

**DANI SNYDER-YOUNG
TEACHING PORTFOLIO**

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Writing Intensive Course Taught: **THEA 341: Playwrighting**

Playwrighting introduces students to the craft of writing plays. This class focuses on the processes of idea generation, writing, and revision, as befits a writing intensive class.

Students will gain significant experience with writing, both in-class and in formal homework assignments. Students will gain practice experimenting with writing in a variety of aesthetic styles, for a variety of purposes, and for a variety of audiences.

Students will explore the new play development process used by most professional theaters, experiencing the role of the playwright in the rehearsal room and the process of revision.

STATEMENT OF TEACHING PHILOSOPHY

On the whole, I believe the core of my job is to educate SoTA BAs and BFAs as both theatre artists and as people who will graduate into a broken world in desperate need of citizens who can read both texts and cultural products critically; communicate verbally, in writing, and in theatrical performance; collaborate to solve problems creatively; and self-start to initiate and structure projects. As a result, my philosophy of teaching is to frame analytical and creative projects facilitating the development of communication, collaboration, and critical thinking skills, and to ask students to grapple with big, tough questions about the theatre they read, see, and make and its relationship to the larger world in which they live.

I use theatre content as the vehicle by which I teach intellectual skills. Almost all of the students I teach are theatre majors; most of them, most of the time, readily embrace any content they think will help them achieve vocational success in the theatre industry. I can use this seemingly boundless well of enthusiasm to teach concrete intellectual skills: critical reading of cultural products, using specific details to articulate an argument, writing for a variety of audiences. For example, ten years from now, students may not remember the central metaphor Jose Rivera employs in his short play “Gas”, but they will be able to use metaphor to communicate an idea or set of ideas and they will be able to identify authors’ agendas in putting forth messages via metaphor.

My goals in teaching THEA 341 are to engage students the processes of idea generation, writing, and revision, and to get students to explore writing in variety of aesthetic styles using a variety of methods for generating performance texts. I want them to understand how to use detail in their writing to convey ideas and messages, to clarify

their intentions and “what they want to say”, and to give clear feedback to their peers as to what details make what meanings.

According to the IWU 2010-11 Course Catalog, the goals of Writing Intensive courses are “developing students’ capacities for expressing an communicating ideas in writing, using writing as a means of discovery and understanding, and developing students’ capacities for critical thinking, intellectual independence, and imagination” (102). In the following pages, I will discuss how my classroom activities, assignments, and evaluation methods help students achieve these goals; detailed descriptions of these assignments, classroom activities, and ancillary teaching materials are included later in this portfolio.

Writing Intensive classes “give students significant practice in writing” (General Education Handbook, 34). Students write a lot in THEA 341. Students are required to produce a minimum of 50 pages of writing during the semester; every student in the Spring 2011 class produced at least 60 pages, and some produced closer to 100. This writing takes a variety of forms, including informal freewriting, exploratory dramatic writing, structural outlines, formal plays, and reflective writing.

Writing Intensive classes “focus on writing as a process, with opportunities for revision” (General Education Handbook, 34). Students develop their ideas for plays through an ongoing process of writing exercises focusing on different aspects of dramatic writing. As students write each assignment, they revise their understanding of where their play as a whole is going; through this process students come to intimate understandings of writing as a process. Students discover “what their play wants to be” by writing it; they do not ever end up writing the play they thought they were setting out

to write. In addition to completing formal assignments to submit drafts and revise to incorporate peer feedback, the last month of the semester focuses on play revision through the process of learning to talk to a director about a play, exploring revision through a rehearsal process with actors, and exploring revision in relation to audience response in a public performance of a play. This process “feels” vocational, as it is the way professional playwrights work with professional theatres to develop their work for production; it is, in actuality, a practical, multi-step method of peer review and revision.

Writing Intensive classes “enable students to understand that writing varies according to purpose and audience” (General Education Handbook, 35).

Most of the writing students do in School of Theatre Arts classes is scholarly; the writing styles we explore and utilize in THEA 341, by contrast, highlights the ways writing varies according to purpose. We explicitly explore the difference between informal writing for yourself and writing for a public audience. Students are given explicit instruction in writing in accordance to a variety of dramatic conventions, including realism for a mainstream theatre audience and expressionism for an audience comfortable with avant-garde forms. In sessions giving feedback on a student’s writing, their peers articulate the impact particular artistic choices have on them as audience members. Students are encouraged to write in a variety of styles and to explore a variety of dramatic conventions by an assessment category on my rubrics focused on “risk taking”.

Writing Intensive classes “give students opportunities to use writing as a tool for invention and discovery” (General Education Handbook, 35).

As THEA 341 is a creative writing class, the process of using writing as a form of invention is an organic one. In-class activities include directed freewriting and brainstorming on the page encourage this, but ultimately, students taking a playwriting class do so because they *want* to use writing to invent and discover characters, conflicts, environments, and ideas. In my rubrics one way to receive maximum points for a category is to “surprise me”. This assessment marker encourages students to learn about the characters, conflicts, and environments they create through the process of writing drafts, continuing to invent and discover as they develop their work, lest their work stagnate and fail to “surprise me” (because it looks an awful lot like earlier writings). As a result, every student in the class reported at least one “Ah-ha!” moment as they used writing as a tool for invention and discovery.

Spring 2011

Illinois Wesleyan University
School of Theatre Arts

**Playwrighting
THEA 341**

Professor Dani Snyder-Young

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Office: Theatre Annex #7 (Park Street),

Office Hours:

T 1-2:30

W 1-2

Th 10:45-12, 1-2:30

Class Location: Buck 1 or The Lab

Playwrighting introduces students to the craft of writing plays. Students will be exposed to a variety of aesthetic styles and methods for generating performance texts. This class focuses on the processes of idea generation, writing, and revision, as befits a writing intensive class.

Key Course Goals:

1. Expand your “toolkit” of writing techniques and methods of generating ideas.
2. Expand your knowledge of aesthetic styles and write in a variety of forms.
3. Learn to critique the work of your peers and to receive critical feedback on your own work.
4. Learn to revise your work.
5. Develop a ten-minute play from a seed of an idea into a polished, performance-ready piece.

Course Requirements:

1. **Participation and attendance.** This is an experiential studio class; you are required to participate in class discussions and activities. (20%)
2. **Newspaper play.** Process stages:
 - a. **Monologue 1 (1.25%)**
 - b. **Monologue 2 (1.25%)**
 - c. **Text-free play (1.25%)**
 - d. **Three line play (1.25%)**
 - e. **Draft (pass/fail) (5%)**
 - f. **Final (10%)**
 - g. **Self-Reflection (5%)**
3. **Ten minute play.**
 - a. **Draft (pass/fail) (5%)**
 - b. **Final (15%)**
 - c. **Self-Reflection (5%)**

4. Peer review. (10%)
5. Midterm portfolio review & self-reflection (10%)
6. Final portfolio review & self-assessment (10%)

Policies:

Assignment Submission.

All assignments should be submitted type-written, 12 point font, with no more than 1.25" margins. Use Buzz McLaughlin's "standard format"¹ for page layout. Feel free to muck with spacing, capitalization, grammar, spelling, etc. if you can explain why mucking with it is essential to communicating your artistic vision. Number your pages. Staple your pages. Use Chicago footnote style to cite your research.²

Assignments will not be accepted by email; you must turn in a written copy. Sometimes, when it's marked on the syllabus, you must bring several written copies to class. For each class period your assignment is late, it will automatically lose five points. If you know you will be missing class, please turn your work in ahead of time.

Plagiarism.

Plagiarism is bad. Do not do it. Write your own work, do not cut and paste from the internet, and do not copy or paraphrase other's work without giving credit where credit is due. **There are no formal research papers in this class, but there are research-based creative writing projects—so make sure you're keeping track of references and citing your research in your plays.** I mean it. Acknowledge sources you consult, use Chicago footnote style when you quote directly. Plagiarism will result in failure of the class and the loss of my respect.

Attendance.

This is an experiential studio class. You are allowed a total of three absences over the semester. These absences may be used for any reason, including sickness, auditions, leaving early for a trip, etc., but you must notify the instructor of your absence in advance. If you will be missing a rehearsal, you will be expected to communicate your absence in advance to your collaborators as well, and make alternate arrangements to make your rehearsal up. For every absence over three, your **final** grade will be lowered half a letter grade. Exceptions will only be made in the case of a legitimate, documented family or medical emergency.

¹ McLaughlin, Buzz. *The Playwright's Process* (New York: Backstage Books, 1997), 143-146.

² In Word, go to the "Insert" drop down menu and click on "Footnote". Please do not over-use footnotes to write clever comments—material in your footnotes don't end up onstage.

Lateness.

Class begins on time and ends on time. Coming late and leaving early disrupt class and are disrespectful to your classmates and to me. Three late arrivals and/or early departures equals one absence. See the attendance policy above.

Texts:

McLaughlin, Buzz. *The Playwright's Process: Learning the Craft from Today's Leading Dramatists*. New York: Backstage Books. 1997.

Additional required readings can be found on e-reserve. These readings are marked "R":

Samuel Beckett "Act Without Words"
Lynne Alvarez "On Sundays" Jose Rivera "Gas"
Diana Sun "R.A.W. ('Cause I'm a Woman)"
Regina Taylor "Love Poem #98"
Jason Katims "The Man Who Couldn't Dance"
Marion McClinton "Stones and Bones"
Suzan-Lori Parks "Devotees in the Garden of Love"

Schedule and Assignments

January 6	Introduction and Orientation.
January 11	NEWSPAPER PLAYS Bring in an article from a newspaper or magazine telling a story about a conflict. McLaughlin, chapter 1
January 13	<u>What do you want to say?</u> Bring in two additional sources "triangulating" your story. Reading: McLaughlin, chapter 2
January 18	<u>Character</u> Monologue 1 Due Reading: Readings: Lehrman R, Jose Rivera "Gas" R, McLaughlin, Chapter 5 "Exploring Your Characters"
January 20	Continue feedback on Monologue 1
January 25	<u>Conflict</u> Bring in one additional source supporting a radically different perspective on your story/ representing a character in conflict with the first.

	Reading: Regina Taylor "Love Poem #98" R
January 27	<u>Voice</u> Monologue 2 Due Reading: Marion McCClinton "Stones and Bones" R
February 1	<u>Central Metaphor</u> Bring in an image that can serve as a central metaphor Reading: Suzan-Lori Parks "Devotees in the Garden of Love" R
February 3	<u>Style</u> Readings: Jason Katims "The Man Who Couldn't Dance" R Diana Sun "R.A.W. ('Cause I'm a Woman)" R
February 8	<u>Look, Ma, No Text!</u> Text-Free Play Due Beckett "Act Without Words" R
February 10	Continue sharing text-free plays
February 15	<u>Structure</u> Three Line Play Due Readings: Alvarez "On Sundays" R, McLaughlin, cptr 7 "Creating the Working Drawings"
February 17	Continue feedback on three line plays
February 22	Draft 1 Due: <i>Individual conferences with Dani</i> McLaughlin, Chapter 8, "Working in the Standard Format"
February 24	<i>In-class revision time with space for individual conferences w/Dani</i> McLaughlin, Chapter 9, "Bringing it to Life"
March 1	Final Draft, portfolio, & reflection paper due , reflection on process and feedback on class so far.
March 3	Critiquing 10 minute play structure & fundamentals "Love Poem #98"
March 8	Idea generation workshop McLaughlin, chapter 3 "Looking for Ideas"
March 10	Dialogue workshop Bring in a premise for why two characters with conflicting desires would need something from each other in a particular environment.

March 15	SPRING BREAK
March 17	
March 22	Two Character Scene due.
March 24	More feedback on two character scene
March 29	<u>Modeling the new-play development process: Unstaged Readings</u> Draft of “the bones” due — <i>bring as many copies as speaking characters + 1 copy for Dani</i>
March 31	Continue feedback on “bones”.
April 5	<u>Modeling the new-play development process: Staged Readings</u> FROM HERE ON, WE MEET IN THE LAB <i>How do I talk to a director about my work?</i> <i>What do I do as a playwright in a rehearsal?</i> First Draft due for actors and directors — <i>bring as many copies as characters, plus one with the stage directions highlighted, one copy for Dani, and one copy for your director.</i>
April 7	Readings and Feedback
April 12	Readings and Feedback
April 14	NO CLASS —Sophomore Reivews
April 19	Final Draft & Reflection Paper Due In-class discussion of nuts and bolts of professional playwrighting—how do I get my work read, produced, etc.
Thursday, April 21 7pm-8:30pm	Final portfolio and self-assessment due Festival of staged readings in the Phoenix. Your friends are welcome.

Assignments

Portfolio of Process Writings and Drafts.

Keep all in-class writings, process writings, informal writing assignments, research, and drafts in a three-ring binder. Keep your assignments in order; make tabs labeling each assignment. This binder will be collected on February 25 and during the scheduled final exam period.

Newspaper Play Project:

Monologues 1 & 2. (250 words each) Identify two characters from “your” story with contrasting points of view on the conflict discussed. Write one page in the “voice” of each character, in which each character fights to get what they want in this story.

Text-Free Play. (1-2 pages) Using only images and description of stage action, represent the essence of the central conflict of your story in a theatrical manner.

Three Line Play. Revise your text-free play to include only three essential lines of spoken text.

Draft 1. Write a short play (8-10 pages) using a theatrical convention of your choosing (i.e. realism, fragmented narrative, monologue, image-centric visual metaphor, puppets, etc.) to represent your conflict.

Draft 2. Revise your short play incorporating feedback.

Reflection Paper. (2-3 pages) Reflect on the play you have written, addressing how you:

- Took risks
- Used elements of the techniques we worked on in class to develop your play. Please use in-text citation to refer to specific elements of specific assignments in your portfolio.
- Chose a theatrical convention to develop your central metaphor

Ten Minute Play (8-12 pages). Write a ten-minute play using the aesthetic convention of your choosing.

Two Character Scene. Two characters with conflicting desires need something from each other in a particular environment. Clear stakes and reason why this needs to happen now. Each character speaks with a distinct voice.

“The Bones”. An outline of the play you intend to write. Lay out the structure of moments, and flesh out: the opening moment, the closing moment, at least one scene. *On the day you present this, you will read all stage directions and*

classmates will read all speaking roles. Please bring as many copies as characters + 1 copy for Dani.

Draft 1. A full draft of your play. *Please bring as many copies as speaking characters, 1 copy with the stage directions you would like read out loud highlighted, 1 copy for your director, and 1 copy for Dani.*

Final Draft. *Please make copies for your actors, stage direction reader, and director + 1 clean copy for Dani.*

Reflection Paper. (2-3 pages) Reflect on the play you have written, addressing how you:

- Took risks
- Used elements of the techniques we worked on in class to develop your play. Please use in-text citation to refer to specific elements of specific assignments in your portfolio.
- Chose a theatrical convention to develop your central metaphor
- Used dramatic structure to tell your story
- Developed characters' unique voices

Final self-assessment (2-3 pages). Reflect on the semester as a whole, addressing your work and your learning. Focus on

1. Willingness or resistances to risk.
2. Moments of productive frustration and what you learned from them.
3. "Ah-ha!" moments.

Please use in-text citation in your self-assessment to refer to specific elements of specific writings in your portfolio.

Lehrman Feedback

Liz Lehrman is a choreographer who regularly makes work with non-dancers. She devised this artist-centered method of giving and receiving feedback on new creative work. I use it as the standard feedback method in all of my studio classes to a.) get away from "I like it"/"I don't like it" feedback, b.) to teach students how to ask questions about work they see/hear, and c.) to teach students how to think about soliciting useful feedback on their own work. The purpose of this feedback is to aid artists in understanding the sense audience members make (or don't make) of a piece of work, enabling artists to revise the work to better achieve their particular goals.

Much of the class operates as a writer's workshop. Students write assignments as homework. In class, each playwright shares her/his work. After each piece, I facilitate Lehrman feedback:

Statements of Meaning: Responders state what was meaningful, evocative, interesting, exciting, striking in the work they have just witnessed.

Artist as Questioner: The artist asks questions about the work. After each question, the responders answer. Responders may express opinions if they are in direct response to the question asked and do not contain suggestions for changes.

Neutral Questions: Responders ask neutral questions about the work. The artist responds. Questions are neutral when they do not have an opinion couched in them. For example, if you are discussing the tempo of a scene, "Why was it so slow?" is not a neutral question. "What ideas guided your choices about tempo?" is.

Opinion Time: Responders state opinions, subject to permission from the artist. The usual form is "I have an opinion about _____, would you like to hear it?" The artist has the option to decline opinions for any reason.

I also facilitate a number of one-shot workshops focusing on developing particular skills.

Workshop: Introducing Newspaper Plays

HW: article telling a story about a conflict, McLaughlin cptr 1

- ☆ Do Now: make a list of ten textures you associate with the story you brought in.
- ☆ The basic dramatic ingredients (according to McLaughlin): a central character with a strong inner need, a conflict preventing them from getting it, and a resolution of the conflict that leaves the central character a different person.
- ☆ Share stories with class.
 - Identify basic dramatic ingredients in the story you brought in (central character, need, conflict, resolution)
 - What *don't* we know, from this story? (of the basic dramatic ingredients)
 - Freewrite (10 minutes) invent a secret, a lie, or a mystery somewhere within the frame of this conflict. Start with the line "I'll never tell..."
 - Share your favorite line or section.
 - Brainstorm list of questions. Brainstorm possible sources (the more specific the better) we might be able to check to get additional stories.

This workshop gets students to identify "the basic dramatic ingredients" of the newspaper stories they bring in as seeds and engages them in informal writing discovering places they can take the story

Workshop: What do you want to say?

HW: 2 additional stories triangulating original newspaper story. McLaughlin cptr 2

- ☆ Do Now: write an account of a story *that happened to you* that shares a theme or a link with the central story you're riffing off. Lie as much or as little as you want.
- ☆ Share new stories you brought in with class and your favorite line or section of the story you just wrote.
- ☆ Freewrite (10 minutes): what do you want to say with this story? Riff on your *theme* or *message* or the *problem you want to solve* and feel free to make a mess or be didactic or obvious or dull.
 - Use action verbs, and work your way to a streamlined premise
 - _____ leads to _____.
- ☆ Working in pairs, each of you identify a key character with a key point of view you want to start with
 - What is this character's given circumstances? Age, race, socioeconomic status, occupation.
 - What does this character want? Who does this character want it from?
 - What obstacles prevent this character from getting what they want?

- What strategies can this character use to get what they want from this other character?
- What is this character's "voice" like? How does he/she use language? Why does he/she use language like this?

☆ **Assignment:** one page in which constructed character fights to get what he/she wants. Use material from at least two of your sources.

Central Metaphor Workshop

Discuss:

-How does Rivera construct character in "Gas"?
 -Rivera uses a central metaphor—the blood dripping where gas would be—to represent the conflict.

Working in pairs, help each other come up with at least three central metaphors to represent the conflict in each piece.

Conflict Workshop

HW: Bring in one additional source supporting a radically different perspective on your story/ representing a character in conflict with the first.

Reading: Regina Taylor "Love Poem #98" **R**

DO NOW: Describe three images you associate with your story. Use thick detail.

Share images.

What is Taylor doing with "Love Poem #98"? What is her central metaphor? How is she representing conflict? Character? How is she playing with tone?

Play with tone: Using the tone of Love Poem #98 as a model, use write an exchange in which your central character fights to get what he/she wants from your secondary character.

Share scenes.

Feedback from group: What is the conflict? What does the central character want? What tactics does he/she sue to get it? What does the secondary character want? Tactics? How does tone inform the piece?

Critiquing Structure and Fundamentals: a one-shot workshop.

Materials: A copy of “Love Poem #98”.

Homework: McLaughlin’s Chapter 7 “creating the working drawings”.

What is the inciting incident?

Why does the play begin at this point in the larger story?

Where is the “setup” or “exposition”? [part 1]

Where does it move into the “struggle” or “development”? [part 2]

Where does it move into the “solution” or “recapitulation”? [part 3]

Why does Regina Taylor set it up in this way?

What is the opening moment? Why does Regina Taylor choose to start in this way?

What is the climax? “

What is the closing moment? “

Chart the “dramatic intensity curve” of the play. Discuss.

Who is the central character?

What is his/her dilemma?

How does the dilemma manifest in action?

What is this character’s arc? Plot it.

Where does he/she begin?

What happens to make her/him change?

Where does he/she end?

What is each character’s “voice” like? Pull a phrase or sentence that seems to best illustrate it.

What is each character’s “rhythm” like? Pull a chunk that seems to best illustrate it.

Why does the play work?

Idea Generation Workshop

1. Take a blank page. Write your name at the top.
2. Below it, write the date of your birth.
3. Take a step back and think about the circumstances of your birth as though you were someone else—not you, but a character.
 - a. The town, the hospital, the environment
 - b. The parents, their occupations, their story, any siblings and their story
 - c. The historic moment and what else was going on at that point in time.
4. Three timed minutes—every milestone in your life. Jot them all down and don’t think too much about it. Don’t judge. Get 30 or so.
5. Three minutes. Pick the 8 that seem the most important moments shaping your life—the ones with the biggest impact on your life.

6. Put them in chronological order. Think about each one—the circumstances surrounding them, the images, smells, sounds – the details of the moment. Think about how you felt then and how you feel now. (take about 5 minutes in silence)
7. Pick your favorite. Sketch out a timeline of events. (3 minutes) Circle the moment at which the conflict or dilemma is directly confronted for the first time.
8. Do it again. (3 minutes). And again (3 minutes).
 1. Three minutes. List as many specific settings as you can think of which have impacted you profoundly.
 2. Three minutes. List as many specific events or occasions that have impacted you or that you have experienced as dramatic.
 3. Three minutes. List as specific people and their core/essential traits.
9. Premise sketches: Pick two characters, a setting, an occasion or event, and a dilemma, conflict, or problem they have to solve. How does the dilemma or conflict express itself in action? How does it resolve? (3 minutes) Give this a working title. (30 sec)

Do it again. (3 minutes)

Do it again. (3 minutes)

Dialogue Writing Workshop

Homework: bring in a premise, seeds for two characters and each characters' want/need. Set them up in an environment.

1. Start your characters actively fighting to get what they want. Use dialogue, but don't feel like you're limited to dialogue (or realism). Make a mess for 15 minutes.
2. What have you learned about their world? Their needs? Their voices?
3. Pick three favorite moments in the dialogue.
4. Go back to a favorite moment. Expand it to a full page, using as **little** dialogue as possible – submerging as much as you can as subtext (and have it still make sense).
5. Go back to a different favorite moment. Expand it to a full page, focusing on an idiosyncratic detail.
6. Go back to the last favorite moment. Focus on your use of rhythms, breaking the line at the pause to create stanzas of prose poetry. Play with how rhythm impacts characters' voices and how characters use rhythm to get what they want.
7. Pick your favorite 10 lines or so. (Share and feedback)

Workshop: How do I talk to a director about my work?

Playwright's Preparation for First Meeting:

Prep a one sentence "this is what the play is about"

Highlight the central metaphor or the central image.

Prep a full session using forum theatre techniques to model initial conversations with different styles of directors. I play the director and students can tap each other out to try to practice problem solving how to communicate with different kinds of directors (60 minutes).

- 1.) Your Playwrighting Teacher—ask lots of playwright-centric questions. Most director's WON'T do this:
 - a. What is the play about? What is the central metaphor?
 - b. Who would your dream cast be? Why? What qualities do you identify with each role?
 - c. How do you like to work in rehearsal? What method do you want to work out for communicating in the room? (my default is note passing, but I'll do what you want.)
 - d. What else do you want me to know about this piece as we begin?
- 2.) The mad scientist—
 - a. This play is about (something out of the box). The central metaphor is (something out of the box). I see (pick a bold visual image that has nothing to do with the play). Okay?
 - b. I would see (actors out of the box for each role). Identify qualities. Okay?
 - c. In the rehearsal room, I like note passing. Okay?
- 3.) The passive—
 - a. How do you want to do this?

Follow with 20 minutes to meet with directing partners (choose based on who doesn't need to be *in* each piece, if possible):

My focus, in written peer review forms, is for students to learn to identify what they see or infer from the work, and for student playwrights to get feedback on what is and is not communicated on the page.

Peer Review: What do you know about this character based on this monologue?

Use clues from the piece to answer as many of these questions as you can. If you can't infer an answer from clues given in the monologue, leave the question blank.

Reviewer: _____ **Author:** _____

What does this character look like?

What is this character's family situation?

What is this character's place in the community:

Occupation?

Education?

Social class?

Political affiliation?

Religious affiliation?

How do they spend their time?

What do they seem to want?

What tactics do they use to get it?

Peer Review: What do you know about this play based on this monologue?

Use clues from the piece to answer as many of these questions as you can. If you can't infer an answer from clues given in the monologue, leave the question blank.

Reviewer: _____ **Author:** _____

Who is this character talking to?

What does this character seem to want?

What obstacle seems to prevent them from getting it?

What tactics do they use to get it?

What central metaphor is the author employing?

What do you think the central metaphor *means*?

How is she or he using this central metaphor (i.e. the character describes it as part of a specific tactic, the author uses it to set up a particular spatial relationship for a particular purpose, etc)?

Peer Review: What do you know based on this draft?

Use clues from the piece to answer as many of these questions as you can. If you can't infer an answer from clues given in the play, leave the question blank.

Reviewer: _____ **Author:** _____

What is the central conflict?

Who is the protagonist? What does he/she want?

_____ wants _____.

What tactics does he/she use?

How would you describe his/her "voice"?

Who is the antagonist? What does he/she want?

_____ wants _____.

What tactics does he/she use?

How would you describe his/her "voice"?

Does either have allies? If so, name them. What does each want?

_____ wants _____.
_____ wants _____.
_____ wants _____.

What tactics does each use?

How would you describe each of their "voices"?

What is the inciting incident for the events represented?

What is the climax of the play?

What is the play's resolution?

What is the central metaphor?

What does it seem to mean?

What does the "message" of the play seem to be?

What "mysteries" or questions does the piece leave open?

THREE LINE PLAY RUBRIC

		Points	Out of possible
The Basics	Tells a complete story- beginning, middle, and end.		5
	Clear central conflict.		5
	Text use: all text essential, three lines of text max, no beats that “want” to be text but aren’t.		5
Style	Storytelling:		5
	Language:		5
Risk Taking			5
	Total Points		30
	Grade		

TWO CHARACTER SCENE RUBRIC

		Points	Out of possible
The Basics	Two characters with conflicting desires use tactics to get something from each other in a particular environment.		5
	Clear stakes		5
	Clear reason this action needs to happen now.		5
	Each character speaks with a distinct voice.		5
Style	Storytelling:		5
	Language:		5
Risk Taking			5
	Total Points		35
	Grade		