

## Before You Read

# *The Monsters Are Due on Maple Street, Act I*

## Connect to the Teleplay

How would you and your neighbors react if the power in your neighborhood suddenly went out and cars wouldn't start? What could cause this to happen?

**Partner Talk** With a partner, talk about how you think your neighbors would react to a series of strange occurrences on your street.

## Build Background

The teleplay "The Monsters Are Due on Maple Street" first aired on TV in 1960. The stage directions for a teleplay include terms that involve camera angles and movements. Knowing the most important terms can help you visualize the action.

- *Pan* means to turn the camera to follow or scan an object.
- *Cut* means to switch the camera from one scene to another.
- A *close-up* is a camera shot taken near a subject.
- A *long shot* is a camera shot taken far away from a subject.

## Vocabulary

**infinity** (in fin' ə tē) *n.* an unlimited amount of time or space (p. 797). *Outer space seems like an infinity to us humans.*

**reflective** (ri flek' tiv) *adj.* showing serious and careful thinking; thoughtful (p. 798). *Reading the poem, Laura seemed reflective.*

**instill** (in stil') *v.* to put in gradually, little by little (p. 803). *Parents try to instill in their children the value of kindness.*

**revelation** (rev' ə lā' shən) *n.* information that is new, especially surprising, or valuable (p. 806). *The revelation of his hidden talent astonished us.*

**accusations** (ak' yə zā' shəns) *n.* statements that suggest someone has done wrong (p. 807). *My brother's accusations that I took his backpack were false.*

## Meet Rod Serling



*"You are traveling through another dimension . . . next stop, the Twilight Zone!"*

—Rod Serling

### Through Another Dimension

Rod Serling was one of the most popular writers in television broadcasting. "The Monsters Are Due on Maple Street" is from *The Twilight Zone*, a popular fantasy and science-fiction television series. Serling once said, "The moment we clasp hands with our neighbor, we build the first span to bridge the gap between the young and the old."

**Literary Works** Between 1951 and 1955, Serling wrote more than 70 TV dramas. In the five seasons that *The Twilight Zone* was on television, from 1959 to 1964, he wrote approximately two-thirds of the show's 56 plays.

LOG  
ON



Literature Online

**Author Search** For more about Rod Serling, go to [glencoe.com](http://glencoe.com) and enter QuickPass code GL29763u6.

# Set Purposes for Reading

## BQ BIG Question

As you read, ask yourself, what lessons can I learn about human nature from this teleplay?

## Literary Element Teleplay

A **teleplay** is a play written or adapted for television. Its format is similar to that of a stage play. Like a stage play, a teleplay is divided into **acts** and **scenes**. Stage directions meant for the actors and the studio crew appear in italic type and are enclosed in brackets. In stage directions, the author

- describes the characters, settings, and mood of the story
- expresses thoughts that help the cast and crew understand what they need to know
- tells the actors, camera operators, and other crew members what to do

As you read, pay attention to how the stage directions help you visualize characters and events.

## Reading Strategy Monitor Comprehension

When you **monitor comprehension**, you check to make sure you understand what you read. Skillful readers ask questions about what they read and pay close attention to the characters, actions, and events to make sure they understand what is happening. To monitor your comprehension,

- summarize what you read by answering *who*, *what*, *where*, *when*, and *why*
- clarify what you don't understand by careful rereading
- question important ideas and story elements

Use a chart like the one below to help you understand any parts of the teleplay that may be confusing.

Passage from Text	Questions and Answers
"What was that? A meteor?"	Who? <u>Steve</u>
	What? <u>A roar and flash</u>
	Where? _____
	When? _____

## Learning Objectives

For pages 794–811

In studying this text, you will focus on the following objectives:

**Literary Study:** Analyzing drama.

**Reading:** Monitoring comprehension.

## TRY IT

### Monitor Comprehension

Imagine that your friend tells you that he has just received the most incredible gift. What questions would you ask him to find out more about the gift? How are you monitoring your comprehension when you ask your friend these questions?

# Monsters

## CHARACTERS

Narrator	Figure One	Figure Two
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### RESIDENTS OF MAPLE STREET

Steve Brand	Charlie's Wife	Woman
Mrs. Brand	Tommy	Man One
Don Martin	Sally, Tommy's mother	Man Two
Pete Van Horn	Les Goodman	
Charlie	Mrs. Goodman	

# ACT 1

*[Fade in on a shot of the night sky. The various nebulae<sup>1</sup> and planet bodies stand out in sharp, sparkling relief, and the camera begins a slow pan across the Heavens.]*

**NARRATOR'S VOICE.** There is a fifth dimension beyond that which is known to man. It is a dimension as vast as space, and as timeless as **infinity**. It is the middle ground between light and shadow—between science and superstition. And it lies between the pit of man's fears and the summit of his knowledge. This is the dimension of imagination. It is an area which we call The Twilight Zone.

*[The camera has begun to pan down until it passes the horizon and is on a sign which reads "Maple Street." Pan down until we are shooting down at an angle toward the street below. It's a tree-lined, quiet residential American street, very typical of the small town. The houses have front porches on which people sit and swing on gliders, conversing across from house to house. STEVE BRAND polishes his car parked in front of his house. His neighbor, DON MARTIN, leans against the fender watching him. A Good Humor man rides a bicycle and is just in the process of stopping to sell some ice cream to a couple of kids. Two women gossip on the front lawn. Another man waters his lawn.]*

**NARRATOR'S VOICE.** Maple Street, U.S.A., late summer. A tree-lined little world of front porch **gliders**, hop scotch, the laughter of children, and the bell of an ice cream vendor.

*[There is a pause and the camera moves over to a shot of the Good Humor man and two small boys who are standing alongside, just buying ice cream.]*

**NARRATOR'S VOICE.** At the sound of the roar and the flash of light it will be precisely 6:43 P.M. on Maple Street.

<sup>1</sup> The word **nebulae** (neb'yə lē') refers to bright, cloudlike masses of dust and gases that are visible in the night sky.

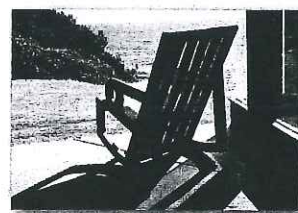
## Vocabulary

**infinity** (in fin'ə tē) *n.* an unlimited amount of time or space

**Teleplay** This text is in italics and is surrounded by brackets. What part of the teleplay is it?

## Visual Vocabulary

**Gliders** are pieces of furniture that are often placed outside. They allow a smooth backward and forward movement.





[At this moment one of the little boys, TOMMY, looks up to listen to a sound of a tremendous screeching roar from overhead. A flash of light plays on both their faces and then it moves down the street past lawns and porches and rooftops and then disappears.]

Various people leave their porches and stop what they're doing to stare up at the sky. STEVE BRAND, the man who's been polishing his car, now stands there transfixed,<sup>2</sup> staring upwards. He looks at DON MARTIN, his neighbor from across the street.]

STEVE. What was that? A meteor?

DON. [Nods.] That's what it looked like. I didn't hear any crash though, did you?

STEVE. [Shakes his head.] Nope. I didn't hear anything except a roar.

MRS. BRAND. [From her porch.] Steve? What was that?

STEVE. [Raising his voice and looking toward porch.] Guess it was a meteor, honey. Came awful close, didn't it?

MRS. BRAND. Too close for my money! Much too close.

[The camera pans across the various porches to people who stand there watching and talking in low tones.]

NARRATOR'S VOICE. Maple Street. Six-forty-four P.M. on a late September evening. [A pause.] Maple Street in the last calm and **reflective** moment . . . before the monsters came!

[The camera slowly pans across the porches again. We see a man screwing a light bulb on a front porch, then getting down off the stool to flick the switch and finding that nothing happens.]

Another man is working on an electric power mower. He plugs in the plug, flicks on the switch of the power mower, off and on, with nothing happening.

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2 To be **transfixed** is to be made motionless, as from wonder or fear.

### Vocabulary

**reflective** (ri flek'tiv) *adj.* showing serious and careful thinking; thoughtful

#2

**Teleplay** Why did the author include these detailed stage directions?

*Through the window of a front porch, we see a woman pushing her finger back and forth on the dial hook. Her voice is indistinct and distant, but intelligible and repetitive.]*

WOMAN. Operator, operator, something's wrong on the phone, operator!

*[MRS. BRAND comes out on the porch and calls to STEVE.]*

MRS. BRAND. *[Calling.]* Steve, the power's off. I had the soup on the stove and the stove just stopped working.

WOMAN. Same thing over here. I can't get anybody on the phone either. The phone seems to be dead.

*[We look down on the street as we hear the voices creep up from below, small, mildly disturbed voices highlighting these kinds of phrases:]*

VOICES.

Electricity's off.

Phone won't work.

Can't get a thing on the radio.

My power mower won't move, won't work at all.

Radio's gone dead!

*[PETE VAN HORN, a tall, thin man, is seen standing in front of his house.]*

VAN HORN. I'll cut through the back yard . . . See if the power's still on on Floral Street. I'll be right back!

*[He walks past the side of his house and disappears into the back yard. The camera pans down slowly until we're looking at ten or eleven people standing around the street and overflowing to the curb and sidewalk. In the background is STEVE BRAND'S car.]*

STEVE. Doesn't make sense. Why should the power go off all of a sudden, and the phone line?

DON. Maybe some sort of an electrical storm or something.

CHARLIE. That don't seem likely. Sky's just as blue as

#3

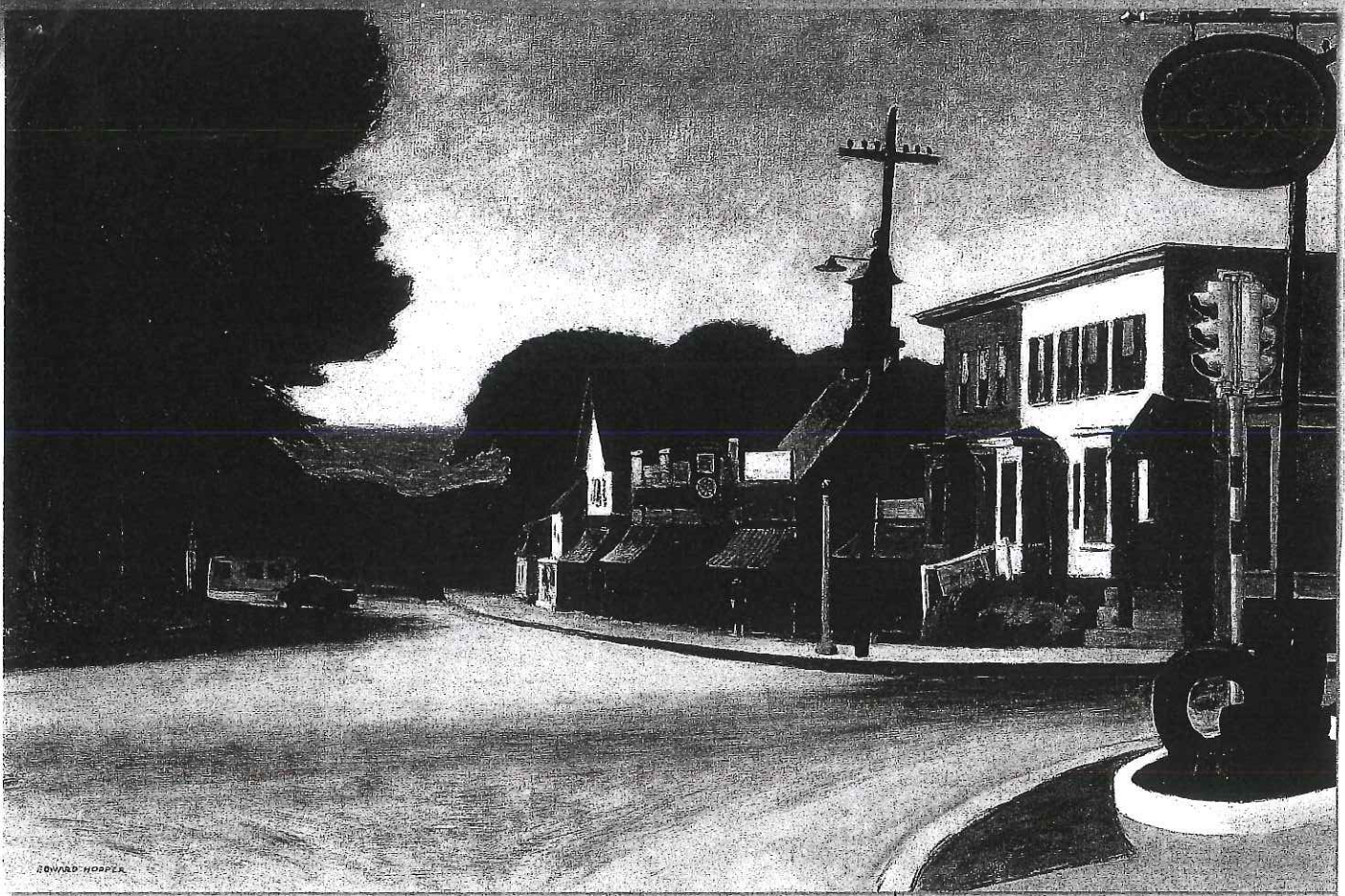
**Monitor Comprehension**

What do the actions described in this stage direction suggest is happening on Maple Street?

#4

**Teleplay** Why do you think these comments are spoken by "voices" rather than by individual characters?





*Portrait of Orleans*, 1950. Edward Hopper. Oil on canvas, 26 x 40 in.

Fine Arts Museum of San Francisco, CA.

*View the Art* Describe the setting of the painting. How is the setting similar to the setting of the teleplay?

anything. Not a cloud. No lightning. No thunder. No nothing. How could it be a storm?

WOMAN. I can't get a thing on the radio. Not even the portable.

*[The people again murmur softly in wonderment and question.]*

CHARLIE. Well, why don't you go downtown and check with the police, though they'll probably think we're crazy or something. A little power failure and right away we get all flustered<sup>3</sup> and everything.

<sup>3</sup> To be *flustered* is to be embarrassed, nervous, or confused.

#5

#### Monitor Comprehension

What has happened so far?  
Briefly summarize what has happened up to this point.



STEVE. It isn't just the power failure, Charlie. If it was, we'd still be able to get a broadcast on the portable.

*[There's a murmur of reaction to this. STEVE looks from face to face and then over to his car.]*

STEVE. I'll run downtown. We'll get this all straightened out.

*[He walks over to the car, gets in it, turns the key. Looking through the open car door, we see the crowd watching him from the other side. STEVE starts the engine. It turns over sluggishly and then just stops dead. He tries it again and this time he can't get it to turn over. Then, very slowly and reflectively, he turns the key back to "off" and slowly gets out of the car.]*

*The people stare at STEVE. He stands for a moment by the car, then walks toward the group.*

STEVE. I don't understand it. It was working fine before . . .

DON. Out of gas?

STEVE. *[Shakes his head.]* I just had it filled up.

WOMAN. What's it mean?

CHARLIE. It's just as if . . . as if everything had stopped.  
*[Then he turns toward STEVE.]* We'd better walk downtown.  
*[Another murmur of assent<sup>4</sup> at this.]*

STEVE. The two of us can go, Charlie. *[He turns to look back at the car.]* It couldn't be the meteor. A meteor couldn't do this.

*[He and CHARLIE exchange a look, then they start to walk away from the group.]*

*We see TOMMY, a serious-faced fourteen-year-old in spectacles who stands a few feet away from the group. He is halfway between them and the two men, who start to walk down the sidewalk.]*

TOMMY. Mr. Brand . . . you better not!

STEVE. Why not?

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<sup>4</sup> An expression of agreement is *assent*.

**Teleplay** What do these stage directions reveal that the dialogue doesn't tell you?



TOMMY. They don't want you to.

[STEVE and CHARLIE exchange a grin, and STEVE looks back toward the boy.]

STEVE. Who doesn't want us to?

TOMMY. [Jerks his head in the general direction of the distant horizon.] Them!

STEVE. Them?

CHARLIE. Who are they?

TOMMY. [Very intently.] Whoever was in that thing that came by overhead.

[STEVE knits his brows for a moment, cocking his head questioningly. His voice is intense.]

STEVE. What?

TOMMY. Whoever was in that thing that came over. I don't think they want us to leave here.

[STEVE leaves CHARLIE and walks over to the boy. He kneels down in front of him. He forces his voice to remain gentle. He reaches out and holds the boy.]

STEVE. What do you mean? What are you talking about?

TOMMY. They don't want us to leave. That's why they shut everything off.

STEVE. What makes you say that? Whatever gave you that idea?

WOMAN. [From the crowd.] Now isn't that the craziest thing you ever heard?

TOMMY. [Persistently but a little intimidated<sup>5</sup> by the crowd.] It's always that way, in every story I ever read about a ship landing from outer space.

#7

**Monitor Comprehension**

Who is the "them" that Tommy refers to? What makes you think so?

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<sup>5</sup> An *intimidated* person feels frightened or threatened.

WOMAN. [To the boy's mother, SALLY, who stands on the fringe of the crowd.] From outer space, yet! Sally, you better get that boy of yours up to bed. He's been reading too many comic books or seeing too many movies or something.

SALLY. Tommy, come over here and stop that kind of talk.

STEVE. Go ahead, Tommy. We'll be right back. And you'll see. That wasn't any ship or anything like it. That was just a . . . a meteor or something. Likely as not— [He turns to the group, now trying to weight his words with an optimism<sup>6</sup> he obviously doesn't feel but is desperately trying to instill in himself as well as the others.] No doubt it did have something to do with all this power failure and the rest of it. Meteors can do some crazy things. Like sunspots.

DON. [Picking up the cue.] Sure. That's the kind of thing—like sunspots. They raise Cain<sup>7</sup> with radio reception all over the world. And this thing being so close—why, there's no telling the sort of stuff it can do. [He wets his lips, smiles nervously.] Go ahead, Charlie. You and Steve go into town and see if that isn't what's causing it all.

[STEVE and CHARLIE again walk away from the group down the sidewalk. The people watch silently.

TOMMY stares at them, biting his lips, and finally calling out again.]

TOMMY. Mr. Brand!

[The two men stop again. TOMMY takes a step toward them.]

TOMMY. Mr. Brand . . . please don't leave here.

[STEVE and CHARLIE stop once again and turn toward the boy. There's a murmur in the crowd, a murmur of irritation and concern as if the boy were bringing up fears that shouldn't be

<sup>6</sup> **Optimism** means "a hopeful or cheerful view of things."

<sup>7</sup> The expression to **raise Cain** means "to cause trouble."

### Vocabulary

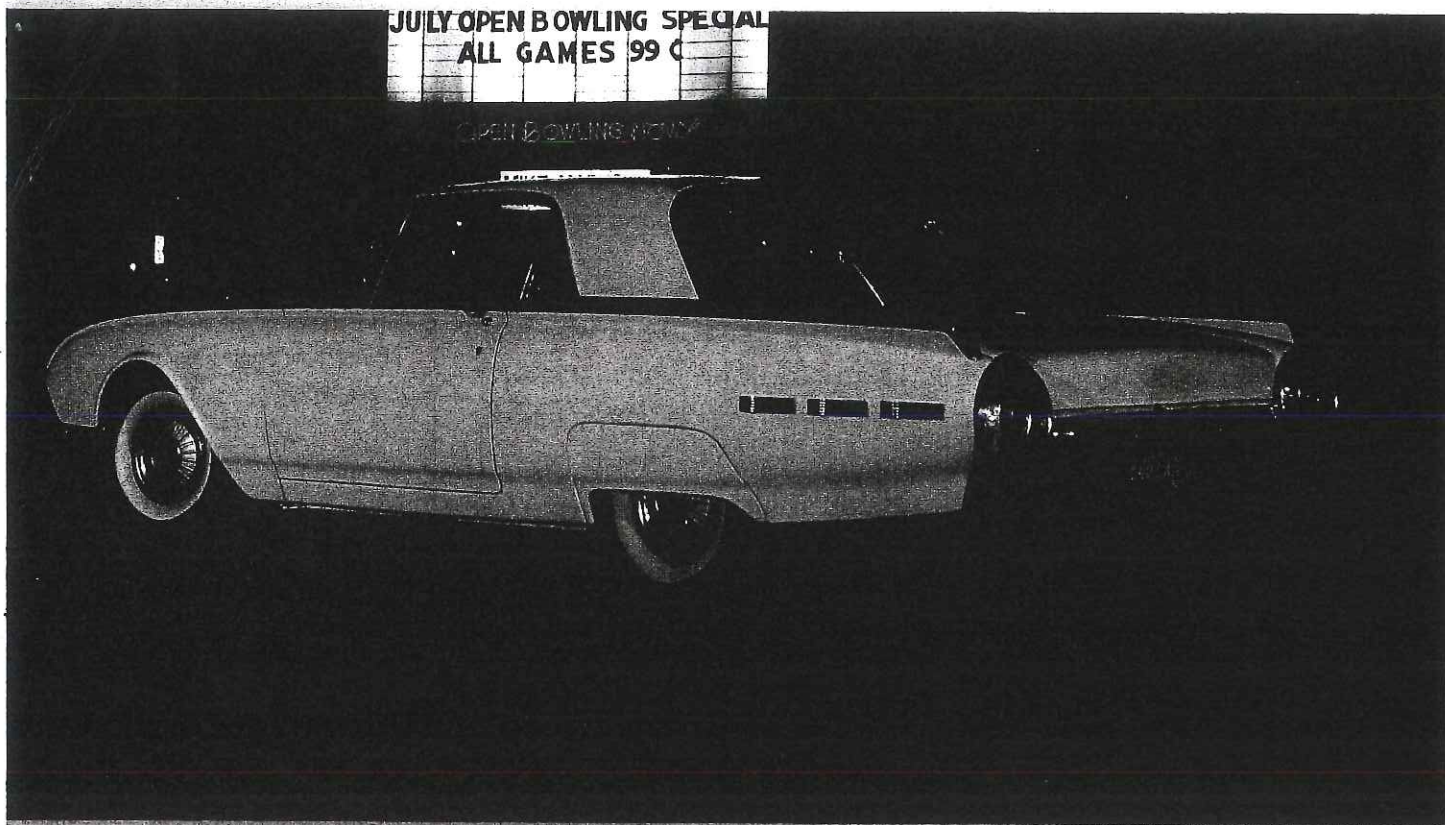
**instill** (in stil') v. to put in gradually, little by little

#8

### Monitor Comprehension

Why doesn't Tommy want Steve and Charlie to go downtown? What do the adults think about Tommy's statements?





*brought up; words which carried with them a strange kind of validity<sup>8</sup> that came without logic but nonetheless registered and had meaning and effect. Again we hear a murmur of reaction from the crowd.*

*TOMMY is partly frightened and partly defiant<sup>9</sup> as well.]*

TOMMY. You might not even be able to get to town. It was that way in the story. Nobody could leave. Nobody except—

STEVE. Except who?

TOMMY. Except the people they'd sent down ahead of them. They looked just like humans. And it wasn't until the ship landed that—

*[The boy suddenly stops again, conscious of the parents staring at them and of the sudden hush of the crowd.]*

<sup>8</sup> Something that is true and supported by facts is valid and thus has **validity**.

<sup>9</sup> A **defiant** person shows bold resistance to authority or an opponent.

#9

**BQ** **BIG Question**

Why is Tommy trying to explain what happened in the science fiction story?



SALLY. *[In a whisper, sensing the antagonism<sup>10</sup> of the crowd.]*  
Tommy, please son . . . honey, don't talk that way—

MAN ONE. That kid shouldn't talk that way . . . and we shouldn't stand here listening to him. Why this is the craziest thing I ever heard of. The kid tells us a comic book plot and here we stand listening—

*[STEVE walks toward the camera, stops by the boy.]*

STEVE. Go ahead, Tommy. What kind of story was this? What about the people that they sent out ahead?

TOMMY. That was the way they prepared things for the landing. They sent four people. A mother and a father and two kids who looked just like humans . . . but they weren't.

*[There's another silence as STEVE looks toward the crowd and then toward TOMMY. He wears a tight grin.]*

STEVE. Well, I guess what we'd better do then is to run a check on the neighborhood and see which ones of us are really human.

*[There's laughter at this, but it's a laughter that comes from a desperate attempt to lighten the atmosphere. It's a release kind of laugh. The people look at one another in the middle of their laughter.]*

CHARLIE. There must be somethin' better to do than stand around makin' bum jokes about it. *[Rubs his jaw nervously.]* I wonder if Floral Street's got the same deal we got. *[He looks past the houses.]* Where is Pete Van Horn anyway? Didn't he get back yet?

*[Suddenly there's the sound of a car's engine starting to turn over. We look across the street toward the driveway of LES GOODMAN's house. He's at the wheel trying to start the car.]*

#10

**Teleplay** Would you be able to visualize Steve and his actions without the stage directions?

#11

**Monitor Comprehension**  
How do the neighbors feel about Tommy's story?

10 The *antagonism* of a crowd is the unfriendly feelings and behavior of the people.

SALLY. Can you get it started, Les?

[He gets out of the car, shaking his head.]

GOODMAN. No dice.

[He walks toward the group. He stops suddenly as behind him, inexplicably<sup>11</sup> and with a noise that inserts itself into the silence, the car engine starts up all by itself. GOODMAN whirls around to stare toward it.

The car idles roughly, smoke coming from the exhaust, the frame shaking gently.

GOODMAN's eyes go wide, and he runs over to his car. The people stare toward the car.]

MAN ONE. He got the car started somehow. He got his car started!

[The camera pans along the faces of the people as they stare, somehow caught up by this **revelation** and somehow, illogically, wildly, frightened.]

WOMAN. How come his car just up and started like that?

SALLY. All by itself. He wasn't anywhere near it. It started all by itself.

[DON approaches the group, stops a few feet away to look toward GOODMAN's car and then back toward the group.]

DON. And he never did come out to look at that thing that flew overhead. He wasn't even interested. [He turns to the faces in the group, his face taut and serious.] Why? Why didn't he come out with the rest of us to look?

CHARLIE. He always was an oddball. Him and his whole family. Real oddball.

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**11** Something that happens **inexplicably** (in'iks plik'ə blē) is impossible to understand or explain.

#### Vocabulary

**revelation** (rev'ə lā'shən) *n.* information that is new, especially surprising, or valuable

#12

**Teleplay** Why do you think the author chose to pan the faces of the people in the crowd?



DON. What do you say we ask him?

*[The group suddenly starts toward the house. In this brief fraction of a moment they take the first step toward performing a **metamorphosis** that changes people from a group into a mob. They begin to head purposefully across the street toward the house at the end. STEVE stands in front of them.*

*For a moment their fear almost turns their walk into a wild stampede, but STEVE's voice, loud, incisive,<sup>12</sup> and commanding, makes them stop.]*

STEVE. Wait a minute . . . wait a minute! Let's not be a mob!

*[The people stop as a group, seem to pause for a moment, and then much more quietly and slowly start to walk across the street. GOODMAN stands alone facing the people.]*

GOODMAN. I just don't understand it. I tried to start it and it wouldn't start. You saw me. All of you saw me.

*[And now, just as suddenly as the engine started, it stops and there's a long silence that is gradually intruded upon by the frightened murmuring of the people.]*

GOODMAN. I don't understand. I swear . . . I don't understand. What's happening?

DON. Maybe you better tell us. Nothing's working on this street. Nothing. No lights, no power, no radio. *[And then meaningfully.]* Nothing except one car—yours!

*[The people pick this up and now their murmuring becomes a loud chant filling the air with **accusations** and demands for action. Two of the men pass DON and head toward GOODMAN, who backs away, backing into his car and now at bay.]<sup>13</sup>*

GOODMAN. Wait a minute now. You keep your distance—all of you.

<sup>12</sup> Steve's **incisive** voice is sharp and forceful.

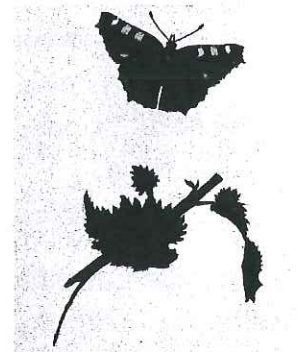
<sup>13</sup> An animal that is **at bay** is cornered and must turn and face its pursuers.

### Vocabulary

**accusations** (ak'yə zā'shəns) *n.* statements that suggest someone has done wrong

### Visual Vocabulary

A **metamorphosis** is a complete change, as when a caterpillar becomes a butterfly.



#13

**Teleplay** How would you act if you were an actor in this crowd? What kind of body language and facial expressions would you use?



So I've got a car that starts by itself—well, that's a freak thing, I admit it. But does that make me some kind of a criminal or something? I don't know why the car works—it just does!

*[This stops the crowd momentarily and now GOODMAN, still backing away, goes toward his front porch. He goes up the steps and then stops to stand facing the mob.]*

*We see a long shot of STEVE as he comes through the crowd.]*

STEVE. *[Quietly.]* We're all on a monster kick, Les. Seems that the general impression holds that maybe one family isn't what we think they are. Monsters from outer space or something. Different than us. Fifth columnists<sup>14</sup> from the vast beyond. *[He chuckles.]* You know anybody that might fit that description around here on Maple Street?

GOODMAN. What is this, a gag or something? This a practical joke or something?

*[We see a close-up of the porch light as it suddenly goes out. There's a murmur from the group.]*

GOODMAN. Now I suppose that's supposed to incriminate me! The light goes on and off. That really does it, doesn't it?

*[He looks around the faces of the people.]*

I just don't understand this— *[He wets his lips, looking from face to face.]* Look, you all know me. We've lived here five years. Right in this house. We're no different from any of the rest of you! We're no different at all. Really . . . this whole thing is just . . . just weird—

WOMAN. Well, if that's the case, Les Goodman, explain why— *[She stops suddenly, clamping her mouth shut.]*

GOODMAN. *[Softly.]* Explain what?

STEVE. *[Interjecting.]* Look, let's forget this—

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<sup>14</sup> Fifth columnists are traitors.

#14

**Monitor Comprehension**

What is a "monster kick"?

Why does Steve say that?

#15

**Teleplay** How do the

dialogue and stage directions combine to show Goodman's feelings?

CHARLIE. [*Overlapping him.*] Go ahead, let her talk. What about it? Explain what?

WOMAN. [*A little reluctantly.*] Well . . . sometimes I go to bed late at night. A couple of times . . . a couple of times I'd come out on the porch and I'd see Mr. Goodman here in the wee hours of the morning standing out in front of his house . . . looking up at the sky. [*She looks around the circle of faces.*] That's right, looking up at the sky as if . . . as if he were waiting for something. [*A pause.*] As if he were looking for something.

[*There's a murmur of reaction from the crowd again.*

*We cut suddenly to a group shot. As GOODMAN starts toward them, they back away frightened.*]

GOODMAN. You know really . . . this is for laughs. You know what I'm guilty of? [*He laughs.*] I'm guilty of insomnia.<sup>15</sup> Now what's the penalty for insomnia? [*At this point the laugh, the humor, leaves his voice.*] Did you hear what I said? I said it was insomnia. [*A pause as he looks around, then shouts.*] I said it was insomnia! You fools. You scared, frightened rabbits, you. You're sick people, do you know that? You're sick people—all of you! And you don't even know what you're starting because let me tell you . . . let me tell you—this thing you're starting—that should frighten you. As God is my witness . . . you're letting something begin here that's a nightmare! 🐼

#16

**BQ** **BIG Question**

Why does Les Goodman tell the crowd that they are sick and should be frightened of what they're starting?

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<sup>15</sup> *Insomnia* is restless sleep or the inability to fall asleep.

## After You Read

### Respond and Think Critically

1. What is the first sign of trouble on Maple Street? [Recall]
2. At the beginning of the teleplay, what is the mood on Maple Street? What causes the mood to change? Explain. [Analyze]
3. Why does the character known as "Woman" suspect Les Goodman of causing the trouble on the street? [Summarize]
4. What role do you think Tommy plays in this drama? [Interpret]
5. What kind of "nightmare" is Goodman talking about at the end of Act I? Explain. [Interpret]
6. **BQ** **BIG Question** What message do you think the author might be sending to the audience of this television show? Explain. [Conclude]

### Vocabulary Practice

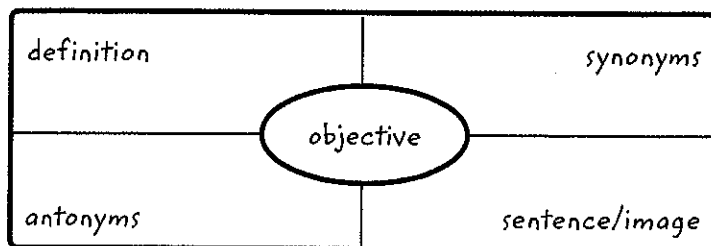
On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write "none."

**infinity   reflective   instill   revelation   accusations**

1. A \_\_\_\_\_ person is unlikely to make a quick decision.
2. The lawyer repeated the \_\_\_\_\_ that the man had lied.
3. I \_\_\_\_\_ my mother to take a class at the community college.
4. Teachers try to \_\_\_\_\_ good work habits in their students.
5. The mystery ended with an amazing \_\_\_\_\_.
6. The immensity of the universe seems to approach \_\_\_\_\_.
7. He received many \_\_\_\_\_ after his piano recital.

### Academic Vocabulary

The people on Maple Street were too involved with the events on their street to have an **objective** view. To become familiar with the word *objective*, fill out the graphic organizer below.



### TIP

#### Interpreting

Answering question 5 requires you to interpret Goodman's last line in the act.

- Think about the word *nightmare*. Its dictionary definition, or denotation, says that a nightmare is a bad dream. Its connotation, or implied meaning, is that it is a bad situation. Which meaning do you think Goodman is using?
- Now think about what has happened so far in the teleplay. Think about how the people are behaving.
- Apply your knowledge of human nature to answer the question.



Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

#### Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to [glencoe.com](http://glencoe.com) and enter QuickPass code GL29763u6.



### Literary Element Teleplay

1. Which part of the teleplay—the dialogue or the stage directions—has most helped you understand the characters so far? Why? Use details from the text to support your answer.
2. Why do you think the author, Rod Serling, ended Act I at this particular point? Explain.

### Review: Mood

As you learned on page 195, **mood** is the emotional quality or atmosphere of a literary work. Writers choose details to create a mood or feeling that brings a scene to life. Descriptions, setting, dialogue, and characters' actions can all contribute to the mood of a piece of writing.

3. How does Tommy change the mood on Maple Street in "The Monsters Are Due on Maple Street"? Explain.
4. Describe the mood at the end of the first act of "The Monsters Are Due on Maple Street." Use details from the text to support your description.

### Reading Strategy Monitor Comprehension

#### Test Skills Practice

5. Which statement best expresses Tommy's explanation for the strange occurrences on Maple Street?
  - A. They were caused by a meteor.
  - B. They were set off by a power outage.
  - C. They happened because of sun spots.
  - D. They were caused by invaders from outer space.

### Grammar Link

**Agreement of Collective Nouns** A **collective noun** names a group.

- audience
- faculty
- committee
- class

A collective noun is considered to be singular when it names a group that acts as a unit. A collective noun is considered to be plural when it refers to the members of a group acting as individuals.

- **Singular Collective:** The TV audience is wondering what will happen next. (Because the group is acting as one unit, the collective noun *audience* is singular.)

- **Plural Collective:** The committee do not agree on what caused the strange events. (The members of the committee are acting as individuals. Because the group is not acting as one unit, the collective noun *committee* is plural.)

**Grammar Practice** Write two sentences for each of the following nouns. Use each as a singular collective noun and then as a plural collective noun.

crowd      group      family

### Research and Report

**Visual/Media Presentation** Make a class presentation of the teleplay "The Monsters Are Due on Maple Street." Research to find out how to enhance the presentation with sound effects, props, and music. Make a list of the items you will need, and then use the Internet or other library resources to find them. Consider using a digital camera and video-editing software to film and edit your presentation. Make sure to credit the sources of any materials that were created by other people.

## Before You Read

### *The Monsters Are Due on Maple Street, Act II*

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#### Connect to the Teleplay

Think about a time when someone you know was afraid. How did that person's behavior change?

**Partner Talk** With a partner, talk about why a person might behave differently in a group than when he or she is alone.

#### Build Background

This teleplay reflects the political situation in the United States during the 1950s and 1960s.

- After World War II, many people feared that the Soviet Union, a Communist country, might start a war against the United States.
- Because of the political climate, paranoia (an irrational fear or distrust) gripped many people. U.S. Senator Joseph McCarthy claimed that Communists were influencing Americans, including members of the movie industry and government officials.
- McCarthy's claims were investigated, and none was found to be true. Still, many wrongly accused people suffered because they had lost their jobs, marriages, and families.

#### Vocabulary

**legitimate** (li jit' ə mit) *adj.* authentic or genuine (p. 816).  
*Experts determined that the vase was a fake and not a legitimate antique.*

**warrant** (wôr' ənt) *n.* a written document giving permission to do a search or seize a person or property (p. 819). *The officer would not enter the house without a warrant from a judge.*

**converging** (kən' vurj' ing) *v.* coming together at a place or point (p. 822). *The fans were converging on the stadium for the big game.*

**explicit** (eks plis' it) *adj.* clearly expressed or revealed (p. 825). *She told us exactly what to do; her directions were explicit.*

# Set Purposes for Reading

## BQ BIG Question

As you read, ask yourself, what message does this story send about how a group of people might react when they are afraid?

## Literary Element Suspense

**Suspense** is the feeling of curiosity and uncertainty about what is going to happen next in a literary work. Authors can build suspense by raising questions in the reader's mind about the characters, by describing a mood that is threatening or mysterious, and by **foreshadowing**, or providing clues that prepare readers for events that will happen later.

The feeling of suspense that an author creates draws readers into the story. As you read the selection, look for events that advance the plot and determine whether they foreshadow future events.

## Reading Strategy Analyze Historical Context

When you **analyze historical context**, you look at how the ideas and themes of a literary work reflect the historical period in which it was written. You look at features of the historical period, such as the political and cultural atmosphere, and you consider how these features might have influenced the author.

Analyzing historical context is important because it provides you with a background to better understand author's purpose and theme, or the message about life that the author wants to convey. To analyze historical context,

- research the historical period in which the teleplay was written using an encyclopedia or another reliable source
- think about how the setting, mood, and events of the teleplay relate to the historical period in which it was written
- think about how the historical period might have influenced the author's purpose for writing

Use a chart like the one below to help you analyze historical context.

"The Monsters Are Due on Maple Street"	What does it relate to in history?
Setting	
Mood	
Events	

For pages 812–828

In studying this text, you will focus on the following objectives:

**Literary Study:** Analyzing suspense.

**Reading:** Analyzing historical context.

## TRY IT

**Analyzing** Suppose that your class is staging a play written during a historical period of peace and prosperity, or wealth. With a partner, discuss what the setting of the play would look like. What would the mood, or emotional quality, of the play be like?