TRUMBULL PUBLIC SCHOOLS

Trumbull, Connecticut

HONORS DRAMATURGY
Grade 12
English Department

2016

Curriculum Writing Team

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Honors Dramaturgy
Grade 12
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The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.

CORE VALUES AND BELIEFS

The Trumbull High School community engages in an environment conducive to learning which believes that all students will **read and write effectively**, therefore communicating in an articulate and coherent manner. All students will participate in activities **that present problem-solving through critical thinking**. Students will use technology as a tool applying it to decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will promote **independent thinkers and learners**. We believe **ethical conduct** to be paramount in sustaining the welcoming school climate that we presently enjoy.

Approved 8/26/2011

INTRODUCTION & PHILOSOPHY

Honors Dramaturgy is a senior-year, Honors-level, elective English course, and is one semester in length. As students work to acquire and hone the skills of a dramaturg, the course is largely student-driven, requiring them to curate experiences and texts to support their learning. As an Honors-level offering in the THS English department, Dramaturgy is the confluence of reading dramatic works of literature, scholarly research, history, sociology, and psychology. Students in this course will read and study many works of dramatic literature as well as two non-fiction instructional texts and then delve deeply into them with the performance-based objective of bringing to life what the playwright intended.

Core texts for Honors Dramaturgy comprise two college-level texts that will serve as "technical manuals" for the course as well as a selection of plays and excerpts. These texts build upon the foundation of dramatic texts students have sampled in grades 9-11. With a focus on the Connecticut Core Standards and increased critical literacy, especially through works of nonfiction, students in this course have the opportunity to read and understand complex, rich literary works and then put their analysis into practice. Assuming the role of trained dramaturgs, students will, as stated in the Connecticut Core Standards, come to "value evidence" as their primary source of decision-making. Focus will be on the application of such analysis.

In Honors Dramaturgy, students will critically read and analyze complex literary texts. Then, doing the work of professional dramaturgs, students will then also put this intellectual work into practice, an appropriate "next step" for 12th-grade students who are to be college- and career-ready. Honors Dramaturgy takes an area of interest for many students – theater – and illustrates the painstaking and intense scholarly work that goes into creating that interest. Many students coming into this class will be immersed in theatre through acting experience and/or as avid theatre-goers; very few will have the experience of closely analyzing a dramatic text in order to inform a production from the ground up, advising and guiding the director, designers, and actors. This class will offer a workshop environment in which students can acquire and hone skills and learn from one another while applying their analysis of dramatic texts to dramaturgical work. The students will leave the course with a better understanding of the theatre and dramatic texts, which will influence their reading, collaboration, synthesis, and performance skills.

COURSE GOALS

The following course goals derive from the 2010 Connecticut Core Standards.

CCSS.ELA-Literacy.RL.11-12.1   Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy.RL.11-12.2   Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.11-12.3   Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-Literacy.RL.11-12.4   Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful.

CCSS.ELA-Literacy.RL.11-12.5   Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-Literacy.RL.11-12.6   Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really mean (e.g., satire, sarcasm, irony, or understatement).

CCSS.ELA-Literacy.RL.11-12.7   Analyze multiple interpretations of a story, drama or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

CCSS.ELA-Literacy.RL.11-12.10   By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

CCSS.ELA-Literacy.RI.11-12.1   Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as

	inferences drawn from the text, including determining where the text leaves matters uncertain.
CCSS.ELA-Literacy.RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
CCSS.ELA-Literacy.RI.11-12.7	Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
CCSS.ELA-Literacy.RI.11-12.10	By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.
CCSS.ELA-Literacy.W.11-12.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
CCSS.ELA-Literacy.W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
CCSS.ELA-Literacy.W.11-12.2d	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
CCSS.ELA-Literacy.W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-Literacy.W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
CCSS.ELA-Literacy.W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
CCSS.ELA-Literacy.W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-Literacy.W.11-12.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.
CCSS.ELA-Literacy.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCSS.ELA-Literacy.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCSS.ELA-Literacy.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own ideas clearly and persuasively.
CCSS.ELA-Literacy.SL.11-12.1a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
CCSS.ELA-Literacy.SL.11-12.4	Present information, findings, and supporting evidence , conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
CCSS.ELA-Literacy.SL.11-12.5	Make strategic use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-Literacy.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
CCSS.ELA-Literacy.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
CCSS.ELA-Literacy.L.11-12.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college

and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrases important to comprehension or expression.

The following standards derive from the 2016 International Society for Technology in Education Standards.

ISTE Empowered Learner (Standard 1)	Students leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences.
ISTE Digital Citizen (Standard 2)	Students recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.
ISTE Knowledge Constructor (Standard 3)	Students critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts, and make meaningful learning experiences for themselves and others.
ISTE Creative Communicator (Standard 6)	Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats, and digital media appropriate to their goals.
ISTE Global Collaborator (Standard 7)	Students use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

COURSE ENDURING UNDERSTANDINGS

Students will understand that . . .
- dramaturgy is a complex, varied, and nuanced art form.
- close-text reading can reveal truths essential in comprehending and interpreting a text.
- collaboration is an essential element of the creative process.
- playwrights employ dramatic conventions and rhetorical strategies to create innovative works of theatre.
- theatre is an evolving art form with a diverse and extensive history that has been built upon for centuries.

COURSE ESSENTIAL QUESTIONS

- How do the words written by a playwright become a full-fledged stage production?
- How do artists represent a playwright's work with integrity and still create new art?
- How are characters and relationships represented on stage reflective of people and dynamics in our real lives?
- How do structure and conventions provide the opportunity for the creation of new artistic works?

- How do close reading and research inform theatrical productions?

COURSE KNOWLEDGE & SKILLS

Students will understand . . .
- foundational theatre terminology and literary terminology.
- theatre history.

Students will be able to . . .
- close-read a text to determine a playwright's intent, characters' tone, and imagery.
- research a variety of topics including theatre history, production history, and theatre resources.
- collaborate with colleagues as part of the creative process.
- use technology to work on a project and to present to colleagues.
- participate meaningfully in shared inquiry.

COURSE SYLLABUS

Course Name
> Honors Dramaturgy

Level
> Honors

Prerequisites
> Successful completion of grades 9, 10, and 11 English.

Materials Required
> None

General Description of the Course
> In a theatrical production, the "dramaturg" is the person who is considered the expert on the playscript. The dramaturg reads, studies, researches, and interprets a play in order to answer questions for and give guidance to actors, directors, and designers. In this Honors-level course, students will be guided through the study of multiple plays and will do the work that allows them to become experts. Class time will be structured as a workshop for research and collaboration. Students will complete a major project on a play of their choice in lieu of a final exam. Students need not be performers to be successful in this course – only a love of theatre, strong work ethic, and a curious mind are required!

Assured Assessments

Formative Assessments:

- Class VoiceThread (Unit 1)
- Theatrical structure research (Unit 2)
- Shared Inquiry Discussion (Units 3, 5)
- Inspiration Board for *A Long Day's Journey into Night* (Unit 4)
- Individual conferencing and peer conferencing (Unit 6)

Summative Assessments:

- Written response to *Hamlet* question (Unit 1)
- *A Doll's House* analysis (Unit 2)
- Character analysis (Unit 3)
- Close reading and blocking notes for *A Long Day's Journey into Night* (Unit 4)
- Dramaturg's "To-Do" List (Unit 5)
- Actor's Packet (Unit 6)

Core Texts
> Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*.
> > Carbondale, IL: Southern Illinois UP, 1998. Print.
> Brown, Lenora Inez. *The Art of Active Dramaturgy: Transforming Critical Thought into Dramatic Action*. Cambridge, MA: Focus, 2010. Print.

Ibsen, Henrik. *Four Major Plays: Doll's House; Ghosts; Hedda Gabler; The Master Builder*. New York: Oxford UP, 2008. Print.

O'Neill, Eugene. *A Long Day's Journey into Night*. New Haven: Yale UP, 2002. Print.

Ruhl, Sarah. *The Clean House and Other Plays*. New York: Theatre Communications Group, 2006. Print.

Shakespeare, William. *The Tragedy of Hamlet, Prince of Denmark*. Folger Library Edition. New York: Simon and Schuster, 1992. Print.

Wilson, August. *August Wilson Century Cycle*. New York: Theatre Communications Group, 2007. Print. [student selection of one play from the Cycle]

Student-selected playscript for Actor's Packet project

UNIT 1
Introduction to Dramaturgy

Unit Goals

At the completion of this unit, students will:

CCSS.ELA-Literacy.RL.11-12.1	Cite strong and thorough textual evidence from *Hamlet* to support analysis of what the text says explicitly to write a "non-biased" summary, as well as inferences drawn from the text, in order to respond to dramaturgical questions.
CCSS.ELA-Literacy.RI.11-12.3	Analyze a complex set of ideas in dramaturgical textbooks in order to apply the principles to their own dramaturgical processes.
CCSS.ELA-Literacy.RI.11-12.7	Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to develop a collaborative definition of dramaturgy.
CCSS.ELA-Literacy.W.11-12.1	Write arguments to support claims in response to a "vague," "open," or "neutral" question about *Hamlet* using valid reasoning and relevant and sufficient evidence.
CCSS.ELA-Literacy.W.11-12.2	Write analytical responses to *Hamlet* to examine and convey complex close reading.
CCSS.ELA-Literacy.W.11-12.4	Produce clear and coherent writing in analytical responses to *Hamlet* and a VoiceThread with development, organization, and style that are appropriate to task, purpose, and audience.
CCSS.ELA-Literacy.W.11-12.9	Draw evidence from *Hamlet* and dramaturgy textbooks to support analysis, reflection, and research about the play.
CCSS.ELA-Literacy.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on the definition of dramaturgy and a thematic analysis of *Hamlet*.
CCSS.ELA-Literacy.SL.11-12.1a	Come to discussions (including online discussions such as VoiceThread) prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

ISTE Global Collaborator (Standard 7)	Use online collaborative tools to broaden their perspectives on dramaturgy and enrich their learning by collaborating with others.

Unit Essential Questions

- What is dramaturgy, and what do dramaturgs do?
- How do words in a script become a play that is performed on stage?

Scope and Sequence

- Definition of dramaturgy and dramaturg
- Dramaturgical practices and questions

Assured Assessments

Formative Assessments:
Students will create a class VoiceThread in which each individual student attempts to explain his/her understanding of dramaturgy through images. Students will comment and elaborate upon each other's slides in order to agree upon a broad class definition of dramaturgy. Students will receive feedback via VoiceThread commenting from classmates and teacher.
Assessment tool: Formative Assessment Rubric
Value: formative assessment grade

Students will also work in pairs to compose a "non-biased" summary of *Hamlet.* Students will receive feedback from peers and teacher and have the opportunity to revise until mastery is achieved.
Assessment tool: Formative Assessment Rubric
Value: formative assessment grade

Summative Assessment:
Hamlet question response:
Students will respond in writing to a "vague," "neutral," or "open" question posed by a classmate. Questions will be developed and refined collaboratively and then chosen by students.
Assessment tool: Summative Assessment Rubric
Value: major quarter grade

Resources

Core
- Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale, IL: Southern Illinois UP, 1998. Print.
- Brown, Lenora Inez. *The Art of Active Dramaturgy: Transforming Critical Thought into Dramatic Action*. Cambridge, MA: Focus, 2010. Print.
- Shakespeare, William. *The Tragedy of Hamlet, Prince of Denmark*. Folger Library Edition. New York: Simon and Schuster, 1992. Print.

<u>Supplemental</u>
- TDF dictionary: http://dictionary.tdf.org/dramaturg/
- National Theatre Discover YouTube subscription series: https://www.youtube.com/channel/UCUDq1XzCY0NIOYVJvEMQjqw

Time Allotment

- Approximately 2 weeks

UNIT 2
The World of the Play

Unit Goals

At the completion of this unit, students will:

CCSS.ELA-Literacy.RL.11-12.1	Cite strong and thorough textual evidence to support analysis of structure and storytelling in *A Doll's House*.
CCSS.ELA-Literacy.RL.11-12.2	Determine two or more themes or central ideas of *A Doll's House* and analyze their development over the course of the play, including how they help to create the "rules of the play" and the "world of the play."
CCSS.ELA-Literacy.RL.11-12.3	Analyze the impact of the playwright's choices regarding how to develop and relate elements of a drama as the choices are related to structure.
CCSS.ELA-Literacy.RL.11-12.5	Analyze how Ibsen's choices concerning how to structure specific parts of *A Doll's House* (e.g., the choice of where to begin or end the story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact and historical context.
CCSS.ELA-Literacy.RI.11-12.1	Cite strong and thorough textual evidence from dramaturgical textbooks to support analysis of the "rules of the play" and "the world of the play" in *A Doll's House*.
CCSS.ELA-Literacy.W.11-12.1	Write arguments to support analyses of *A Doll's House,* using valid reasoning and relevant and sufficient evidence.
CCSS.ELA-Literacy.SL.11-12.5	Make strategic use of digital media to convey research on dramatic structure.
CCSS.ELA-Literacy.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings in *A Doll's House* in order to develop an authoritative interpretation of the play.
CCSS.ELA-Literacy.L.11-12.6	Acquire and use accurately general academic and domain-specific words and phrases which are necessary for discussing dramatic structure and the "rules of the play" and the "world of the play."
ISTE Empowered Learner (Standard 1)	Select appropriate technology to convey analysis of dramatic structure.

| ISTE Creative Communicator | Communicate clearly and express themselves creatively |
| (Standard 6) | to convey their analysis of *A Doll's House*. |

Unit Essential Questions

- How do playwrights convey the world of the play? the rules of the play?
- How does the world of the play impact the storytelling?
- To what extent is it possible to reset a play into a new world and still tell the playwright's story?
- How do playwrights employ and manipulate elements of structure to create impact in a play?

Scope and Sequence

- Statis and intrusion
- Rules of the play
- The world of the play
- Play structure throughout theatrical history

Assured Assessments

Formative Assessment:
Theatrical structure research:
Students will individually research a theatrical structure (e.g., tragedy, three-act play, the well-made play, etc.) and present research to the class in a jigsaw discussion format.
Assessment tool: Formative Assessment Rubric
Value: formative assessment grade

Summative Assessment:
A Doll's House analysis:
Students will collaboratively determine the rules of the play and the world of the play for Ibsen's *A Doll's House*. In pairs, students will apply these determinations in creating a proposal for a current day production of *A Doll's House*. The final product can take a variety of forms and will be student-selected (e.g., written proposal, presentation, etc.).
Assessment tool: Summative Assessment Rubric
Value: major quarter grade

Resources

Core

- Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale, IL: Southern Illinois UP, 1998. Print.
- Brown, Lenora Inez. *The Art of Active Dramaturgy: Transforming Critical Thought into Dramatic Action*. Cambridge, MA: Focus, 2010. Print.
- Ibsen, Henrik. *Four Major Plays: Doll's House; Ghosts; Hedda Gabler; The Master Builder*. New York: Oxford UP, 2008. Print.

- The Victorian Web: http://www.victorianweb.org/
- BBC Bitesize "The World of the Play": http://www.bbc.co.uk/education/guides/z2pc2hv/revision

Time Allotment

Approximately 3 weeks

Characters and Relational Dynamics

Unit Goals

At the completion of this unit, students will:

CCSS.ELA-Literacy.RL.11-12.1   Cite strong and thorough textual evidence from plays to support analysis of what each text says explicitly as well as inferences drawn from the text, in order to determine characterization and relational dynamics.

CCSS.ELA-Literacy.RL.11-12.6   Analyze a play in which the dramaturg must grasp a point of view in order to distinguish what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

CCSS.ELA-Literacy.W.11-12.1   Write arguments to support claims in an analysis of characterization and relational dynamics in plays, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.W.11-12.2   Write informative/explanatory texts to examine and convey characterization and relational dynamics clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-Literacy.W.11-12.4   Produce clear and coherent writing about plays in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.W.11-12.6   Use technology, including the Internet, to produce, publish, and update individual or shared writing products about characterization and relational dynamics in response to ongoing feedback, including new arguments or information.

CCSS.ELA-Literacy.SL.11-12.1   Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led), including a Shared Inquiry Discussion on character motivation.

CCSS.ELA-Literacy.SL.11-12.5   Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in a presentation on characterization and relational dynamics to enhance understanding of findings, reasoning, and evidence and to add interest.

CCSS.ELA-Literacy.L.11-12.6   Acquire and use accurately general academic and domain-specific words and phrases in order to communicate effectively and precisely in a

collaborative, theatre-focused Shared Inquiry Discussion.

ISTE Knowledge Constructor (Standard 3)	Take an active role in choosing technology to convey their learning to their peers.
ISTE Creative Communicator (Standard 6)	Communicate clearly and express themselves creatively, using technology, in order to express their understanding and analysis of characterization and relational dynamics in *The Clean House* and a collection of one-act plays.

Unit Essential Questions

- How do playwrights convey characters to an audience?
- How do playwrights convey relationships and dynamics to an audience?
- To what extent do the normal rules of characterization and relationships apply in plays?
- How do actors demonstrate characters and relationships on stage?

Scope and Sequence

- Characterization and dynamics
- One-act play structure
- Historical context of relational dynamics

Assured Assessments

Formative Assessment:
Shared Inquiry Discussion:
Students will participate in a series of Shared Inquiry Discussions on one-act plays to analyze and interpret characterization and relational dynamics. In each, each student will play a different role (i.e., discusser, responder, observer). Students will receive feedback via the departmental SID rubric.
Assessment tool: Shared Inquiry Discussion Rubric
Value: formative assessment grade

Summative Assessment:
Students will individually develop a character analysis for one of the one-act plays or Sarah Ruhl's *The Clean House*. This assessment should reflect a student's ability to produce the character analysis segment of his/her final Actor's Packet. The final product can take a variety of forms (e.g., written analysis, media presentation, inspiration board, etc.), but should demonstrate mastery of written skills necessary to convey interpretation to colleagues.
Assessment tool: Summative Assessment Rubric
Value: major quarter grade

Resources

<u>Core</u>
- Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale, IL: Southern Illinois UP, 1998. Print.
- Brown, Lenora Inez. *The Art of Active Dramaturgy: Transforming Critical Thought into Dramatic Action*. Cambridge, MA: Focus, 2010. Print.
- Ruhl, Sarah. *The Clean House and Other Plays*. New York: Theatre Communications Group, 2006. Print.

<u>Supplemental</u>
- Chekhov, Anton. "A Marriage Proposal." Print.
- Ives, David. "Sure Thing." Print.
- Parker, Dorothy. "Here We Are." Print.
- Williams, Tennessee. "27 Wagons Full of Cotton." Print.
- Analyzing character: http://www.theatrefolk.com/blog/character-analysis-exercise/
- Artists in conversation: Paula Vogel and Sarah Ruhl: http://bombmagazine.org/article/2902/sarah-ruhl

Time Allotment

Approximately 3-4 weeks

UNIT 4
Conventions in Theatre (Symbolism, Imagery, Diction)

Unit Goals

At the completion of this unit, students will:

CCSS.ELA-Literacy.RL.11-12.1	Cite strong and thorough textual evidence from *A Long Day's Journey into Night* to support analysis of what the text says explicitly as well as inferences drawn from the text, in order to demonstrate understanding of and appreciation for multiple interpretations of a classic American play.
CCSS.ELA-Literacy.RL.11-12.2	Determine two or more themes or central ideas of *A Long Day's Journey into Night* and analyze their development over the course of the text, including how they interact and build on one another to produce a play which can be interpreted multiple ways.
CCSS.ELA-Literacy.RL.11-12.3	Analyze the impact of Williams' choices regarding how to develop and relate elements of a drama, such as use of symbolism and imagery.
CCSS.ELA-Literacy.RL.11-12.4	Determine the meaning of words and phrases as they are used in *A Long Day's Journey into Night* (both in stage directions and character dialogue), including figurative and connotative meanings; analyze the cumulative impact of specific diction on meaning and tone.
CCSS.ELA-Literacy.RL.11-12.6	Analyze *A Long Day's Journey into Night*, in which grasping an interpretation of the play requires distinguishing what is directly stated in the text from what is really meant (e.g., satire, sarcasm, irony, or understatement); differentiate the playwright's statement from characters' statements.
CCSS.ELA-Literacy.RL.11-12.7	Analyze multiple interpretations of *A Long Day's Journey into Night,* evaluating how each version interprets the source text.
CCSS.ELA-Literacy.W.11-12.1	Write an informal argument reflecting on blocking notes for *A Long Day's Journey into Night* to support decisions, using valid reasoning and relevant and sufficient evidence.
CCSS.ELA-Literacy.W.11-12.2d	Use precise language, domain-specific vocabulary, and techniques in blocking notes.

CCSS.ELA-Literacy.W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared Inspiration Board projects in response to ongoing teacher and peer feedback.
CCSS.ELA-Literacy.W.11-12.9	Draw evidence from *A Long Day's Journey into Night* and researched reviews and criticisms to support analysis, reflection, and research that influence blocking notes.
CCSS.ELA-Literacy.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions to create an Inspiration Board for *A Long Day's Journey into Night*.
CCSS.ELA-Literacy.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings in order to produce well-grounded blocking notes for *A Long Day's Journey into Night*.
CCSS.ELA-Literacy.L.11-12.6	Acquire and use accurately general academic and domain-specific words to produce blocking notes.
ISTE Knowledge Constructor (Standard 3)	Take an active role in choosing, achieving, and demonstrating competency of dramatic text interpretation.
ISTE Creative Communicator (Standard 6)	Communicate clearly and express themselves creatively to produce blocking notes using the platforms, tools, styles, formats, and digital media appropriate to their goals.

Unit Essential Questions

- How does a playwright's use of symbolism and imagery impact a playscript and storytelling?
- How does a dramaturg assist in bringing symbolism and imagery alive on stage to enhance a production?
- How do symbolism and imagery impact the work of designers and marketing departments?
- How does the language of a playscript impact the storytelling?

Scope and Sequence

- Symbolism
- Imagery
- Diction

Assured Assessments

Formative Assessment:
Inspiration Board for *A Long Day's Journey into Night*:
While reading and studying *A Long Day's Journey into Night*, students will collaborate to create an Inspiration Board for the play. Using visual representations, students will identify and explore visual and verbal signposts for the play that might help to give shape to a particular production.
Assessment tool: Formative Assessment Rubric
Value: formative assessment grade

Summative Assessment:
Close reading and blocking notes for *A Long Day's Journey into Night*:
In pairs or triads, students will develop blocking notes for a French scene of Williams' play. Notes must be derived from a close reading of stage directions and dialogue, with a reflective piece attached to explain choices.
Assessment tool: Summative Assessment Rubric
Value: major quarter grade

Resources

<u>Core</u>
- Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale, IL: Southern Illinois UP, 1998. Print.
- Brown, Lenora Inez. *The Art of Active Dramaturgy: Transforming Critical Thought into Dramatic Action*. Cambridge, MA: Focus, 2010. Print.
- O'Neill, Eugene. *A Long Day's Journey into Night*. New Haven: Yale UP, 2002. Print.

<u>Supplemental</u>
- Eugene O'Neill:
  - http://www.eoneill.com/
  - http://www.biography.com/people/eugene-oneill-9428728
  - http://www.pbs.org/wnet/americanmasters/eugene-oneill-about-eugene-oneill/676/
  - http://www.pbs.org/wgbh/amex/oneill/
- Literary Analysis:
  - Foster, Thomas. *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines*. New York: Harper, 2014. Print.
  - https://macblog.mcmaster.ca/fryeblog/critical-method/theory-of-symbols.html

Time Allotment

Approximately 3 weeks

UNIT 5
Research in Dramaturgy

Unit Goals

At the completion of this unit, students will:

CCSS.ELA-Literacy.RL.11-12.2	Determine two or more themes or central ideas of an August Wilson play and analyze their development over the course of the text, including how they interact and build on one another in order to determine a path for research.
CCSS.ELA-Literacy.RL.11-12.3	Analyze the impact of Wilson's choices regarding how to develop and relate elements of a drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed) in order to determine a path for research.
CCSS.ELA-Literacy.RL.11-12.5	Analyze how Wilson's choices concerning how to structure specific parts of a play (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning and how this conveys historical context.
CCSS.ELA-Literacy.RI.11-12.1	Cite strong and thorough textual evidence from research sources on August Wilson's Century Cycle plays to support analysis of what the research says explicitly as well as implicitly.
CCSS.ELA-Literacy.W.11-12.2	Write an informative/explanatory text (a "Dramaturg's To-Do List" as well as one expanded research section) to examine and convey complex ideas and concepts found in a play and research materials.
CCSS.ELA-Literacy.W.11-12.4	Produce clear and coherent writing in the "Mini-Actor's Packet" in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-Literacy.W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, and rewriting in order to determine necessary paths for writing the Actor's Packet in the upcoming Unit 6.
CCSS.ELA-Literacy.W.11-12.7	Conduct short as well as more sustained research projects to answer a dramaturgical question about an August Wilson play.

CCSS.ELA-Literacy.W.11-12.8	Gather relevant information about an August Wilson play from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.
CCSS.ELA-Literacy.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research of an August Wilson play.
CCSS.ELA-Literacy.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (including a Shared Inquiry Discussion) about August Wilson's Century Cycle, building on others' ideas and expressing their own ideas clearly and persuasively.
CCSS.ELA-Literacy.SL.11-12.4	Present information, findings, and supporting evidence to peers in order to build a shared understanding of the Century Cycle plays and also to develop an understanding of the research process for development of an Actor's Packet.
CCSS.ELA-Literacy.L.11-12.6	Acquire and use accurately general academic and domain-specific words necessary for dramaturgical research and teaching.
ISTE Knowledge Constructor (Standard 3)	Critically curate a variety of resources on August Wilson's Century Cycle, using digital tools to construct knowledge, produce creative artifacts, and make meaningful learning experiences for themselves and others.

Unit Essential Questions

- How does historical context impact a play's presentation and significance?
- How does a dramaturg help a director, actors, and a production team to bring a historically anchored play to a contemporary audience?

Scope and Sequence

- Play cycle
- History play
- August Wilson
- 20th-century African-American experience
- Dialect

Assured Assessments

Formative Assessment:
Shared Inquiry Discussion on August Wilson's Century Cycle:
Having selected, read, and analyzed one of August Wilson's Century Cycle plays, students will participate in a SID in which they piece together the significance of a play cycle.
Assessment tool: Shared Inquiry Discussion Rubric
Value: formative assessment grade

Summative Assessment:
Dramaturg's "To-Do" List:
Using their selected Century Cycle play, students will create a dramaturg's "To-Do" list for a production of the play (e.g., for *Fences*: research Negro Baseball League; college attendance rates for African American males in the 1950's; Civil Rights Movement; etc.). From the "To-Do" list, each student will each choose one item to research and prepare as a section of the production's Actor's Packet (e.g., props, costumes, social customs, etc.).
Assessment tool: Summative Assessment Rubric
Value: major quarter grade

Resources

Core
- Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale, IL: Southern Illinois UP, 1998. Print.
- Brown, Lenora Inez. *The Art of Active Dramaturgy: Transforming Critical Thought into Dramatic Action*. Cambridge, MA: Focus, 2010. Print.
- Wilson, August. *August Wilson Century Cycle*. New York: Theatre Communications Group, 2007. Print. [student selection of one play from the Cycle]

Supplemental
- http://www.newyorker.com/books/page-turner/american-playwrights-try-to-reinvent-the-history-play
- http://www.august-wilson-theatre.com/
- http://www.slate.com/articles/news_and_politics/obit/2005/10/august_wilson.html
- http://www.pbs.org/wnet/americanmasters/august-wilson-the-ground-on-which-i-stand-scenes-and-synposes-of-august-wilsons-10-play-cycle/3701/
- http://www.astr.org/general/recommended_links.asp

Time Allotment

Approximately 3 weeks

UNIT 6
Culminating Thesis Project: Actor's Packet

Unit Goals

At the completion of this unit, students will:

CCSS.ELA-Literacy.RL.11-12.1	Cite strong and thorough textual evidence to support analysis of their chosen thesis-project play.
CCSS.ELA-Literacy.RL.11-12.10	By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.
CCSS.ELA-Literacy.RI.11-12.1	Cite strong and thorough textual evidence from their researched materials to support analysis of their chosen play.
CCSS.ELA-Literacy.RI.11-12.7	Integrate and evaluate multiple sources of researched information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to develop their Actor's Packet.
CCSS.ELA-Literacy.W.11-12.2	Create an Actor's Packet to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of play analysis and researched information.
CCSS.ELA-Literacy.W.11-12.4	Produce clear and coherent writing (the Actor's Packet) in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-Literacy.W.11-12.5	Develop and strengthen the Actor's Packet as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
CCSS.ELA-Literacy.W.11-12.6	Use technology, including the Internet, to produce, publish, and update the Actor's Packet in response to ongoing peer and teacher feedback, including new arguments or information.
CCSS.ELA-Literacy.W.11-12.7	Conduct a sustained research project to answer a self-generated question, narrowing or broadening the inquiry when appropriate, synthesizing multiple sources on the subject, and demonstrating understanding of the subject under investigation.

CCSS.ELA-Literacy.W.11-12.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.
CCSS.ELA-Literacy.W.11-12.9	Draw evidence from both literary and informational texts to support analysis, reflection, and research in the development of the Actor's Packet.
CCSS.ELA-Literacy.W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) in order to produce a final product appropriate to the task and audience.
CCSS.ELA-Literacy.SL.11-12.4	Present the Actor's Packet to teacher and peers, using communication that is clear, effective, and specific to the task.
CCSS.ELA-Literacy.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage in the final product of the Actor's Packet.
CCSS.ELA-Literacy.L.11-12.6	Acquire and use accurately general academic and domain-specific words and phrases which are specific to the world of literary analysis and theatre.
ISTE Empowered Learner (Standard 1)	Leverage technology to take an active role in choosing, achieving, and demonstrating competency in the development of a comprehensive, industry-quality dramaturgical product.
ISTE Digital Citizen (Standard 2)	Recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and act and model in ways that are safe, legal, and ethical, including abiding by copyright law and plagiarism policies.
ISTE Knowledge Constructor (Standard 3)	Critically curate a variety of resources using digital tools to construct knowledge about their chosen play and to produce an Actor's Packet which creates a meaningful learning experience for themselves and others.
ISTE Creative Communicator (Standard 6)	Communicate clearly and express themselves creatively while presenting their Actor's Packet, using the platforms, tools, styles, formats, and digital media appropriate to their goals.

Unit Essential Questions

- How does a dramaturg prepare materials for actors and a creative/production team for a production?

Scope and Sequence

- Actor's Packet
- Research process
- Intellectual property
- Copyright
- Plagiarism and source citation
- Electronic documents

Assured Assessments

Formative Assessment:
Individual conferencing and peer conferencing:
During the research, analysis, and writing processes, students will participate in several peer and teacher conferences to shape, revise, and edit their Actor's Packets.
Assessment tool: Formative Assessment Rubric and teacher/peer feedback
Value: formative assessment grade

Summative Assessment:
Actor's Packet:
During the course of the semester, students will have independently read several plays and/or musicals (at least three) and selected a full-length work for which to create an Actor's Packet. During this final unit of study, students will have chosen their play or musical and will submit a creative précis (2-3-page proposal for the project). After approval, students will create their Actor's Packet in a writing workshop setting. Reading, analyzing, writing, collaborating, conferencing, revising, and editing will be conducted in class and at home. The final product will be an Actor's Packet of approximately 15-20 pages. Students will present their Actor's Packet to the class in a workshop setting.
Assessment tool: Final Thesis Project Rubric
Value: final exam grade (20% of course grade)

Resources

<u>Core</u>

- Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale, IL: Southern Illinois UP, 1998. Print.
- Brown, Lenora Inez. *The Art of Active Dramaturgy: Transforming Critical Thought into Dramatic Action*. Cambridge, MA: Focus, 2010. Print.
- Student-selected playscript for Actor's Packet project

<u>Supplemental</u>

- http://theatre.cah.ucf.edu/media/2012-13/springawakening/dramaturgy.pdf
- https://peterhilliard.files.wordpress.com/2012/12/drowsy-chaperone-actor-packet1.pdf
- http://asyoulikeitatsdsu.blogspot.com/p/actor-packet.html
- http://www.goodspeed.org/My%20Files/Guides/Teacher%20Instructional/Chasing%20Rainbows_TIG.pdf
- Chemers, Michael Mark. *Ghost Light: An Introductory Handbook for Dramaturgy*. Carbondale, IL: Southern Illinois University Press, 2010. Print.

Time Allotment

Approximately 3 weeks

COURSE CREDIT

One-half Honors credit in English
One class period daily for a half year

PREREQUISITES

Successful completion of grades 9, 10, and 11 English.

CURRENT REFERENCES

- Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale, IL: Southern Illinois UP, 1998. Print.
- Brown, Lenora Inez. *The Art of Active Dramaturgy: Transforming Critical Thought into Dramatic Action*. Cambridge, MA: Focus, 2010. Print.
- Chemers, Michael Mark. *Ghost Light: An Introductory Handbook for Dramaturgy*. Carbondale, IL: Southern Illinois University Press, 2010. Print.
- http://www.corestandards.org/ELA-Literacy/
- http://www.iste.org/standards/standards/for-students-2016
- http://www.nationalartsstandards.org/
- Mazer, Cary. "Dramaturgy in the Classroom: Teaching Undergraduate Students Not to be Students." *Theatre Topics* 13.1 (March 2003): 135-41. Print.
- Educational Theatre Association: https://www.schooltheatre.org/home

OTHER RESOURCES

Local/regional theatre contacts for field trips, guest speakers, mentorships, etc.:
- http://www.goodspeed.org/education-library
- https://www.yalerep.org/productions-and-programs/youth-programs
- http://www.longwharf.org/education
- https://www.hartfordstage.org/education/
- http://www.westportplayhouse.org/education

ASSURED STUDENT PERFORMANCE RUBRICS

- Trumbull High School School-Wide Reading Rubric (attached)
- Trumbull High School School-Wide Writing Rubric (attached)
- Trumbull High School School-Wide Independent Learning and Thinking Rubric (attached)
- Participation Rubric (classroom and online participation) (attached)
- Formative Assessment Rubric
- Summative Assessment Rubric (attached)
- Shared Inquiry Discussion Rubric (attached)
- Final Thesis Project Rubric (attached)

SCHOOL-WIDE RUBRICS

Rubric 1: Read Effectively

Category/ Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Respond X_____	Demonstrates exceptional understanding of text by: • Clearly identifying the purpose of the text • Providing initial reaction richly supported by text • Providing a perceptive interpretation	Demonstrates understanding of text by: • Identifying the fundamental purpose of the text • Providing initial reaction supported by text • Providing a clear/straightforward interpretation of the text	Demonstrates general understanding of text by: • Partially identifying the purpose of the text • Providing initial reaction somewhat supported by text • Providing a superficial interpretation of the text	Demonstrates limited or no understanding of text by: • Not identifying the purpose of the text • Providing initial reaction not supported by text • Providing an interpretation not supported by the text
Interpret X_____	Demonstrates exceptional interpretation of text by: • Extensively reshaping, reflecting, revising, and/or deepening initial understanding • Constructing insightful and perceptive ideas about the text. • Actively raising critical questions and exploring multiple interpretations of the text	Demonstrates ability to interpret text by: • Reshaping, reflecting, revising, and/or deepening initial understanding • Summarizing main ideas of text • Actively interpreting text by raising questions and looking for answers in text	Demonstrates general ability to interpret text by: • Guided reflection and/or revision of initial understanding • Summarizing some of the main ideas of text • Guided interpretation of text by locating answers to given questions in text	Demonstrates limited ability to interpret text as evidenced by: • Struggle to implement guided reflection and/or revision of initial understanding • Struggle to summarize any main ideas of text • Struggle to answer questions by locating responses in text
Connect X_____	Demonstrates perceptive connections • text-to-text • text-to-self • text-to-world	Demonstrates specific connections • text-to-text • text-to-self • text-to-world	Demonstrates general connections • text-to-text • text-to-self • text-to-world	Struggles to make connections • text-to-text • text-to-self • text-to-world
Evaluate X_____	Demonstrates insightful evaluation of text by one or more of the following: • Critical analysis to create a conclusion supported by the text • Perceptive judgments about the quality of the text • Synthesis of text • Expression of a personal opinion	Demonstrates an evaluation of text by one or more of the following: • Critical analysis to form a conclusion from the text • Thoughtful judgments about the quality of the text • Evaluation of text to express personal opinion(s)	Demonstrates a general evaluation of text by one or more of the following: • Formulation of a superficial conclusion from the text • Assessment of the quality of the text • Use of text to express personal opinion(s)	Demonstrates a struggle to evaluate the text by one or more of the following: • Formulation of a conclusion from the text • Assessment of the quality of the text • Use of text to express personal opinion(s)

Rubric 2: Write Effectively

Category/ Weight	Exemplary 4 Student work:	Goal 3 Student work:	Working Toward Goal 2 Student work:	Needs Support 1-0 Student work:
Purpose X_____	• Establishes and maintains a clear purpose • Demonstrates an insightful understanding of audience and task	• Establishes and maintains a purpose • Demonstrates an accurate awareness of audience and task	• Establishes a purpose • Demonstrates an awareness of audience and task	• Does not establish a clear purpose • Demonstrates limited/no awareness of audience and task
Organization X_____	• Reflects sophisticated organization throughout • Demonstrates logical progression of ideas • Maintains a clear focus • Utilizes effective transitions	• Reflects organization throughout • Demonstrates logical progression of ideas • Maintains a focus • Utilizes transitions	• Reflects some organization throughout • Demonstrates logical progression of ideas at times • Maintains a vague focus • May utilize some ineffective transitions	• Reflects little/no organization • Lacks logical progression of ideas • Maintains little/no focus • Utilizes ineffective or no transitions
Content X_____	• Is accurate, explicit, and vivid • Exhibits ideas that are highly developed and enhanced by specific details and examples	• Is accurate and relevant • Exhibits ideas that are developed and supported by details and examples	• May contain some inaccuracies • Exhibits ideas that are partially supported by details and examples	• Is inaccurate and unclear • Exhibits limited/no ideas supported by specific details and examples
Use of Language X_____	• Demonstrates excellent use of language • Demonstrates a highly effective use of standard writing that enhances communication • Contains few or no errors. Errors do not detract from meaning	• Demonstrates competent use of language • Demonstrates effective use of standard writing conventions • Contains few errors. Most errors do not detract from meaning	• Demonstrates use of language • Demonstrates use of standard writing conventions • Contains errors that detract from meaning	• Demonstrates limited competency in use of language • Demonstrates limited use of standard writing conventions • Contains errors that make it difficult to determine meaning

Rubric 5: Independent Learners And Thinkers

Category/Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Proposal X_____	Student demonstrates a strong sense of initiative by generating compelling questions, creating uniquely original projects/work.	Student demonstrates initiative by generating appropriate questions, creating original projects/work.	Student demonstrates some initiative by generating questions, creating appropriate projects/work.	Student demonstrates limited or no initiative by generating few questions and creating projects/work.
Independent Research & Development X_____	Student is analytical, insightful, and works independently to reach a solution.	Student is analytical, and works productively to reach a solution.	Student reaches a solution with direction.	Student is unable to reach a solution without consistent assistance.
Presentation of Finished Product X_____	Presentation shows compelling evidence of an independent learner and thinker. Solution shows deep understanding of the problem and its components. Solution shows extensive and appropriate application of 21st Century Skills.	Presentation shows clear evidence of an independent learner and thinker. Solution shows adequate understanding of the problem and its components. Solution shows adequate application of 21st Century Skills.	Presentation shows some evidence of an independent learner and thinker. Solution shows some understanding of the problem and its components. Solution shows some application of 21st Century Skills.	Presentation shows limited or no evidence of an independent learner and thinker. Solution shows limited or no understanding of the problem. Solution shows limited or no application of 21st Century Skills.

HONORS DRAMATURGY PARTICIPATION RUBRIC

4 (A/A-)
Contributions to whole-class discussions are consistent and meaningful. When volunteering an idea, student thoughtfully moves the discussion forward, deepening thought, and does not simply re-state what has already been said or state isolated thinking that reflects an inability to listen to others. When called on, student takes a risk in his/her thinking, even if feeling he/she "doesn't know."
When appropriate, ideas are rooted in close reading of text and the participation demonstrates facility with the assigned readings. Superior participation at this level demonstrates a student's ability to formulate and pose questions to the group that stimulate thought and lively discussion. These students synthesize the ideas of others and build upon/challenge them in order to create meaning for themselves and the group. When they are not speaking, they are still actively engaged in the discussion (e.g., taking notes, finding relevant passages in the text, looking at the speaker with appropriate cues, etc.).
In small-group discussions, these students display all of the above qualities and also demonstrate an ability to measure their participation with others – they do not dominate the conversation at the expense of others but rather authentically encourage others to engage. They do not look for the quickest way to "be done" with the small-group task.
In online discussions, these students post thought-provoking ideas and responses that are rooted in text (when appropriate); they do not simply restate what has already been said. These students may pose challenges or questions to the group that demonstrate a desire to engage classmates beyond what is required. When they challenge they are respectful and kind. They may also share information which is pertinent and interesting to the class as a whole.

3+ (B+)
Students performing at this level demonstrate that they are striving for the behaviors and performance described above but may still be developing in one or more of the indicators. Perhaps they need to engage more when they are not the speaker or are still discovering how to pose thoughtful questions or synthesize other students' ideas without restating. Perhaps their online presence is often predictable and "safe" in its thinking and they need to stretch their ability to take risks The practices of these students are all good but could be honed for them to be more genuinely engaged, keener thinkers and motivators for the class.

3 (B)
Students at this level are still clearly striving to be "good students," but their engagement may be more procedural than authentic. Participation in whole-class discussion may be inconsistent or integrated for the sake of "participating." Contributions may rarely move the discussion forward in a meaningful way. Even in small groups, these students may hang back and contribute only minimally. Their engagement when others are speaking may be lacking or inconsistent. Their participation as a member of the inside circle in fishbowl discussions may be very limited. They may use little close text reading to support ideas or may support ideas with vague generalizations. Online contributions may be consistently toward the later end of the deadline and may be lacking in original insight. These students are not harming anyone but they are also not helping the class to move forward in a meaningful way as a learning community.

3- (B-)
These students demonstrate many of the indicators of a 3-level participation student but also sometimes demonstrate behaviors that impact our learning community in a not-so-positive way. These may include: ignoring or discounting the ideas of others while intently "presenting" their own in isolation; disengaging during whole-class discussion when they are not the speaker; participating in off-task behaviors and side conversations in small-group discussions; not engaging as a member of the inside circle during fishbowl discussions; contributing mostly restatement or summary in online discussions; using electronic devices inappropriately during class. If this participation continued all year with no movement toward progress, the score would drop to a 2.

2 (C range)
Students at this level of participation are detracting from our learning community by contributing very little and requiring others to work extra hard to try to include them or carry them along.

Lower than a 2
A conference should be arranged to discuss particular areas of need and to agree upon a strategic plan to strengthen participation.

HONORS DRAMATURGY SUMMATIVE ASSESSMENT RUBRIC

Score 9
Highly articulate, effectively organized expression that addresses the task astutely. These products meet the score 8 criteria but are exceptional in their demonstration of mastery of language, use of relevant and specific references to evidence, application of the dramaturgical process, and development of an insightful, focused, and original thesis. Perceptions of the playscript and other sources are insightful and clearly expressed, using language appropriate to literary/theatre criticism (as appropriate). The student has original ideas and may also offer more than a single interpretation of a playscript or any of its parts. While the product may not be completely error-free, it demonstrates careful editing and revision and the student's control of the elements of composition and the craft of analytical or creative presentation.

Score 8
Highly effective expression that takes a convincing and clear position or approach to the task. The student uses relevant and meaningful evidence from the playscript and other sources that is substantive and well explained. The argument moves the expression forward and demonstrates clear connection between the claims made and the evidence offered. Application of the dramaturgical process controls the product. The product demonstrates the ability to use a broad range of elements of effective expression (specific to the task) and is highly-focused and not sprawling. There may be occasional mechanical errors (specific to the process).

Score 7
Effective expression that advances a solid, clearly indicated thesis that responds to the task. Evidence from the playscript and other sources is provided and may be substantive, but development or articulation of analysis or application of dramaturgical process could be more convincing or clear. Analysis of the playscript and other sources is thoughtful, but may not be as thorough or precise as is needed. The student's elaboration may lack exemplary insight or persuasiveness. There is concrete evidence that the student can read and respond expressively and critically to text. The argument could benefit from more sophistication or stronger control. There may be occasional mechanical errors (specific to the process).

Score 6
Effective expression that advances a solid thesis related to the task but may, at times, lack clarity or put forth an argument that is not fully developed. Evidence from the playscript or other sources is provided and efforts are made to use it to develop an argument; more thoroughness, clarity, or focus is needed. The language is clear and may be strong in places but may display lack of sophistication, lapses, inability to apply literary/theatre vocabulary effectively, and/or mechanical errors or that momentarily distract from the thinking or argument.

Score 5
Expression that responds to the task appropriately but may offer what are, predominately, observations about the playscript or other sources without substantive conclusions drawn. The analysis may lean toward superficiality or a lack of conviction. A thesis is presented and supported but the support is vague or limited. The product may accurately express the student's thoughts but may contain an accumulation of errors (including imprecise vocabulary) that detracts from the voice and/or uncovers weaknesses in mechanics and vocabulary.

Score 4-3
Expression that attempts to address the task but is impacted by a misreading of or lack of facility with the text. A thesis is present but logical, relevant support is meager or imprecise. An attempt at dramaturgical analysis is present but is vague and unconvincing and may rely largely on paraphrase and generalization. The writing is sufficiently clear to convey meaning but may suffer from a lack of coherence, weak diction, faulty sentence structure, and/or a variety of mechanical errors.

Score 2-1
Product does not respond adequately to the task or assignment. The product may be largely plot summary of a text. Confused or incoherent dramaturgical analysis suggests the student's inability to comprehend the playscript or other sources and/or apply knowledge of literary/theatrical elements or devices. The product may demonstrate minimal ability to understand and apply conventions of composition and standard written English or lack attention to the editing and revision process.

Score 0
No response or a response with no more than a reference to the task

HONORS DRAMATURGY SHARED INQUIRY DISCUSSION RUBRIC

	4	3	2	1	0 – unscorable
Involvement	Engagement is highly attentive and effective, responding clearly and directly to the thoughts of others. Involvement is passionate, well-balanced, and coherent. Critical questions advance the conversation, build on the ideas of peers, and offer challenging statements without being argumentative. Discourse is courteous, respectful, and genuinely interested; engagement is tempered with appreciation for a balanced discussion.	Engagement is attentive and active. Ideas are presented and correlate to the thoughts of others. Discourse is responsive, open-minded, and respectful without monopolizing.	Engagement is attentive and respectful, marked by attempts to be active in the discussion. Contributions are present but may repeat ideas rather than further the discussion. Ideas are "presented," rather than discussed, or may struggle to build off of the ideas of others. The conversation may need a greater balance of talking and listening to others.	Full engagement in discourse is not evident, doing little to contribute to the conversation or build off of the ideas of the group. The ideas center around initial responses with little evidence of reshaping ideas based on the discourse. Contributions may confound or derail the discussion.	No involvement in the discussion, demonstrated by being disengaged, silent, or responding inappropriately to the ideas of others.
Ideas and Analysis	Original and insightful questions and comments continually reflect sophisticated comprehension and higher-level thinking. Creative and divergent critical thinking is consistently displayed. Ideas are challenged, bringing the class to a higher understanding of the text and the question at hand.	Questions and comments reflect clear comprehension and higher-level thinking. Creative and divergent critical thinking is present. The ideas of others are respectfully challenged during the discussion.	Questions and comments reflect inconsistent higher-level thinking and/or muddied comprehension of the text or the question. Ideas may be one-sided or based mainly on superficial observations. Investment of time is in supporting the obvious or rehashing prior class discussions without deepening thought.	Questions and comments may demonstrate only a very literal or misguided comprehension of the text, missing subtleties or nuances that are important. Ideas presented do not assist the group in exploring critical thought or building ideas collaboratively and may, ultimately, hold it back.	Comments, if any, reflect a flawed or incomplete understanding of the text.
Support	Clear and convincing evidence supports each assertion and effectively builds off of the ideas of others. Text evidence deepens analysis and ties directly to a clear and relevant argument. Comments refer to specific pages and/or lines in the text; quotes are read or paraphrased when appropriate, and followed up with explanation of thinking. Exemplary facility with the text is demonstrated.	Direct quotes and specific examples to support inferential ideas are introduced. Comments refer to specific pages and/or lines in the text; quotes are read and/or paraphrased when appropriate. Examples are given and stay on topic. Some facility with the text is demonstrated.	Examples from the text are used at times. Text evidence may be vague, inconsistent, repetitive, or nonessential to the argument at hand. Facility with the text is limited to only quotes prepared beforehand.	Little to no concrete evidence from the text is introduced. Examples are not specific enough, and/or demonstrate a misreading or very cursory reading of the text.	No concrete evidence from the text is utilized.
Preparation	Participation is exceptionally well-prepared. Copious and insightful notes on the reading have been taken and developed. Original and powerful questions have been developed prior to the discussion. All required materials have been brought to class.	Participation is well-prepared. Insightful notes and thoughtful questions have been developed. All required materials have been brought to class.	Required reading, thinking, and questions have been completed. Some notes and questions have been developed prior to the discussion. Some required materials have been brought to class.	Preparation is lacking. The required reading, thinking, or questions may be incomplete or rudimentary. There may be evidence of some preparation, but all materials have not been brought to class.	No preparation is evident.
Reflection	Reflection is insightful, honest, and comprehensive, making specific reference to the discussion and individual preparation, demonstrating how the discussion impacted individual thinking, and demonstrating authentic thinking and a strong desire for self-improvement in future discussions.	Reflection is intelligent, honest, and complete, making a mix of general and specific references to the discussion and individual preparation, demonstrating some authentic thinking and the desire for self-improvement in future discussions.	Reflection is emerging, making mostly general references to the discussion and individual preparation, which may or may not be accurate, demonstrating an attempt at authentic thinking and the recognition of a need for self-improvement in future discussions.	Reflection is confusing, unfocused, and/or sparse, making few references to the discussion or individual preparation, lacking authentic thinking and apparent desire for self-improvement in future discussions.	Reflection is limited and incomplete, making little to no specific reference to the discussion and individual preparation, and devoid of both authentic thinking and the desire for self-improvement in future discussions.

HONORS DRAMATURGY FINAL THESIS PROJECT RUBRIC

	Research This is the section that will evaluate your ability to conduct research on a variety of topics and issues as part of your dramaturgy work.	Analysis This is the section that will evaluate your ability to analyze a playscript and draw inferences and conclusions about it.	Practical Application This is the section that will evaluate your ability to take all your research and your analysis and apply it in a way that would be valuable to directors, designers, actors, teachers, students (as applicable) – this section pertains to your working like a dramaturg and not just like an English class student.	Publishing This is the section that will evaluate your ability to revise and edit your writing and to write for a specific and specialized audience.
Exceeds Goal	**All attributes of "Meets Goal" plus:** Research is used effectively to inform the production team and reflects a thoughtful, purposeful curation of information; the "so what" of the researched information is apparent.	**All attributes of "Meets Goal" plus:** Close text analysis is pervasive and evident through multiple and varied indicators; an implied "thesis" for the interpretation seems apparent throughout the materials; analysis acknowledges the interplay between script and author's craft; the analysis effectively directs character exploration and, while organized and coherent, suggests options versus a single path.	**All attributes of "Meets Goal" plus:** Packet is implicitly guided by the question: *How will this information enhance what the actors do on stage and how the artistic team shapes the production?*	**All attributes of "Meets Goal" plus:** Materials maintain a consistent and effective "voice"; graphics and figures enhance the materials both in visual appeal and user-ease; layout of packet enhances materials' effectiveness and serves to create interest and excitement.
Meets Goal	Researched information is accurate and appropriately attributed to sources (e.g., direct quotes are cited in-text; paraphrased information is cited in Works Cited page); research is relevant to the production.	Analysis reflects clear comprehension of the text and illustrates an understanding of the playscript; analysis demonstrates ability to exercise close reading and subsequently develop interpretations.	Organization, details, and presentation of packet are directed toward the intended audience.	The materials are well-edited for spelling, mechanics, grammar, etc. (few errors exist); formatting is clear and user-friendly; graphics are clear and legible; MLA formatting is employed correctly.
Requires Revision	Researched information may contain inaccuracies or, while interesting, may not be relevant to the production; research may not be adequately cited to avoid plagiarism.	Analysis may reveal a lack of comprehension of the text; analysis may not adequately demonstrate ability to close-read a text.	Information presented in packet may not be culled or structured for a production (the packet may be an effective research paper but needs to address an actual live production).	Editing errors may detract from the authority of the packet; graphics may be unclear or distracting; MLA formatting may be incorrect.