

Baskerville Melodrama Parody Post-Show Curriculum		
Length	Grade Level	Content Area
1 class period (45 – 90 minutes)	Middle School & High School	ELA, Theatre
Objective		Materials Needed
Students will revisit the elements of melodrama and create and perform parody scenes, as demonstrated by the parody of melodrama in Ken Ludwig's Baskerville.		<ul style="list-style-type: none"> • Whiteboard and markers • Space for performance • Elements of Melodrama handout (included) • Baskerville Story Map (included)
Activity Overview		
<p><i>NOTE: This activity has been aligned with TEKS and Universal Design for Learning. TEKS can be found at the end of this document. Check out the "Notes" section for ideas on how to expand activities or provide additional scaffolding.</i></p> <ol style="list-style-type: none"> 1. Introduction Reviewing Melodrama 2. Group Discussion Parody in Baskerville 3. Group Collaboration Creating Melodramatic Parodies 4. Performance Scene Showcase 5. Reflection What Resonates with You 		
1. Introduction Reviewing Melodrama		10 minutes
<p><i>Activity Steps</i></p> <p>a) Start out with a review of the five key elements of melodrama from Alley Re-Sourced.</p> <ul style="list-style-type: none"> - What do you remember from the last time we discussed melodrama? - What do you remember from the scenes you created? 		<p><i>Notes</i></p> <ul style="list-style-type: none"> • Key Elements of Melodrama on Alley Re-Sourced • An 8.5 x 11 printable version of Elements of Melodrama is included with this document. • You can do this activity even if you did not do the pre-show version – just spend some more time here to introduce elements of melodrama.

2. Group Discussion Parody in Baskerville	10 minutes
<p><i>Activity Steps</i></p> <ul style="list-style-type: none"> a) Have students collaborate and list moments from the play where melodramatic elements were included for comedic effect. b) Using the list of moments from the show, create a list of ways to poke fun at melodrama in a scene. They can come from the show itself, or from other examples. - Melodrama is already over the top. Some of it parodies itself because it seems so silly by modern standards. But what are other ways we can use melodrama to make some comedy on stage? 	<p><i>Notes</i></p> <ul style="list-style-type: none"> • If students are stuck, have them think of moments that made them laugh, and compare that moment to the elements of melodrama handout. Is there any crossover? • If your students did the pre-show melodrama activity, there's a high likelihood they already created a parody – it can be a hard genre to approach earnestly.
3. Group Collaboration Creating Melodramatic Parodies	15-20 minutes
<p><i>Activity Steps</i></p> <ul style="list-style-type: none"> a) Divide students into small groups. Each group will create (a rough, working draft) of a melodramatic parody that uses at least two strategies from the class brainstorm session. - Your scenes should be set in a world you know, like home or school. - Each scene should have a beginning, middle, and an end. - Lean into the bigness – melodrama doesn't do subtle, and parodies even less so. 	<p><i>Notes</i></p> <ul style="list-style-type: none"> • Use a visible timer while the students are creating and give them verbal warnings. • An alternative to performance: The students write scenes in small groups, pairs, or individually. • If students need more structure for their scenes, consider this prompt: <ul style="list-style-type: none"> - The hero (a student in your high school) is trying to save the damsel (the school mascot) from a villain (a student from a rival school). The villain has kidnapped the mascot before "the big game."

4. Performance Scene Showcase	5-10 minutes
<p><i>Activity Steps</i></p> <p>a) Designate a stage area and have each group present their scenes.</p> <ul style="list-style-type: none"> - "I will give you five counts to get into place for your scene. 5, 4, 3, 2, 1." <p>b) During presentations, use "See / Think / Wonder" to encourage reflection from the rest of the class:</p> <ul style="list-style-type: none"> - What did you see in this scene? Objectively, without interpretation. Just visual details. - What do you think is happening in this scene? What do you see that makes you think that? - What do you wonder? What questions come up for you as you look at this stage picture? Use "I wonder" to start your answer. 	<p><i>Notes</i></p> <ul style="list-style-type: none"> • Remind the students that plays and movies take years to develop, and they've just developed a scene in a matter of minutes. They won't be perfect. • "See / Think / Wonder" is an Artful Thinking routine. You can learn more about it and similar exercises here. • Alt question: What elements do you think they are focusing on in this scene?
5. Reflection What Resonates with You?	5-10 minutes
<p><i>Activity Steps</i></p> <p>a) What's one element of melodrama or parody that stood out to you from the play?</p> <p>b) Think about what you knew or thought of melodrama at the start of this lesson.</p> <ul style="list-style-type: none"> - Fill in the blanks: "I used to think _____. Now I think _____." 	<p><i>Notes</i></p> <ul style="list-style-type: none"> • Reflections can be written in journals, as exit tickets, or shared in pairs or small groups before shared with the class.

TEKS			
TEKS – MS ELA	TEKS – HS ELA	TEKS – MS Theatre	TEKS – HS Theatre
<p>Reading/Comprehension of Literary Text/Fiction:</p> <ul style="list-style-type: none"> - 110.5(b)(6)(A): Analyze the elements of plot, character, and setting in literary texts. - 110.5(b)(6)(B): Identify the themes and central ideas of literary texts. <p>Writing/Writing Process:</p> <ul style="list-style-type: none"> - 110.5(b)(10)(A): Plan a first draft by selecting a genre appropriate for conveying ideas. - 110.5(b)(10)(B): Draft and revise a written work by focusing on the purpose and audience. <p>Listening and Speaking/Listening:</p> <ul style="list-style-type: none"> - 110.5(b)(12)(A): Listen actively to interpret and evaluate information. - 110.5(b)(12)(B): Speak clearly and to the point, using appropriate language. 	<p>Reading/Comprehension of Literary Text/Fiction:</p> <ul style="list-style-type: none"> - 110.6(b)(6)(A): Analyze how authors use literary elements to create meaning. - 110.6(b)(6)(B): Evaluate how different perspectives influence the interpretation of a text. <p>Writing/Writing Process:</p> <ul style="list-style-type: none"> - 110.6(b)(10)(A): Create a draft to develop complex ideas. - 110.6(b)(10)(D): Revise drafts for clarity, engaging language, and effective organization. <p>Listening and Speaking/Listening:</p> <ul style="list-style-type: none"> - 110.6(b)(12)(A): Listen to and evaluate a variety of speakers. - 110.6(b)(12)(B): Participate in collaborative discussions about literary texts. 	<p>Theatre/Foundations:</p> <ul style="list-style-type: none"> - 117.5(b)(1)(A): Demonstrate an understanding of the elements of drama and theatre. - 117.5(b)(1)(B): Identify and describe the roles of theatre artists in the production process. <p>Theatre/Creating:</p> <ul style="list-style-type: none"> - 117.5(b)(2)(A): Create original scenes and plays using improvisation and scripted material. - 117.5(b)(2)(B): Develop characterizations that reflect an understanding of character motivations. 	<p>Theatre/Foundations:</p> <ul style="list-style-type: none"> - 117.6(b)(1)(A): Analyze the elements of theatre production, including acting, directing, and design. - 117.6(b)(1)(B): Examine the historical context of theatrical works and their impact on society. <p>Theatre/Creating:</p> <ul style="list-style-type: none"> - 117.6(b)(2)(A): Create and perform original works that explore themes, characters, and settings. - 117.6(b)(2)(C): Collaborate effectively in the creative process, demonstrating respect for all participants. <p>Theatre/Responding:</p> <ul style="list-style-type: none"> - 117.6(b)(3)(A): Analyze and critique live performances. - 117.6(b)(3)(B): Reflect on personal experiences in theatre and how they relate to other disciplines.



01. Big Feelings

The feelings are broadcast for all to see – there is no subtlety. Characters have big reactions to what is happening and make declarations of love, fear, revenge, etc.

02. Good vs Evil

There are no moral gray areas in classic melodramas. The hero is good, the villain is evil, and the audience is there to see the heroes win.



03. Spectacle

Go big or go home doesn't just apply to the feelings. Melodramas are made to keep the audience hooked with chases, escapes, fights – even the setting is dramatic.



04. Archetypes

Every melodrama would have characters people could recognize – the Hero, the plotting Villain, the damsel in distress that the hero has to save, and the trusty sidekick.



05. Dramatic Sound

The music and sound cues of melodrama underscores the black and white nature – think trumpets for the good guy, violins for the scary bits.



Baskerville: A Sherlock Holmes Mystery

Characters - Key Players in the Story

- Sherlock Holmes
 - Brilliant detective, logical, eccentric.
- Dr. John Watson
 - Loyal friend, practical, compassionate.
- Sir Henry Baskerville
 - American heir, targeted by a deadly curse.
- Dr. Mortimer
 - Brings the case, believes in supernatural elements.
- The Villain
 - Secretly orchestrating events, revealed at the climax.

Setting - Where the Action Takes Place

- Victorian England
 - London
 - Baskerville Hall
 - Grimpen Mire.

Plot - What Happens in the Play

- Exposition
 - We learn about the Baskerville curse; the investigation begins
- Rising Action
 - We see eerie moors and hidden figures as Holmes gathers clues
- Climax
 - The villain is revealed, the Hound attacks
- Falling Action
 - Holmes explains the truth of the case
- Conclusion
 - The mystery is solved, order is restored