of the given person. 3. Act out the script that you are given. 4. Let class to find out the characteristics that you want to present 5. Encourage Ss to share with the class if you find meaningful phrases or vocabularies in the script you could. |
| Notes: N/A | | | |

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| Post Task or Production | | | |
| Title: Act out | | Aims:To improve speaking skills by acting and presenting | Materials: N/A |
| Time | Set Up | Students | Teacher |
| 5mins  (15min) | Whole class | Pair by pair come out and acted script they have.  Class will find out the characteristics and mood of the scene. | Ask Ss to come out. |
| Notes: If the time is allowed, watch the video clip what Ss acted out to check how they express the feeling, discuss with Ss about that. | | | |

# Worksheets, handouts and lesson materials

(EXT. YOUNG HOUSE - FRONT YARD)   
  
(MARY ALICE comes out of her front door and down the porch steps, carrying a basket of flowers. She kneels in front of her flowerbed, and smells a flower, smiling faintly.)   
NARRATOR: My name is Mary Alice Young. When you read this morning's paper, you may come across an article about the unusual day I had last week. Normally, there's never anything newsworthy about my life. That all changed last Thursday. Of course everything seemed as normal at first. I made my breakfast for my family.

(Cut to:  MARY ALICE, carrying a plate of waffles to the breakfast table, where PAUL and ZACH are sitting. She passes the plate to PAUL.)   
MARY ALICE:  Here we are. Waffles.   
NARRATOR: I performed my chores.   
(Cut to:  MARY ALICE, flipping a switch on the washing machine, and then lifting a basket of clothing off the machine.   
NARRATOR: I completed my projects.   
(Cut to:  MARY ALICE, stirring a paintbrush in a can of paint and painting a garden chair)   
NARRATOR: I ran my errands (Cut to:  MARY ALICE picking up the dry-cleaning, then retrieving the mail from the mailbox.)   
  
NARRATOR: In truth, I spent the day as I spend every other day - quietly polishing the routine of my life until it gleamed with perfection.   
(Cut to:  MARY ALICE, straightening a photo frame on top of the piano. She sighs with satisfaction, a contented smile on her face.)   
NARRATOR: That's why it was so astonishing when I decided to go to my hallway closet to **retrieve a revolver** that had never been used.   
(Cut to:  MARY ALICE takes a box off a shelf in the closet. Looking worried and distraught, she shakily puts a revolver to her temple. *We see a finger pulling the trigger, and a loud shot is heard. The camera stays on the YOUNG family picture, as the blurred reflection of MARY ALICE is shown in the frame of the picture falling to the ground.*)   
  
(Cut to:  INT. MRS. HUBER’S HOUSE - KITCHEN)   
  
(MRS. HUBER’s finger dips into a pool of red sauce (resembling blood). She licks the sauce on her finger, as she turns her head towards the YOUNG house, puzzled by the sound she’s heard.)   
NARRATOR: My body was discovered by my neighbour, Mrs. Martha Huber, who had been startled by a strange popping sound. Her curiosity aroused, Mrs. Huber tried to think of a reason for dropping in on me unannounced. After some initial hesitation, she decided to return the blender she had borrowed from me 6 months before.   
(MRS. HUBER takes a blender labeled “Property of MARY ALICE YOUNG” off a shelf, and hurries next door to ring the doorbell. Hearing no answer, she hurries to the side of the house, where she peers inside the window and sees MARY ALICE’s dead body lying on the ground, a pool of blood next to her. She screams. We see MRS. HUBER hurry back to her own house.)   
MRS HUBER: (on the phone) It's my neighbour. I think she's been shot, there's blood everywhere. Yes, you've got to send an ambulance. You've got to send one right now!   
(MRS. HUBER hangs up the phone. She stands in the kitchen, lips trembling, fighting tears.)   
NARRATOR: And for a moment, Mrs. Huber stood motionless in her kitchen, grief-stricken by this senseless tragedy. But, only for a moment.   
  
(MRS. HUBER turns her head sideways, noticing the blender sitting on the kitchen counter.   
She rips the label off the blender, and puts it back on her shelf.)   
NARRATOR: If there was one thing Mrs. Huber was known for, it was her ability to look on the bright side.

CUT TO: [EXT. WISTERIA LANE -- DAY]   
  
(Residents wearing black clothing and bearing plates and baskets of food are walking towards the YOUNG household)   
NARRATOR: I was laid to rest on a Monday. After the funeral, all the residents of Wisteria Lane came to pay their respects. And as people do in this situation, they brought food.  
  
  
(LYNETTE, holding a plate of fried chicken with one hand as she walks.)   
  
NARRATOR: Lynette Scavo brought fried chicken. Lynette had a great family recipe for fried chicken.   
  
(Flashback to:      LYNETTE talking animatedly in a conference room as she points at a projected screen with charts and figures, a room full of corporate businesspeople taking notes or watching as she shows her presentation, smiling with confidence.)   
NARRATOR: Of course, she didn’t cook much as she was moving up the corporate ladder. She didn’t have the time.

(Fade to:       The doctor’s office, where he performs a sonogram on LYNETTE’s exposed belly, as LYNETTE lies in a chair watching the screen, laughing with excitement. Her husband, TOM, sits next to her as he watches with amazement at the sonogram, holding LYNETTE’s hand.)   
NARRATOR: But when her doctor announced Lynette was pregnant, her husband Tom had an idea. Why not quit your job? Kids do much better with stay at home mums; it was so much less stressful.   
(We see TOM gesturing, talking animatedly as he proposes this idea to LYNETTE, who nods hesitantly in agreement as she looks at him.)   
NARRATOR: But this was not the case.   
  
(End of flashback. Resume to present.)   
(LYNETTE pushes a baby carriage with her free hand, looking weary. The SCAVO children, Twins PRESTON & PORTER, and the younger brother PARKER, jostle each other as they walk on the sidewalk in front of the carriage, bickering rowdily with each other.)   
  
NARRATOR: In fact, Lynette’s life had become so hectic she was now forced to get her chicken from a fast food restaurant. Lynette would have appreciated the irony of it if she stopped to think about it, but she couldn’t. She didn’t have the time.   
  
(LYNETTE pushes in front of the 3 boys, trying to separate them.)   
LYNETTE: Hey, hey, hey, hey!   
(She kneels in front of them with a stern look on her face.)   
LYNETTE: Stop it, stop it, stop it. Stop it.   
PRESTON: But Mom!   
LYNETTE: No, you are going to behave today. I am not going to be humiliated in front of the entire neighbourhood. And, just so you know how serious I am... (reaches inside her top and pulls a folded piece of paper from her pocket)   
PRESTON: What’s that?   
LYNETTE: Santa’s cell-phone number.   
PORTER: How’d you get that?   
LYNETTE: I know someone, who knows someone, who knows an elf. And if anyone of you acts up, so help me, I will call Santa and tell him you want socks for Christmas. You willing to risk that?   
SCAVO kids: Uh-uh! (all shake their heads vehemently)   
LYNETTE: Okay.   
  
(She tucks the paper back in her pocket, and straightens.)   
  
LYNETTE: Let’s get this over with.   
  
(The camera pans across the road.)

(EXT. SOLIS HOUSE - FRONT YARD)   
  
(CARLOS stands outside, hands in his pocket, turning his head to see GABRIELLE come out of the front door, holding a plate in one hand and a bag in the other. She wears a black halter neck dress, black high heels and an expensive diamond necklace. )   
  
NARRATOR: Gabrielle Solis, who lives down the block, brought a spicy paella.   
  
(Flashback to: GABRIELLE, strutting down a runway, wearing a pink dress as she models, the crowd is clapping and many cameras are flashing. The camera pans to CARLOS sitting in the audience.)   
  
NARRATOR: Since her modelling days in New York, Gabrielle had developed a taste for rich food and rich men. Carlos, who worked in mergers and acquisitions, proposed on their third date. Gabrielle was touched when tears welled up in his eyes.   
  
(Flash to: GABRIELLE and CARLOS, sitting in a restaurant. CARLOS holds out a ring as GABRIELLE gasps, excitedly hopping up and down in her chair as she agrees, smiling and laughing. We see the gleam of CARLOS’ tears of happiness as he smiles at her.)   
  
NARRATOR: But she soon discovered this happened every time Carlos closed a big deal.   
  
(End of flashback. Resume to present.)   
  
(GABRIELLE walks down the pathway to where CARLOS is waiting, and hands him the plate.   
  
They start walking together towards the YOUNG house.)   
  
NARRATOR: Gabrielle liked her paella piping hot. However, her relationship with her husband was considerably cooler.   
  
CARLOS: If you talk to Al Mason at this thing, I want you to casually mention how much I paid for your necklace.   
  
GABRIELLE: Why don’t I just pin the receipt to my chest?   
  
CARLOS: He let me know how much he paid for his wife’s new convertible. Look, just work it into the conversation.   
  
GABRIELLE: There’s no way I can just work that in, Carlos.   
  
CARLOS: Why not? At the Donohue party, everyone was talking about mutual funds. And you found a way to mention you slept with half the Yankee outfield.   
  
GABRIELLE: I’m telling you, it came up in the context of the conversation.   
  
CARLOS: Hey, people are starting to stare. Can you keep your voice down please?   
  
GABRIELLE: (sigh) Absolutely. Wouldn’t want them to think we’re not happy.

CUT TO: [EXT. YOUNG HOUSE - PORCH].   
  
(The door opens to BREE’s serenely smiling face. We see REX, her husband, behind her, an expression of exasperation on his face.)   
NARRATOR: Bree Van De Kamp, who lives next door, brought baskets of muffins she baked from scratch. Bree was known for her cooking.   
(Flashback to: BREE, sitting at a sewing machine, making clothes.)   
NARRATOR: And for making her own clothes.   
(Cut to:  BREE, garbed in work-wear, planting a tree.)   
NARRATOR: And for doing her own gardening.   
(Cut to:  BREE, using a hand knife to slice open the cover of a stuffed chair.)   
NARRATOR: And for reupholstering her own furniture.   
(End of flashback. Resume to present.)   
NARRATOR: Yes, Bree’s many talents were known throughout the neighbourhood. And everyone on Wisteria Lane thought of Bree as the perfect wife and mother. Everyone, that is, except her own family.   
(We see an exasperated REX, and her children - an annoyed ANDREW and a frazzled-looking DANIELLE - behind BREE, the very image of perfection. She carries a basket of baked goods in each hand as she walks up to PAUL and ZACH, looking sympathetic.)   
BREE: Paul, Zachary.   
ZACH: Hello Mrs. Van De Kamp.   
PAUL: Bree, you shouldn’t have gone to all this trouble.   
(PAUL extends his hands to take the baskets from BREE, who moves the baskets out of his reach as he tries to take them from her.)   
BREE: It was no trouble at all. Now the basket with the red ribbon (holds up the basket) is filled with desserts for your guests. But the one with the blue ribbon (holds up the other basket) is just for you and Zachary. It’s got rolls, muffins, breakfast type things.   
PAUL: Thank you.   
BREE: Well, the least I could do is make sure you boys had a decent meal to look forward to in the morning. I know you’re out of your minds with grief.   
(REX, ANDREW and DANIELLE exchange long-suffering glances and mental eyeballing.)   
PAUL: Yes, we are.   
BREE: (beat) Of course, I will need the baskets back once you’re done. (smiling serenely)   
(REX looks with disbelief at his wife.)   
PAUL: (taken back) Of course.   
(BREE walks off with the baskets, leaving the rest of them stunned. REX is literally open-mouthed with disbelief.)

(Cut to: EXT. MEYER HOUSE - PORCH --- DAY)   
  
(SUSAN and her daughter JULIE comes out of their front door. SUSAN holds a flat, rectangular dish covered in tin foil. The wind blows the foil off, SUSAN snatches it back and recovers the dish as she and JULIE walk down the pathway.   
  
NARRATOR: Susan Meyer, who lives across the street, brought macaroni and cheese. Her husband Carl always teased her about her macaroni, saying it was the only thing she knew how to cook, and she rarely made it well. It was too salty the night she and Carl moved into their new house.   
  
(Flashback to: SUSAN and CARL sitting at their kitchen table, laughing and smiling. JULIE, as a baby, is sitting between them.)   
  
NARRATOR: It was too watery the night she found lipstick on Carl’s shirt.   
  
(Cut to:  SUSAN throws a towel at CARL, who catches it and throws it on the ground, as they yell at each other. JULIE, as a toddler, sits there watching her parents argue.)   
  
NARRATOR: She burned it the night Carl told her he was leaving her for his secretary.    
  
(Cut to:  SUSAN and JULIE at about 13, sits at the table, the macaroni and cheese in the middle, untouched. CARL comes down the stairs carrying suitcases, and leaves via the kitchen door. SUSAN starts crying, as JULIE rubs her arm.)   
  
(End of flashback. Resume to present.)   
  
NARRATOR: A year had passed since the divorce. Susan was starting to think how nice it would be to have a man in her life, even one who would make fun of her cooking.   
  
JULIE: Mom, why would someone kill themselves?   
  
SUSAN:   Well, sometimes people are so unhappy they think it’s the only way they can solve their problems.   
  
JULIE: But Mrs. Young always seemed happy.   
  
SUSAN:   Yeah, sometimes people pretend to be one way on the outside and they’re totally different on the inside.   
  
JULIE: Oh you mean how Dad’s girlfriend is always smiling and says nice things but deep down you just know she’s a bitch.   
  
SUSAN: I don’t like that word, Julie. But yeah, that’s a great example.