

Playwriting Unit Two: The One-Act Play or the life of “an emancipated thinker who is not afraid to write foolish things”

Anton Chekhov

<p>ESTABLISHED GOALS:</p> <p><u>Competencies:</u></p> <ul style="list-style-type: none"> • Students will demonstrate the ability to analyze and critically evaluate dramaturgy in order to determine its impact and effectiveness on different audiences. • Students will demonstrate the ability to analyze and summarize text and integrate knowledge to make meaning of discipline-specific materials. • Students will demonstrate the ability to produce coherent and supported writing in order to communicate effectively for a range of discipline-specific tasks, purposes, and audiences. • Students will demonstrate the ability to speak purposefully and effectively by strategically making decisions about content, language use, and discourse style. <p><u>Content Standards:</u></p> <ul style="list-style-type: none"> • 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. • Theatre Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. • Theatre Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. • 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. 	Transfer	
	<p><i>Students will be able to independently use their learning to engage in the creative process in order to make informed aesthetic and critical value judgments</i></p>	
	Meaning	
	<p>ENDURING UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> • 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. • to gain a more keen insight into the integration of knowledge and ideas, effective readers (and writers) analyze and evaluate content, reasoning and claims in diverse formats. 	<p>ESSENTIAL QUESTIONS</p> <ul style="list-style-type: none"> • How can your plays change the world? • How can what you write influence who you are?
Acquisition		
<p><i>Students will know...</i></p> <ul style="list-style-type: none"> • that the one act play is a vital creative art that can comment on and even change current events. • that writing a one act play is a collaborative effort between playwright and those who comment on every draft of the play. • how the one act play builds on skills learned in the monologue unit. • that the one act play must grapple with the added challenge of multiple characters with different personas and voices. 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> • writing one act plays according to standard guidelines. • pitching their ideas to a group in a concise, yet detailed manner. • reading and critiquing their own plays and those of their colleagues in a dispassionate and constructive manner. • reading established playwrights and recognizing the value of their work • actively researching current events 	

- the worth or established writers and the place that their plays have in the pantheon of great literature.
- that plays are meant to be seen and the playwright must constantly think about the audience and how they should and could react to the performed play.
- that once a play is in production, the playwright must begin to relinquish control to the production staff (director and producer), the actors, and the audience.
- that they must build upon ALL the acquisition in the monologue unit and adapt them to conform to the unique challenges of writing a one-act play.
- that simple plot and situation drive a one act play, not deep character development.
- That there is no room for back story in a one-act play.
- that there must be one focal character (protagonist) due to the length limitations of a one act.
- that they must be true to the characters' backgrounds and historical contexts.
- that the characters must talk like themselves, not merely as a projection of the playwright's persona and voice.
- that effectively writing a dialogue is a complex process.
- that even the greatest playwrights have had to go through the same process of editing and drafts.
- that theatre is 80% a visual experience for the audience
- that the playwright must think visually all the time and create costumes, sets, lighting plots and a color palette that visually gives clues to the play's meaning, context and subtext.
- that sets must be easy to mount and easy to break down since one act plays almost always are presented in conjunction with other plays that employ different sets.
- that more can be said through sub textual visuals than hundreds of words spoken by characters.
- that the more the playwright can supply character descriptions of each character, the better chance the actors will have of developing a character that is true to the playwright's vision.
- that the more the playwright can supply vivid stage

- using their research to create play ideas that comment on things that are happening right now and unfolding into an uncertain future.
- assuming an active voice in current events by offering commentary and solutions through the agency of the performing arts.
- building on and adapting prior knowledge to new situations
- using examples from published readings as templates for structure
- using examples from published readings as inspiration for ideas for their own plays.
- drafting and perfecting their plays from story pitch to final draft.
- collaborating with critics, fellow students and then a production staff and actors
- listening to, accepting, and adapting to criticism

	<p>directions and sub text clues to the director, the better chance the director will have in creating a play that is true to the playwright’s vision.</p> <ul style="list-style-type: none"> ● that even the greatest playwrights have had to go through a writing process of editing and drafts. <p>Vocabulary: story pitch, dialogue, plot structure, set, light plot, color palette, diction, historical context, vernacular, and the vocabulary established in the monologue unit.</p>	
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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.11-12.6 Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence. ● RH.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem. ● 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. ● WHST.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. ● WHST.11-12.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation. ● WHST.11-12.9 Draw evidence from informational texts to support analysis, reflection, and research. 	<ul style="list-style-type: none"> ● <i>make judgments</i> ● <i>collaborate</i> ● <i>communicate clearly</i> ● <i>work creatively</i> ● <i>think creatively</i> ● <i>solve problems</i> ● <i>use system thinking</i> ● <i>reason effectively</i> ● <i>analyze media</i> ● <i>manage goals and time</i> ● <i>be self-directed learners</i> ● <i>interact effectively with others</i>

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

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Summary of Key Learning Events and Instruction

<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>