

Playwriting Unit One: The Monologue or “news of the inner world” Arthur Miller

ESTABLISHED GOALS:	Transfer	
<p><u>Competencies:</u></p> <ul style="list-style-type: none"> • Students will utilize the creative process in order to complete artistic work. • Students will demonstrate the ability to utilize a variety of established acting techniques and practices in order to convey meaning through the presentation of artistic work. • Students will demonstrate the ability to communicate information, ensuring that the most significant and relevant facts build upon one another, in order to share new knowledge. • Students will demonstrate the ability to narrate a story by building a particular tone and outcome in order to develop real or imagined experiences. • Students will demonstrate the ability to speak purposefully and effectively by strategically making decisions about content, language use, and discourse style. 	<p><i>Students will be able to independently use their learning on perspective to effectively communicate with a more compassionate understanding of others and of themselves.</i></p>	
<p><u>Content Standards:</u></p> <ul style="list-style-type: none"> • Theatre Anchor Standard 1: Generate and conceptualize artistic ideas and work • Theatre Anchor Standard 2: Organize and develop artistic ideas and work. • Theatre Anchor Standard 3: Refine and complete artistic work. • Theatre Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. • Theatre Anchor Standard 7: Perceive and analyze artistic work. • Theatre Anchor Standard 8: Interpret intent and meaning in artistic work. • Theatre Anchor Standard 9: Apply criteria to evaluate artistic work. • W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. 	Meaning	
	<p>ENDURING UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> • theatre artists rely on intuition, curiosity, and critical inquiry • theatre artists work to discover different ways of communicating meaning • theatre artists refine their work and practice their craft through rehearsal • theatre artists make strong choices to effectively convey meaning • theatre artists reflect to understand the impact of drama processes and theatre experiences • theatre artists’ interpretations of drama/theatre work are influenced by personal experiences and aesthetics • theatre artists apply criteria to investigate, explore, and assess drama and theatre work. 	<p>ESSENTIAL QUESTIONS</p> <ul style="list-style-type: none"> • Is a fictional representation on stage just as true as, and often even more so, than interacting with actual people? • Is theatre vital to the human experience?
	Acquisition	
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> • that the monologue format is an effective means of conveying emotion and understanding to a diverse audience. • that the monologue format has just as many rigorous writing standards and demands as writing a full one-act play. • that there must be an economy of writing and every 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> • writing effective monologues that fulfill the elements of this genre. • critiquing their own work and the work of others • recognizing the flaws in a written draft • suggesting relevant and helpful ideas to make the next draft closer to completion.

	<p>word must convey meaning due to the brevity of the format.</p> <ul style="list-style-type: none"> ● that an effective monologue contains a clearly delineated character, an emotional arc, and thematic elements ● that students must convey text, content and subtext effectively when writing a monologue. ● that a good monologue follows the same plot and emotional arc as a full one-act or three act play. ● that words have sonic power and that how a word sounds can convey as much meaning as its definition. ● that they must be able to “converse” with the characters they are creating. ● That they must understand how a character would talk and react beyond the context of the written monologue. ● how Edward Albee walked and talked with his characters as he was writing his plays. ● that as writers, they are responsible for leading an audience through structured emotional and interpretive responses. ● that “leaving the meaning of the play up to the audience” is disingenuous at best and poor writing at its worst. ● that a good writer drops hints for an attentive audience ● that an attentive audience should be able to understand the arc of the monologue. ● that they must employ an economy of word choices. ● that regional dialects must conform to their characters, as well as age-appropriate word choice and idiomatic expressions. ● that stage directions are crucial road maps for the actor presenting the monologue. ● that they can never anticipate every question an audience will ask about a monologue, but they’d better be prepared to answer the obvious questions. ● that what is not said (subtext) in a monologue is just as important as the words and the hardest part of creating an effective monologue. 	<ul style="list-style-type: none"> ● reading and delineating the strengths and weaknesses of established, published monologues. ● reading and interpreting established theatrical monologues from published playwrights ● utilizing written responses and group participation to understand the writing process. ● applying what they have learned to their own writing. ● understanding diction and employing it in monologues. ● writing narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. ● writing monologues that seem natural and fit the gender, race, socio-economic statues, age and socio-political points of view of the characters they create. ● knowing when to come close to the line on using profanity and when profanity’s use is both appropriate and necessary. ● adding constructive critiques of their own work and fellow classmates. ● editing and revising monologues with the intent of performing them in a public setting. ● collaborating with others for brainstorming ideas, co-writing and editing each other’s monologues.
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	Vocabulary: tone, voice, diction, accent, through line, plot structure, socio-economic/ socio-political background, aural quality, aesthetics, pitch, workshopping.	
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Content Area Literacy Standards	21st Century Skills
<ul style="list-style-type: none"> ● RH.11-12.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas. ● RH.11-12.3 Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain. ● RH.11-12.4 Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10). ● RH.11-12.5 Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole. ● WHST.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. ● WHST.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. ● WHST.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. 	<ul style="list-style-type: none"> ● <i>make judgments</i> ● <i>communicate clearly</i> ● <i>be flexible</i> ● <i>be self-directed learners</i> ● <i>interact effectively with others</i>

Evaluative Criteria	Assessment Evidence
	PERFORMANCE TASK(S):
	OTHER EVIDENCE:

<i>Summary of Key Learning Events and Instruction</i>

<i>Science Integration</i>	<i>College, Career, and Civic Life Integration</i>	<i>Technology Integration</i>
<i>District Materials</i>	<i>Distance Learning/Field Trips</i>	<i>Technology Resources</i>