

Unit 8

Title: Monsters are due on Maple Street

Suggested Time: 5 days (45 minutes per day)

Common Core ELA Standards: RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.7; W.7.1, W.7.2, W.7.4, W.7.9; SL.7.1; L.7.1, L.7.2, L.7.4, L.7.5

Teacher Instructions

Preparing for Teaching

1. Read the Big Ideas and Key Understandings and the Synopsis. Please do **not** read this to the students. This is a description for teachers about the big ideas and key understanding that students should take away **after** completing this task.

Big Ideas and Key Understandings:

People have a *tendency* to allow suspicion, prejudice, conformity and the desire to blame a scapegoat to guide their actions when inexplicable or emotional situations arise.

Guiding Question:

Synopsis:

(From textbook) When a sudden and inexplicable force causes everything to stop working on Maple Street, the people there begin to wonder who or what is responsible. At first they believe a meteor is causing the loss of power. Then as fear begins to invade each person's mind, complications arise. Accusations and suspicions about one person, then another and another and another, finally lead to violence, and an innocent man is killed. As the teleplay closes, the audience learns that aliens who

want to take over the world have stopped the machines and are observing the humans' self-destructive behavior. This

behavior reveals that the real monsters on Maple Street are the people themselves and the fears and prejudices they harbor.

2. Read the entire selection, keeping in mind the Big Ideas and Key Understandings.
3. Re-read the text while noting the stopping points for the Text Dependent Questions and teaching Tier II/academic vocabulary.

During Teaching

1. Students read the entire selection independently.
2. Teacher reads the text aloud while students follow along or students take turns reading aloud to each other. Depending on the text length and student need, the teacher may choose to read the full text or a passage aloud. For a particularly complex text, the teacher may choose to reverse the order of steps 1 and 2.
3. Students and teacher re-read the text while stopping to respond to and discuss the questions, continually returning to the text. A variety of methods can be used to structure the reading and discussion (i.e., whole class discussion, think-pair-share, independent written response, group work, etc.)

Text Dependent Questions

Text-dependent Questions	Evidence-based Answers
On page 667, how does the author establish the specific genre (beyond just a play)?	The narrator keys you into the genre (science fiction or fantasy) through words and phrases like "fifth dimension", "space between science and superstition", "imagination", "twilight zone".
What mood does the narrator establish on page 667, and what words and phrases does the narrator use to draw the reader into the text?	The narrator sounds mysterious, using words that draw the reader into a world that holds possibilities just beyond, but possibly within, the grasp of man. (For example: "dimension of imagination," and "between science and superstition.") There's

	no opinion involved (sounds factual), and the repetitive lines (“it is”, “there lies”, “it will”) allow the narrator to seem disconnected from the story, adding to the sense of mystery.
Still on page 667, after considering the genre and the mood, what tone is set for the play?	<p>The narrator pairs together words such as, “pit” and “fears”, “summit” and “knowledge”, “light” and “science.” With “science”, and “shadow” with “superstition”. While pit and shadow both have negative connotations, light and summit have positive connotations. By pairing the positive connotation words with knowledge and science, and pairing the negative connotation words with fears (emotions) and superstition, the reader picks up on the author’s attitude that science and knowledge are to be favored over fear and superstition. This will set the scene for the events that will later unfold.</p> <p>*This question might need to be scaffolded or used in a class discussion setting.</p>
Looking at the opening descriptions of the setting of Maple Street, what does the author want the reader to understand about the situation and the characters? Cite examples to support your answer.	There’s the Good Humor man (students can determine what a Good Humor man is through context) on a bicycle, children playing, quiet tree-lined street, people sit and swing on gliders on front porches, chatting across their porches, women gossiping, and men watering lawns. These details (selling ice cream on a bicycle, gliders on porches) show that it’s an “average” suburban neighborhood in an older time period or small town. Everyone seems happy or content, living a “normal” life in a suburban neighborhood, including a little bit of gossip. Students may identify how these minor, common things, such as gossip and watching others, can develop into extreme behavior.
What does the narrator’s dialogue on page 668 tell the reader about what will occur later in the plot?	The phrase “last calm and reflective moments” shows that there will be chaos later on, and the phrase “before the monsters came” is foreshadowing later events. It creates a

	feeling of dread and anticipation. The ellipses also reinforces that there is a moment of reflection and/or buildup (suspense).
What is the effect of the author including the “Voices” dialogue at the bottom of page 669?	The buildup of the anxiety of the characters can be seen when they all speak together in small, mildly disturbed voices. It shows their immediate fright and concern. In the stage notes on page 669, the author’s use of the word “creep up” and later use of the phrase “again murmur softly in wonderment and question” indicate a rising and falling of tension that will build up to violence.
On page 669, when the author says (through Charlie), “A little power failure and right away we all get flustered and everything,” what does the word flustered mean? How does this tie into the character reactions?	Context clues students could use: the notion that the power failure is “little” and that people will think they’re “crazy”. Flustered means that people get nervous and start acting odd. This fits because they are rattled out of fear and nervousness at the unknown.
What do Steve’s words and the stage directions reveal about him or his intentions?	Steve is trying to be optimistic and encourage others. He says “you’ll see”, “just a...meteor or something”, “or something”, “likely as not”, “no doubt it (the meteor) did have something to do with the power failure or something”. The ellipses and dashes convey his uncertainty. In the stage directions, it says, “Steve is trying to weight his words with an optimism he doesn’t feel...”
What does the word “murmur” mean, and why is it used repetitively?	Murmur means to quietly and discreetly say something, often a complaint. (Students might be able to identify this word in context with the words “of reaction”, “looks from face to face”, “of assent”.) As it says on page 669: The people are saying things they don’t want to say directly, they’re unsure, there are fears being brought up that shouldn’t be brought up. The murmur shows uncertainty.

<p>When Tommy says, "They sent four people. A mother and a father and two kids who looked just like humans... but they weren't," what is the effect on the crowd?</p>	<p>It describes the crowd as, "another silence," "Steve wears a tight grin," "there's a laughter... but it's a laughter that comes from a desperate attempt to lighten the atmosphere," "Charlie laughs nervously, slightly forced," and Charlie rubs his jaw nervously. This shows that even though Tommy's idea is outlandish, it gives a direction for their fears and suspicions. As such, people are becoming more fearful, nervous, and suspicious.</p>
<p>How do different people view Les Goodman in Act I? What do their actions and statements reveal?</p>	<p>As the people are already murmuring and nervous, his car starts up. This gives some people in the crowd a target for their fears. Woman One realizes that he didn't come out with everyone else to look at the thing in the sky, so he becomes the target of the mob. Charlie singles Les out, calls him a "real oddball", cuts off Steve to insist that Woman One be able to talk. Charlie only wants people to talk who reinforce what he thinks. Most of the crowd turns on Les Goodman as a mob, with Don asking why he didn't come out with the rest to look. On the other hand, Steve is the Devil's Advocate, questioning their finger-pointing, stating, "We're all on a monster kick..."</p>
<p>How have the characters shifted from a crowd to a mob? What words on pages 671- 675 reinforce the idea of a mob? How is this mob mentality significant?</p>	<p>The people have shifted from a crowd with descriptors such as, "there's laughter at this", "there's silence," and "as they stare...caught up by this revelation...", all of which indicate that there is still thoughtfulness in the crowd. The phrases: "wild stampede," "frightened murmuring," "murmuring becomes a loud chant," "accusations," "demands for action," show that they have developed a mob mentality. This is significant because they're no longer thinking as individuals; they are less rational with reactions such as "fear almost turns their walk into a wild stampede" and "filling the air with accusations and demands for action." The lack of discussion and demand for immediacy indicates irrational thought.</p>

Why do you think that the author chose to use the word metamorphosis instead of change in the sentence, "...they take the first step toward a metamorphosis from a group into a mob." What does this reveal about human nature?	It's a scientific word that relates to a natural progression (as opposed to a choice). The words "first step," indicate that it is a progression rather than an automatic change. (Some may also feel that it has a negative connotation from being tied to insects.) This reveals the facet of human nature for people to be fearful of the unknown and desirous of someone to blame (a scapegoat). It also reveals that fear builds more fear within groups.
On page 675, Les Goodman reacts to the crowd. What does he say, and what does this reveal about the theme?	Les Goodman says, "As God is my witness...you're letting something begin here that's a nightmare!" Les, because he's the victim of suspicion and scapegoating, recognizes the destructive path that the people are on. There is no evidence to indict either man, yet the neighbors are ready to lay blame on the shoulders of any person who is unusual. This illustrates the theme that when inexplicable or emotional situations arise, civility can be destroyed.
How does the title relate to Steve's joke on page 674 that "We're all on a monster kick, Les."?	He's being sarcastic about people being monsters, but they really are monsters (the title refers to the people) because of their fear and the violence emerging from their fear. Steve actually says, "Seems that the general impression holds that maybe one family isn't what we think they are," and "You know anybody that might fit that description around here on Maple Street?" Steve unknowingly identifies them all as the monsters, which is what the title is revealed as meaning.
The dark ages were a period of intellectual darkness and regression. On page 676, why does the author choose to use the phrase "dark ages" instead of dark? How does this tie back to the narrator's original opening?	They're in the dark ages because of their loss of reason and civility versus Charlie's basic use of the term. Terms like, superstitious, fearful, little knots of people, indicate the loss of civility. Students can connect this to the opposites presented in the quote "it is the middle ground... between science between superstition," and "between the pit of man's fears and the summit of his knowledge."

From pages 671- 675, what is the sequence of events that describe the mob's progression? How do the plot and character actions develop a theme of the story?	On page 672, the characters continue picking out idiosyncrasies of people out of fear and desperation to find a scapegoat. Arguments ensue in their increasing madness. A figure begins to approach and rather than wait for any information about who or what it is, they recoil in fear (grabbing their children and crying out), and Charlie actually gets his gun and shoots without warning. The community has progressed from denial to fear to accusations to violence. (More stages of the metamorphosis.) These events and the decisions and reactions of the characters show that people have a tendency to let fear get the better of them, leaving reason and rational thought behind. This reveals the theme that fear and the careless, reactive search for a scapegoat, particularly with group behavior, can destroy civility.
On page 680, using Charlie's reactions and words as evidence, how do you think Charlie feels about shooting Peter Van Horn?	Charlie went from hunting people down, trying to find the culprits, to suddenly being the accused. His reactions are described as "contorted" and his eyes are frightened. He says, "but I didn't know who he was," and "how was I supposed to know he wasn't a monster or something?" This shows that he's mortified (he looks down wildly at the body) but trying to justify his shooting.
At the end of the play, what conclusion do the aliens come to about humanity?	They come to the conclusion that the world is full of Maple Streets, and that humanity is its own worst enemy. To destroy humanity there's no need for weapons, as the aliens say, "We'll go from one to the other and let them destroy themselves."
What are the weapons of humanity? How can each destroy? Use specific evidence from the text to support how each of these weapons caused destruction in this story.	The weapons are "thoughts, attitudes, prejudices..." as well as "suspicions" and the "search for a scapegoat." Evidence of each is as follows: <ul style="list-style-type: none">• thoughts – Tommy's thoughts of aliens and imposters moved the community to look inward for enemies• attitudes – Charlie's accusation that Les Goodman is an oddball and the idea that anyone "different" must be

	<p>suspicious causes them to focus on specific community members</p> <ul style="list-style-type: none">• prejudices – the dark figure has no chance to be identified before people assume the worst, leading to Pete being shot• suspicions – the lights in the houses cause people to be suspicious of others, think the worst, and fuel the fire• search for a scapegoat – after Charlie shoots, he becomes the next scapegoat, and then attempts to push off to another scapegoat (Tommy)
Why does the author title the story “The Monsters are Due on Maple Street”? What is the significance of the word “due”?	<p>Initially, the reader is led to believe that outside monsters, such as aliens, will arrive, with quotes such as, “monsters from outer space” on page 677, and even when Peter van Horn enters the town and “Mothers clutch children, men stand in front of wives... as the figure gets closer and closer.” Instead, it is revealed that due to a chain of events and human behaviors, the humans themselves are the real monsters. The word “due” emphasizes the author’s idea that, unless checked by careful thought and reason, the fear of the unknown will inevitably lead to the destruction of civilized behavior.</p>

Tier II/Academic Vocabulary

	These words require less time to learn (They are concrete or describe an object/event/ process/characteristic that is familiar to students)	These words require more time to learn (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts)
Meaning can be learned from context	Transfixed pg. 668 flustered pg. 669 reflectively (WP) pg. 668 persistently pg. 671, fringe pg. 671, optimism pg. 671 at bay pg. 674 , momentarily (WP) pg. 674 incriminate pg. 675 sentrylike (WP) pg. 676, Dark Ages pg. 676 menace pg. 678 converging pg.681 illuminated pg. 683, explicit pg. 683 conquest pg. 684, variations pg. 683	Instill pg. 671, conscious pg. 672 Revelation pg. 673, metamorphosis pg. 673 Pervading pg. 676 Apprehensive pg. 679 Shrouded pg. 683
Meaning needs to be provided	Assent pg. 670, knit pg. 670 Murmur pg. 670, defiant pg. 672 Inexplicably pg. 673 Crucify pg. 678, scapegoat pg. 678 Contorted pg. 680 Variations (WP) pg. 683 Words marked WP are selected for morphology.	Relief pg. 667 Indistinct pg. 668, intelligible pg.668 Antagonism pg. 672 Incisive pg. 673 Timorously pg. 676 Idiosyncrasy pg. 677 Morass pg. 683 Explicit pg. 683

Culminating Writing Task

- Prompt

At the end of Act II, in the last paragraph of the play on page 684, the narrator lists several flaws in human nature. Of the narrator's understandings of human flaws, select the most valid and identify examples of these human flaws from the story that reinforce each understanding. What is the author saying about human nature? Support your claims with valid reasoning and relevant and sufficient evidence from the text, including direct quotes and page numbers.

- Teacher Instructions

1. Students identify their writing task from the prompt provided.
2. Students select what flaws they see as most valid from the Narrator's Voice on page 684.

Possible Human Flaws to Choose:

1. "There are weapons that are simply thoughts . . . to be found only in the minds of men."
2. "There are . . . attitudes . . . to be found only in the minds of men."
3. "There are . . . prejudices . . . to be found only in the minds of men."
4. "Suspicion can destroy."
5. "a thoughtless, frightened search for a scapegoat has a fallout all of its own."

*Note: Students might only select 2-3. In the sample essay, numbers 4 and 5 were selected.

3. Students complete an evidence chart as a pre-writing activity. Teachers should remind students to use any relevant notes they compiled while reading and answering the text-dependent questions.

<i>Evidence Quote or paraphrase</i>	<i>Page number</i>	<i>Human Flaw (s)</i>	<i>Elaboration / explanation of how this evidence supports ideas or argument</i>
"The camera pans along the faces of the people as they stare, somehow caught		Suspicion	This quote is part of the stage direction describing the crowd's reaction to Goodman's car starting up unexpectedly. It gives an

up by this revelation and somehow, illogically, wildly, frightened.” (stage notes)			immediate start to their suspicion as fear.
Their suspicion grows as they wonder why Goodman didn’t seem interested in whatever flew over them and didn’t go out with the rest of them to look. It grows into the identification of Goodman as an “oddball.”		Suspicion	Their suspicion emerged from surprise, immediately changed to fear, and now they’re identifying other differences between him and others, finally (in short order) identifying him in a negative way: an oddball. This shows the immediate destruction of suspicion.
“In this brief fraction of a moment they take the first step toward a metamorphosis from a group into a mob. They begin to head purposefully...toward the house at the end.” (stage notes)		Scapegoat	Already, their suspicion moves into some sort of thoughtless action. Their would-be action at the house is unclear, but the shift from group to mob makes it obvious that the result would have been negative, potentially violent, had Steve not intervened.
Despite Goodman’s protestations, the accusations continue, including the possibility that he’s “waiting for something” while star-gazing.		Scapegoat	In their fear and search for a scapegoat, they continue to build evidence against Goodman, despite the existence of logical explanations, and despite the wildness of their accusations.
“As God is my witness...you’re letting something begin here that’s a nightmare!” (Les Goodman)		Scapegoat and Suspicion	This is a quote from Les Goodman, in which he identifies their irrational and fear-filled search for a scapegoat as the beginning of something terrible.
“Let’s pick out every idiosyncrasy of every single man, woman, and child on the street. And then we might as well set up some kind of a kangaroo court. How about a firing squad at dawn?” (Steve)		Suspicion and Scapegoat	Although Steve’s speech is hyperbolic and sarcastic, he is describing the mad and dangerous path the people are on, searching for everything that makes anyone different and using those normal differences to fire suspicion.

“You’re standing here all set to crucify – all set to find a scapegoat.... Well now look, friends, the only thing that’s gonna happen is that we’ll eat each other up alive–” (Steve)		Scapegoat	This is Steve’s reaction to the Charlie’s questioning about the radio. It describes the path that the crowd/mob is on. They’re frightened, they look for a scapegoat without proper thought or reason, and they’ll eventually destroy each other.
As the people are arguing, a figure starts to approach from the distance. Rather than waiting for a clear view of the figure, people start to grab their children and cry out in fear.		Suspicion	Their emotion has built up so much, fueled by suspicion, that they immediately think the worst about the figure, rather than remembering that Pete Van Horn went to another block to find out what was happening there, or even sticking with the reasonable assumption that it’s just another normal person or neighbor.
In reaction to the figure, and still not knowing anything, Charlie gets his shotgun. Without even calling out a warning, Charlie shoots the approaching figure, which turns out to be neighbor Pete Van Horn.		Suspicion and Scapegoat	As this shows, Charlie (and others) are well beyond reason. The buildup of fear, suspicion, and looking for that scapegoat, has led to an innocent man’s death. The man didn’t even have a chance to identify himself.
The crowd turns on Charlie after his house’s lights turn on, identifying him as quick to kill and possibly as having to kill because Pete knew something. He has to fight the crowd’s increasing violence, including people throwing rocks.		Suspicion and Scapegoat	With still little to no evidence against anyone, the crowd is quick to turn on Charlie, now with actual mob violence. Little has changed since their initial suspicions against Les Goodman, but their behavior has changed drastically as their suspicions and desperation to find someone to blame have grown.
“Several close camera shots suggest the coming of violence: A hand fires a rifle. A fist clenches. A hand grabs the hammer from Van Horn’s body, etc.” (stage notes)		Scapegoat	Nothing has changed in their community other than a few strange, inexplicable occurrences (and Charlie’s shot). However, fueled by their own fear, and desperate to find answers and someone to blame, the previously peaceful and friendly community has turned to inexplicable violence.
“they pick the most dangerous enemy they can find... and it’s themselves.” (Alien)		Scapegoat	This sums up the events. Since they couldn’t identify the threat, they themselves became the threat. Through their suspicions and search for a scapegoat, they destroyed themselves.

4. Once students have completed the evidence chart, they should look back at the writing prompt in order to remind themselves what kind of response they are writing (i.e. expository, analytical, argumentative) and think about the evidence they found. (Depending on the grade level, teachers may want to review students' evidence charts in some way to ensure accuracy.) From here, students should develop a specific thesis statement. This could be done independently, with a partner, small group, or the entire class. Consider directing students to the following sites to learn more about thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> OR http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml.
5. Students compose a rough draft. With regard to grade level and student ability, teachers should decide how much scaffolding they will provide during this process (i.e. modeling, showing example pieces, sharing work as students go).
6. Students complete final draft.

- Sample Answer

"The only thing we have to fear is fear itself." Those are the infamous words of Franklin D. Roosevelt to a frightened nation. Years later, Rod Serling echoes those words in the closing remarks of the teleplay "The Monsters Are Due on Maple Street." Two particularly valid understandings from the narrator are that "suspicion can destroy" and "a thoughtless, frightened search for a scapegoat has a fallout all of its own." In the story, Rod Serling reveals that it is human nature, after an emotional and inexplicable event, for people to fall prey to suspicion and the search for a scapegoat, only to destroy their own community and civil behavior in the end.

The damaging power of suspicion rears its head early in the story. Immediately after Les Goodman's car mysteriously starts (while everything else in the neighborhood is defunct), the stage notes indicate, "The camera pans along the faces of the people as they stare, somehow caught up by this revelation and somehow, illogically, wildly frightened." Logic and

reason has gone already, and this odd behavior of a car is regarded as suspicious rather than curious. Shortly thereafter, their suspicion grows, and they begin their search for a scapegoat. They pick out small differences in Les Goodman. For example, he wasn't interested in whatever flew over them, and used Les Goodman's differences to label him as an "oddball" (673). Already, suspicion is causing them to begin to attack others, albeit somewhat innocuously at this time. Already, they are starting to become the monsters Rod Serling warns us of.

Later, the characters continue to take small details and use them as evidence to blame Les Goodman, including interpreting his stargazing as something bigger. Les Goodman himself states that, "As God is my witness...you're letting something begin here that's a nightmare!" Steve also joins in with a hyperbolic and sarcastic speech, saying, "Let's pick out every idiosyncrasy.... And then we might well set up some kind of kangaroo court. How about a firing squad at dawn?" These characters, because they're the victims of suspicion and scapegoating, recognize the destructive path that the people are on. There is no evidence to indict either man, yet the neighbors are ready to lay blame on the shoulders of any person who is unusual.

As tension and bickering over the culprit continues to build, a figure starts to approach in the distance. Rather than waiting for a clear view of who/what is approaching, people imagine the worst and start to grab their children and cry out in fear. Worse, Charlie actually gets his shotgun and shoots the "dark, unknown figure," who is assumed to be a monstrous outsider, but who turns out to be a neighbor: Pete Van Horn. Charlie is actually, himself, the source of danger. Were it not for their fearful, unthinking suspicion and search for someone to blame, the rational thing would be to call out or approach the figure to see who or what it is. Unfortunately, due to the state of the group, a group losing its humanity to mob mentality, they are all too ready to turn to violence.

Then, they turn on Charlie, identifying his differences and becoming violent against him, although the only thing he has done wrong is fall victim to his only fear and suspicions, which is not very different from the behavior of others in this

community. Little has changed since they were ready to blame Les Goodman or Steve, and now they desperately turn on Charlie and try to make him the scapegoat. Ultimately, as lights flicker around the neighborhood, accusations fly in wild panic. The stage directions indicate monstrous behavior with, "Several close camera shots suggest the coming of violence: A hand fires a rifle. A fist clenches. A hand grabs the hammer from Van Horn's boy, etc." There has been no real evidence of wrongdoing by any neighbor, yet violence has broken out due to their irrational fears and readiness to blame. The humans have truly revealed their capacity for monstrosity.

Finally, the aliens are revealed. They have done nothing but disrupt the power. The humans have turned on each other and destroyed their community. As one alien sums up the chain of events, "...they pick the most dangerous enemy they can find... and it's themselves," reinforcing the idea that they are their own worst enemy through scapegoating and suspicion. Indeed, fear, suspicion, and the thoughtless search for a scapegoat have been the only destructive forces in the neighborhood, these features of human nature have been very effective weapons. Fear may not be the only thing we have to fear, but it certainly is something that we need to keep in check, lest Serling's words prove all too true.

Additional Tasks

- *Using a Double Bubble Map, compare and contrast the two different versions of “Monsters are Due on Maple Street”:*
 - Rod Sterling “Twilight Zone” Episode (Season 1, Episode 21): <http://www.hulu.com/#watch/440892>
 - Twilight Episode Remake: <http://www.youtube.com/watch?v=xvwHuyHrNSE>

Answer: Possible comparisons include changes in suburbia settings, racial undertones, and the shift from alien invasion to terrorism between different plot lines.

- *Write a newspaper article detailing events from the story the day after it has ended. Be sure that you only include factual events from in the story and write your article using non-fiction techniques.*
- *In constructed response format, evaluate how the incident in Rosewood, Florida is comparable to the events in “Monsters are due on Maple Street.” Provide evidence from the article(s) and story to support your opinion. Use the graphic organizer to organize your thoughts and evidence.*
 - <http://www.rosewoodflorida.com/history.html>
 - <http://www.reasonabledoubt.org/criminallawblog/entry/january-4-1923-white-vigilante-mob-destroys-small-black-community-rosewood-florida-today-crime-history>

How is the Rosewood incident similar to “Monsters . . .?”	What is my proof from the articles and play?
Both begin with an unfounded rumor based on an incident. There is no fact-checking, just accusations.	“ A rumour circulated that members of the Rosewood community were hiding and protecting the accused man. By January 4, 1923, approximately 30 armed white vigilantes had assembled, supposedly to search for the perpetrator of the assault and those that may have assisted him.”“It was assumed she was reporting the incident accurately.” “Charlie: It’s . . . it’s the kid. It’s Tommy. He’s the one. . .” Woman One: But it was the kid here who knew what was going to happen all the time. He was the one who knew!”
In both incidents, the blame begins with one person and slowly builds momentum until an entire town is annihilated. All both incidents needed were a willing crowd of participants to create the mob mentality.	“With reaping tension displayed they willingly accepted the invitation and came to Sumner with a vengeance to participate at any cost necessary. They arrived enraged and combed the woods behind the Taylor’s home looking for a suspect. Suspicion soon fell on Jesse Hunter an allegedly black man who had allegedly had recently escaped from a convict road gang. No proof of the escape was ever provided.” In “Monsters as mass hysteria ensues, “The people shout, accuse, scream. The camera tilts back and forth. We see panic-stricken faces in close-up and tilting shots of houses as the lights go on and off.

Sample Constructed Response:

In order for the destruction in “Monsters are due on Maple Street” and the Rosewood incident to ensue, both required an unfounded accusation, and a crowd of willing and like-minded participants to transition from a concerned public to a mob that

annihilated an entire community. In the Rosewood community, one article reinforced the development of a vigilante mob with the words, "A rumour circulated that members of the Rosewood community were hiding and protecting the accused man. By January 4, 1923, approximately thirty armed white vigilantes had assembled, supposedly to search for the perpetrator of the assault [alleged rape] and those that may have assisted him... It was assumed she [Fannie Coleman Taylor] was reporting the incident accurately." Likewise, the other article reinforces, "With reaping tension displayed, they [the Klansmen] willingly accepted the invitation [from James Taylor, Fannie's husband] and came to Sumner with a vengeance to participate at any cost necessary. They arrived enraged and combed the woods behind the Taylor's home looking for a suspect. Suspicion soon fell on Jesse Hunter an allegedly black man who had allegedly had (sic) recently escaped from a convict road gang. No proof of the escape was ever provided."

In "Monsters are due on Maple Street," the neighborhood transitioned into a community capable of monstrous behavior. This is demonstrated when Don says, "What about it, Charlie? How come you're the only one with lights now?" (p. 680). Later, Charlie proclaims, "It's... it's the kid. It's Tommy. He's the one..." Woman One shortly afterward hops on the bandwagon and reinforces, "But it was the kid here who knew what was going to happen all the time. He was the one who knew!" (p. 681). In "Monsters," as mass hysteria arises, "the people shout, accuse, scream. The camera tilts back and forth. We see panic-stricken faces in close-up and tilting shots of houses as the lights go on and off." Very much like the true story of Rosewood, the community of Maple Street quickly cast blame, shifted that blame to an entire community, and a small incident became apocalyptic. Both incidents remind us how fragile rules of civilized society are and how willing our human nature is to seek vengeance before truth.

Note to Teacher

- The play has many opportunities to examine "man versus man," "man versus self," "man versus society," and "man versus nature" conflicts. (This could be an additional activity where students analyze specific parts of the play that emphasize specific conflicts.)

- If time permits and there is a desire to further investigate character development, students could track Steve's actions throughout the play and analyze what they reveal about him and human nature.

Name _____ Date _____

“Monsters are Due on Maple Street”

1. On page 667, how does the author establish the specific genre (beyond just a play)?

2. What mood does the narrator establish on page 667, and what words and phrases does the narrator use to draw the reader into the text?

3. Still on page 667, after considering the genre and the mood, what tone is set for the play?

4. Looking at the opening descriptions of the setting of Maple Street, what does the author want the reader to understand about the situation and the characters? Cite examples to support your answer.

5. What does the narrator’s dialogue on page 668 tell the reader about what will occur later in the plot?

6. What is the effect of the author including the “Voices” dialogue at the bottom of page 669?
7. On page 669, when the author says (through Charlie), “A little power failure and right away we all get flustered and everything,” what does the word flustered mean? How does this tie into the character reactions?
8. What do Steve’s words and the stage directions reveal about him or his intentions?
9. What does the word “murmur” mean, and why is it used repetitively?
10. When Tommy says, “They sent four people. A mother and a father and two kids who looked just like humans... but they weren’t,” what is the effect on the crowd?

11. How do different people view Les Goodman in Act I? What do their actions and statements reveal?
12. How have the characters shifted from a crowd to a mob? What words on pages 671- 675 reinforce the idea of a mob? How is this mob mentality significant?
13. Why do you think that the author chose to use the word metamorphosis instead of change in the sentence, "...they take the first step toward a metamorphosis from a group into a mob." What does this reveal about human nature?
14. On page 675, Les Goodman reacts to the crowd. What does he say, and what does this reveal about the theme?
15. How does the title relate to Steve's joke on page 674 that "We're all on a monster kick, Les"?

16. The dark ages were a period of intellectual darkness and regression. On page 676, why does the author choose to use the phrase “dark ages” instead of dark? How does this tie back to the narrator’s original opening?
17. From pages 671- 675, what is the sequence of events that describe the mob’s progression? How do the plot and character actions develop a theme of the story?
18. On page 680, using Charlie’s reactions and words as evidence, how do you think Charlie feels about shooting Peter Van Horn?
19. At the end of the play, what conclusion do the aliens come to about humanity?
20. What are the weapons of humanity? How can each destroy? Use specific evidence from the text to support how each of these weapons caused destruction in this story.

21. Why does the author title the story “The Monsters are Due on Maple Street”? What is the significance of the word “due”?