

TRUMBULL PUBLIC SCHOOLS

Trumbull, Connecticut

Honors Dramaturgy Grade 12

2026

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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. It is offered in the fall semester to facilitate student dramaturgs who wish to continue their studies in support of the spring musical. As students will 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 several works of dramatic literature supported by college-level instructional texts in the art and science of dramaturgy and will then delve deeply into the work of a dramaturg, pursuing the performance-based objective of bringing to life what the playwright intended.

Supplemental texts for Honors Dramaturgy include two college-level texts that will serve as “technical manuals” for the course; core texts comprise a selection of four whole-class texts in addition to selected 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, 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 a trained dramaturg, 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 theatre, the role of the dramaturg is to “bring context to bear on a production.” On a creative team, the dramaturg is considered the “expert on the script” and, with established text, is sometimes said to “speak for the playwright” or “speak for the script.” Their expertise imparts clarity for directors, designers, actors, technicians, and even audiences. Working within the subtext of the script, they assist all other team members in trying to understand the world and intentions of the script and its characters. It’s the dramaturg’s job to know as much as possible about the play at hand, including its themes, language, period, history, music, and even past stagings, and to hold the current production to a high standard of historical and textual accuracy.

In Honors Dramaturgy, students will critically read and analyze complex literary texts. Then, simulating 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. A course in Honors Dramaturgy takes an area of interest for 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 theatre and dramatic texts, which will influence their reading, collaboration, synthesis, and performance skills.

Since its inception a decade ago, this course has culminated with numerous students choosing a musical libretto (instead of a playscript) as their focus text for the Actor's Packet project. Accordingly, a unit on dramaturgical work with librettos has been included to provide students with direct experience with this genre.

COURSE GOALS

The following course goals derive from the [2010 Connecticut Core Standards](#) for English Language Arts/Literacy.

Reading Literature

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 a point of view requires distinguishing what is directly stated in a text from what is really meant (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.

Reading Informational Texts

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.

Writing

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.

Speaking and Listening

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.

Language

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 course goals derive from the [2016 ISTE Technology Standards](#):

ISTE (Standard 1) Empowered Learner: Students leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences.

ISTE (Standard 2) Digital Citizen: 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 (Standard 3) Knowledge Constructor: 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 (Standard 4) Innovative Designer: Students use a variety of technologies within a design process to identify and solve problems by creating new, useful or imaginative solutions

ISTE (Standard 6) Creative Communicator: 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 (Standard 7) Global Collaborator: 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, interpreting, and bringing to life 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 evolve into 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 that are represented on stage reflective of people and dynamics in our real lives? How are they brought to a higher plane of art beyond mimicry?
- How do structure and conventions provide the opportunity for the creation of new artistic works?
- How do close reading and research inform theatrical productions?
- Why is collaborative process essential in theatrical art?

COURSE KNOWLEDGE & SKILLS

Students will know:

- How to identify, define, and apply foundational theatre terminology and literary terminology in collaborative conversations and in writing.
- How to read and cite from a theatrical text.
- How to distinguish between text and subtext.
- Foundational theatre history and theory.

Students will be able to:

- Close read a dramatic text to determine a playwright's intent, characters' tone, subtext, and imagery.
- Research a variety of topics including: theatre history; production history; theatre resources; allusions.
- Collaborate with colleagues as part of the creative process.
- Ethically use technology to research.
- Ethically use technology to develop a project and to share with colleagues.
- Participate meaningfully in Shared Inquiry Discussion in order to broaden understanding and refine a stance.

Vision of the Graduate

The Honors Dramaturgy course purposefully integrates the eight core competencies outlined in Trumbull Public Schools' Vision of the Graduate. These competencies are not treated as abstract ideals, but as real, observable behaviors and mindsets that students develop through reading, writing, discussion, collaboration, and reflective learning experiences.

Vision of the Graduate Competency	How It Is Embedded Throughout the Course
Communication	Students practice precise, evidence-based communication through analytical writing such as the “My Hamlet” position piece, where they develop and defend a thesis about the play’s central conflict using sustained textual evidence. They also refine oral communication skills through Shared Inquiry Discussions and formal presentations, such as pitching a reimagined production of <i>A Doll’s House</i> to an audience of peers.
Self-Efficacy	The semester-long Actor’s Packet project requires students to independently select a script, narrow a focus, conduct research, and produce a polished final product, reinforcing their capacity to manage complex, long-term work. Through iterative feedback on close-reading paragraphs and proposal drafts, students see tangible growth in their analytical authority and confidence as scholars.
Critical Thinking & Problem Solving	Students engage in sustained close reading to distinguish text from subtext, particularly in Units on <i>Hamlet</i> and <i>In the Heights</i> , where they track motifs and analyze structural choices. In the musical analysis unit, they problem-solve by determining how a libretto sustains thematic coherence across spoken dialogue, music, and staging elements. Students must choose the most effective way to organize and present information in each of the final products
Collaboration	Collaboration is embedded in daily workshop structures, including paired “unbiased summary” revision using “traintalk” reactions and small-group beat analysis in <i>A Doll’s House</i> . Students also co-construct knowledge through collaborative slide decks and Shared Inquiry

	discussions on August Wilson’s Century Cycle, modeling the collaborative process industry artists employ.
Growth Mindset	The revision of “biased” summaries after reading <i>The Active Art of Dramaturgy</i> explicitly teaches students to reassess and refine their thinking. Ongoing drafting, conferencing, and editing of the Actor’s Packet reinforce that sophisticated analysis emerges through persistence, reflection, and revision rather than first attempts.
Integrity	Students are required to conduct ethical research, evaluate authoritative sources, and properly cite evidence in accordance with course standards and the district’s academic expectations. The syllabus explicitly prohibits using artificial intelligence to take shortcuts, underscoring the expectation that authentic scholarship and intellectual honesty guide their work. Students follow MLA citation guidelines and evaluate source credibility as outlined in CCSS W.11-12.8, reinforcing responsible scholarship.
Innovation	In the Unit 3 summative assessment, students either research innovative productions of <i>A Doll’s House</i> or create their own contemporary reinterpretation anchored in a central metaphor, blending critical analysis with imaginative design thinking. Creative response options such as Cornell boxes, photo essays, and visual symbolism projects further invite students to translate textual analysis into original artistic expression.
Emotional Intelligence	Through character letters in the August Wilson unit and reader-response reflections, students practice empathy by examining motivations, lived experiences, and social contexts different from their own. Structured Shared Inquiry discussions cultivate respectful listening, perspective-taking, and thoughtful engagement with complex themes of race, gender, identity, and belonging.

COURSE SYLLABUS

Course Name

Honors Dramaturgy

Level

Honors

Prerequisites

Successful completion of grades 9, 10, and 11 English

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, designers, technicians, and audiences. In this Honors Level course, students will be guided through the study of multiple scripts and will do the close reading, research, shared inquiry, and collaborative work that allows them to work with a playscript with command. Class time will be largely structured as a workshop for close reading, research, and collaborative exploration and analysis. As such, active engagement in collaborative discussion and development is essential to student success and figures in as a component of assessment. As a major course goal is to build individual student capacity in close reading, collaborative discourse, original creative exploration, and clear intrapersonal communication, the use of Artificial Intelligence to take short cuts will be prohibited.

Students will read a total of four playscripts as whole class texts as well use two college-level texts on dramaturgy to inform their reading of theatrical literature. In addition, students will be expected to read independently daily and are required to complete at least three additional theatrical texts. Students will reflect on all texts both as individual readers as well as theatrical practitioners. Students will complete a major analysis project (the “Actor’s Packet”) on a playscript/libretto of their choice in lieu of a seated final exam experience. Students need not be performers to be successful in this course – only a curiosity for theatrical literature, strong work ethic, and an inquisitive mind are required.

Assured Assessments

Formative Assessments:

- “Unbiased” summaries of playscripts
- “Coffee shop reactions”
- Creative response (e.g. Cornell box, diorama, or collage)
- Independent reading reviews
- Collaborative conversations

Summative Assessments:

- Position piece on *The Tragedy of Hamlet*
- Innovative interpretation/reimagining of *A Doll’s House*
- Shared Inquiry Discussion on August Wilson’s Century Cycle plays
- “So What” statement on *In the Heights*

- Actor's Packet on selected playscript/libretto (in lieu of a seated final exam experience)

Core Texts

- *In the Heights* by Quiara Alegria Hudes
- *A Doll's House* by Henrik Ibsen
- *The Tragedy of Hamlet* by William Shakespeare
- Century Cycle plays by August Wilson

Supplemental Texts

- *Backwards and Forwards* by David Ball
- *The Active Art of Dramaturgy* by Lenora Inez Brown
- Teacher selected excerpts, articles, and multimedia to model and assess dramaturgical process

UNIT 1

Introduction to the Dramaturg's Role & Work

Unit Goals

At the completion of this unit, students will:

Reading Literature

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.11-12.4 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.

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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.

Reading Informational Texts

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.

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CCSS.ELA-Literacy.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking and Listening

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.11-12.4 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.

Language

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.

2016 ISTE Technology Standards

ISTE (Standard 7) Global Collaborator: Students use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

Unit Essential Questions

- What is dramaturgy, and what do dramaturgs do in the theatre world?
- How do words in a script become a fully realized play or musical that is performed on stage?

Unit Scope and Sequence

- Definition of dramaturgy and dramaturg
- Dramaturgical practices and questions

Unit Assured Assessments

Formative Assessments:

-Students will work individually and in small groups to analyze an excerpt from a playscript to determine the difference between text and subtext (i.e. what we know vs. what we *think* we know).

SUGGESTED TEXTS (excerpts):

- *Disgraced* by Ayad Akhtar
- *Water by the Spoonful* by Quiara Alegria Hudes
- *Yellowface* by David Hwang
- *Sweat* by Lynn Nottage
- *The Clean House* by Sarah Ruhl
- *The Heidi Chronicles* by Wendy Wasserstein

-Students will work individually and in small groups to analyze an excerpt from a playscript to determine relationship and dynamics between characters

SUGGESTED TEXTS (excerpts):

- *Disgraced* by Ayad Akhtar
- *Water by the Spoonful* by Quiara Alegria Hudes

- *Yellowface* by David Hwang
- *Sweat* by Lynn Nottage
- *The Clean House* by Sarah Ruhl
- *The Heidi Chronicles* by Wendy Wasserstein

-Students will work individually and in small groups to apply close reading to determine historical, sociological, psychological parameters of a playscript

SUGGESTED TEXTS (excerpts):

- *Water by the Spoonful* by Quiara Alegria Hudes
- *Fiddler on the Roof* by Joseph Stein

-Students will work in small groups to identify and analyze allusions and historical context markers for research.

SUGGESTED TEXTS (excerpts):

- *Anything Goes* by P.G. Wodehouse & Cole Porter
- *RENT* by Jonathan Larson

Summative Assessment:

Students will collaborate on a class document (e.g. slidedeck/ Canva/ VoiceThread/ Padlet/ PearDeck or other collaborative, visual platform) answering the posed questions: What is dramaturgy? What does the dramaturg bring to the collaboration in a theatrical endeavor?

Information will come from understandings derived from formative assessment activities and from a personal research exploration of at least one current working dramaturg. The objective is that students will go forward in the course with a solid personal understanding of the complex role of the dramaturg that will be shaped and refined as they continue in the class.

Resources

Core

- *Backwards and Forwards* by David Ball
- *The Art of Active Dramaturgy* by Lenora Inez Brown
- Script excerpts

Supplemental

- TDF Theatre Dictionary [“Dramaturgy”](#)

Time Allotment

- Approximately 2 Weeks

UNIT 2

Close Reading as a Cornerstone

Unit Goals

At the completion of this unit, students will:

Reading Literature

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.

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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 a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Reading Informational Texts

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.

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Speaking and Listening

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ISTE (Standard 1) Empowered Learner: Students leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences.

ISTE (Standard 2) Digital Citizen: 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 (Standard 3) Knowledge Constructor: 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 (Standard 6) Creative Communicator: 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 (Standard 7) Global Collaborator: Students use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

Unit Essential Questions

- What is “bias” in reading?
- How can dramaturgs read without bias in order to best serve a playwright and production?
- How can a script truly offer multiple interpretations and how does a creative team develop a unified vision for a production (especially for a work that has a deep, entrenched history in theatre)?

Unit Scope and Sequence

In this unit, students will combine their introduction to dramaturgy with their previous academic experience with close reading of a text. Students will begin the unit by applying Brown's concept of "unbiased" reading to the study of a ubiquitous theatrical text, *The Tragedy of Hamlet. Hamlet* comes with much baggage: it is a play with centuries of history, renown, allusion, influence, and cultural relevance. How do we read the text with fresh eyes in order to create a truthful and fresh experience for the artists and audience while still remaining true to the playwright? After an initial individual reading of the entire play, students will work through the play collaboratively, combining foundational Shakespearean scholarly theory with their own reader response.

Theory will highlight components of the five-act structure of Shakespearean tragedy, i.e.:

- Act I: stasis & intrusion
- Act II: complication & dynamics
- Act III: the irreversible act
- Act IV: the "other play"
- Act V: the avalanche & last man standing

Application of the reader response lens will ask students to focus on "their *Hamlet*"--that is, asking, for them, what is the central conflict and catalyst of the play? Focus on using text evidence to defend "their *Hamlet*" will employ their familiar close reading strategies.

Unit Assured Assessments

Formative Assessments:

-Students will work in pairs to write an "unbiased summary" of the play after their initial read. Following reading chapter 1 of *The Active Art of Dramaturgy*, students will review their summaries for "bias" and revise their work to remove the bias.

-Students will engage in small group and whole class discussions in which they apply Shakespearean theory to each of the acts and collaborate to find text evidence to support or refute theory.

-Students will research a production, a reimagining, or an allusion to *Hamlet* that has a role in the play's 400+ year history in western literary culture. Students will share their findings to build a collaborative understanding of the play's scope.

Summative Assessments:

Students will compose an individual written "My *Hamlet*" analysis piece in which they develop and explain an argument for what they believe is the central conflict and catalyst of the play. This piece will be evaluated using the Honors Dramaturgy summative assessment rubric.

Resources

Core

- *The Tragedy of Hamlet*, by William Shakespeare

Supplemental

- *Backwards and Forwards* by David Ball
- *The Art of Active Dramaturgy* by Lenora Inez Brown

Time Allotment

- Approximately 3 Weeks

UNIT 3

Lenses and Context

Unit Goals

At the completion of this unit, students will:

Reading Literature

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.11-12.7 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.

Reading Informational Texts

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.

Writing

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.11-12.6 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.

Speaking and Listening

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.

Language

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.

2016 ISTE Technology Standards

ISTE (Standard 1) Empowered Learner: Students leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences.

ISTE (Standard 2) Digital Citizen: 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 (Standard 3) Knowledge Constructor: 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 (Standard 6) Creative Communicator: 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.

Unit Essential Questions

- How does dramaturgy help artists to realize both the period specificity and the universality of a playscript?
- How can a foundational work of theatre establish cultural relevance in contemporary theatre?

Unit Scope and Sequence

In this unit, students will explore, consider, and analyze the ways in which foundational pieces of art have been interpreted, reinvented, and “reimagined” for contemporary audiences. Using Henrik Ibsen’s *A Doll’s House*, students will come to understand that some works can seem “old-fashioned” or even “cliche” to them, but were wildly innovative and transformative at the time of their origination. Considered one of the first “modern” plays, *A Doll’s House* calls upon students to research and deeply understand the cultural context of gender politics and social status in the late 1800s; at the same time, its timeless exploration of the human need for actualization and connection offers myriad opportunities for theatre artists today.

After an initial individual reading of the entire play, students will work through the piece collaboratively, applying close reading and interpretation skills to the work. Specifically, students will be asked to consider the “surprise” ending of the play through two lenses: first, students will be exposed to the critical and popular reception of the play during its contemporary time (1890’s) and will come to understand the impact it had on both playwriting and social norms; then, students will employ close reading to Ibsen’s script to consider how he crafts a balanced narrative in his subtext, laying the groundwork for a much more nuanced work than they might have originally imagined. Students will come to understand the unit of “beats” in a playscript. They will develop the ability to independently identify a beat in a script and will be able to analyze how beats work together to create a cohesive, fluid narrative on stage.

The final assessment of the unit offers students opportunities to research and explore past innovative productions of *A Doll's House* or creatively synthesize their analysis with a fresh new vision for the play.

Unit Assured Assessments

Formative Assessments:

- Students will respond to their first reading of the play independently, using a reader (audience) response approach.
- Students will work in small groups to analyze a specific beat in the script, employing close text reading to analyze tone, subtext, dynamics, diction, symbolism, etc.
- Students will work individually or in small groups to rewrite a popular fairy tale, children's story, Disney movie, etc., inserting a "surprise ending" to explore the role of "Ibsen endings" in storytelling.

Summative Assessments:

The final assessment in this unit asks students to choose from one of two options:

- 1) Research several productions of *A Doll's House* to explore the various lenses through which the script has been produced. They will analyze critical and popular reception to the productions and be able to articulate the effectiveness of the choices made in the production. Findings and analysis will be shared with class peers.
- 2) Create your own production of *A Doll's House*, "reimagining" it for a contemporary audience. Students will establish a central metaphor through which to tell the story (e.g. it is set in the American 1950's or it is in a bird sanctuary and all of the characters are avian representations of their chief characteristics) and develop a pitch presentation for potential producers for the work. Presentations will be shared with class peers.

For each of these choices, students may choose to work individually or collaboratively.

Resources

Core

- *A Doll's House* by Henrik Ibsen

Supplemental

- Script excerpts of other works that can be perceived as "dated" or "old-fashioned" or "cliche" (e.g. *The Importance of Being Earnest*, *Grease*, *A Streetcar Named Desire* etc)
- *Backwards and Forwards* by David Ball
- *The Art of Active Dramaturgy* by Lenora Inez Brown

Time Allotment

- Approximately 3 Weeks

UNIT 4

Historical Research & Playwright's Voice

Unit Goals

At the completion of this unit, students will:

Reading Literature

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.11-12.10 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.

Reading Informational Texts

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.11-12.10 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.

Writing

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.11-12.7 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.

Speaking and Listening

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.

Language

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.

2016 ISTE Technology Standards

ISTE (Standard 2) Digital Citizen: 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 (Standard 6) Creative Communicator: 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 (Standard 7) Global Collaborator: Students use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

Unit Essential Questions

- What makes a work of theatre “important?”
- How do a playwright’s lived experiences evolve from retelling, mimicry, or reaction to serious theatrical art?

Unit Scope and Sequence

Great American playwrights of the 20th century offer students the opportunity to explore how lived experience translates into heightened artistic expression for the stage. From O’Neill, Williams, and Miller to Hansberry, Vogel, and Mamet, playwrights of the 20th century took Ibsen’s first steps into realism and naturalism and created theatre as we know it today. No one is more renowned for their work in this field than August Wilson. Wilson’s Century Cycle, a ten play collection in which each work chronicles Black American life in a particular decade of the 20th century, marries poetry, mysticism, music, and spirituality with the harsh realities of urban life in America.

In this unit, students will individually choose one of Wilson's ten Century Cycle plays to read. After an initial independent reading, students will come together in small groups to explore the singularities and the universality of their chosen play. Together, students will explore Wilson's lived experiences and identify how we see them take shape as art in his plays. They will apply essential questions (What questions does your play ask? To what extent does it seem to offer answers to those questions? What are key elements that are important to your play (could be subject matter, historical context, story structure or narrative elements, motifs, symbolism, relationships...)) to their play and use them as a base for discussion among peers who've read the same play. After sharing their findings on these questions, students will gather in small groups for Shared Inquiry Discussion with peers who've read different works than they, in order to draw parallels between the works and discover the universality of themes and note the progress achieved in the 20th century.

Unit Assured Assessments

Formative Assessments:

-Students will write an individual letter to a character expressing their reader (audience) response reaction to decision making in the play.

-After viewing the documentary *The Ground On Which I Stand*, students will respond in discussion to moments that were especially powerful, curious, or sparked inquiry for them.

-Students will work in small groups to prepare three slides (in response to the three prompts: What questions does your play ask? To what extent does it seem to offer answers to those questions? What are key elements that are important to your play?) in a collaborative slide deck on the Wilson Century Cycle.

Summative Assessments:

-Students will each engage as a central participant in one thematic Shared Inquiry Discussion. When not a central participant, students will take part as observers, questioners, clarifiers, etc.

-Using the collaborative slide deck and Shared Inquiry Discussion as discovery material, students will construct a creative piece that responds to their play. Focus should be on utilizing visual expression and symbolism for thematic statement.

Students may choose to create one the following:

- Cornell box
- diorama
- Collage
- Photo essay

(this assessment may be completed either in this unit or the next unit, at the teacher or student's discretion)

Resources

Core

- August Wilson Century Cycle plays (student choice)
- *The Ground On Which I Stand*

Supplemental

- *Backwards and Forwards* by David Ball
- *The Art of Active Dramaturgy* by Lenora Inez Brown

Time Allotment

- Approximately 3 Weeks

UNIT 5

Dramaturgical Analysis of Media(s)

Unit Goals

At the completion of this unit, students will:

Reading Literature

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.11-12.3 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.11-12.10 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.

Reading Informational Texts

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.

Writing

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.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking and Listening

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.

Language

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.

2016 ISTE Technology Standards

ISTE (Standard 1) Empowered Learner: Students leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences.

ISTE (Standard 2) Digital Citizen: 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 (Standard 4) Innovative Designer: Students use a variety of technologies within a design process to identify and solve problems by creating new, useful or imaginative solutions

ISTE (Standard 6) Creative Communicator: 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 (Standard 7) Global Collaborator: Students use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

Unit Essential Questions

- What role does dramaturgy play in building the complete world of a theatrical text?
- How do musicals incorporate dramaturgical research and close text reading to sustain a unified story that is told through spoken word, music, and dance?

Unit Scope and Sequence

In contemporary theatre and industry, musicals (a relatively young art form when compared with plays) play a prominent role in the live performance landscape. From small, regional projects to multimillion-dollar spectacles, musicals harness the power of music, dance, scenic design, costumes, lighting, and other to capture the imagination of audiences. But at the heart of any musical production are the same crucial elements of a small cast play: competing character objectives; the exploration of humanity; and the use of theatre vocabularies to draw an audience in and move them. Musicals with staying power are those that implement the same attention to language, subtext, world-building, and character-driven storytelling that successful plays do. The role of the dramaturg is no less important in these endeavors. Because musicals are a more

familiar and accessible art form than plays for many young people, this unit strives to give students the opportunity to apply their dramaturgical skills to work with a musical libretto.

After an initial individual read/listen, students will come together to brainstorm all the possible avenues for dramaturgical focus in the libretto of *In the Heights* (book by Quiara Alegria Hudes, lyrics and music by Lin Manuel Miranda). As *In the Heights* is a sweeping, multi-character, multi-plot script, students will work to determine how to select a focus for tracing a throughline in the libretto. The primary exercise of this unit is the practice of the clinical skills of noticing and tracking in a text. Students will work individually or collaboratively to catalogue their work and share it with peers. Once they have completed their tracking work they are better prepared to ask the big “so what” questions tied to character, conflict, and thematic statement. When viewed in long-shot, students are in a position to evaluate how a full text works (or does not work) as a larger piece.

Unit Assured Assessments

Formative Assessments:

- Students will respond to the libretto individually, using a reader (audience) response approach.
- Students will contribute to a class brainstorm in which they share what they “notice” in the libretto (patterns, ruptures, theatrical moments, etc).
- Students will track a motif or element through the libretto and determine how the element works to serve the larger thematic statement, character arc, or ensemble journey.

Summative Assessments:

Students will contribute a “so what” statement to the class analysis of the libretto of *In the Heights*, applying their tracking work as evidence for their position. Statements will be formulated as open questions (see *The Active Art of Dramaturgy* Ch 3) that could be used in dramaturgical conversations with actors, directors, designers, educators, etc. Statement may be expounded upon in the form of a theatrical review, a vlog or podcast, or as a guiding document for an upcoming production.

Resources

Core

- *In the Heights*, by Quiara Alegria Hudes (lyrics and music by Lin Manuel Miranda)

Supplemental

- *In the Heights: Finding Home*
- *Backwards and Forwards* by David Ball
- *The Active Art of Dramaturgy* by Lenora Inez Brown
- *The Secret Life of the American Musical* (excerpts) by Jack Viertel

Time Allotment

- Approximately 2 Weeks

UNIT 6**THE ACTOR'S PACKET (ongoing throughout course)****Unit Goals**

At the completion of this unit, students will:

Reading Literature

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 a point of view requires distinguishing what is directly stated in a text from what is really meant (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.

Reading Informational Texts

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.

Writing

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.

Speaking and Listening

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.

Language

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.

2016 ISTE Technology Standards

ISTE (Standard 1) Empowered Learner: Students leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences.

ISTE (Standard 2) Digital Citizen: 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 (Standard 3) Knowledge Constructor: 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 (Standard 4) Innovative Designer: Students use a variety of technologies within a design process to identify and solve problems by creating new, useful or imaginative solutions

ISTE (Standard 6) Creative Communicator: 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 (Standard 7) Global Collaborator: Students use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

Unit Essential Questions

- How does a dramaturg's work contribute to the overall success of a production?
- How can close reading and research be most effectively conveyed to a target audience for a production?

Unit Scope and Sequence

Throughout the course, students will build skills, knowledge, and process for producing what is known as an "Actor's Packet": a product which encapsulates the relevant work of the dramaturg for a specific audience (not always the actor, despite the nomenclature) and is packaged for efficiency, clarity, and precision without being prescriptive.

This unit spans the entire course because work on their Actor's Packet begins on Day 1 and ends at the conclusion of the course. Specific class time can be dedicated to work on the Actor's Packet (as a daily or weekly allotment) but students should be dedicating individual time outside of class to this work as well. The Actor's Packet is a culmination of all the skills a student has honed; it should demonstrate that the student has a deep appreciation and understanding for what a dramaturg does and that they can execute these skills for a particular audience with a high degree of grade-level effectiveness.

At the end of the course, students will share their Actor's Packets with their class peers to demonstrate proficiency and to build foundational knowledge of a variety of plays and musicals.

Unit Assured Assessments

Formative Assessments:

- Students will read a minimum of three theatrical texts (scripts and/or librettos) individually and will review them for suitability as a subject for their Actor's Packet.
- Students will write a precis piece providing an overview of their proposed Actor's Packet.
- Students will submit at least one paragraph from their Actor's Packet that demonstrates their highest and best effort at close text analysis. Paragraphs will receive timely and targeted feedback in order to guide their continuing work on the Actor's Packet.

Summative Assessments:

Students will create a focused Actor's Packet product (document, website, Padlet, etc) on a playscript or musical libretto of their choice. The focus should be appropriately narrowed and the material should be targeted to a specific audience (e.g. actors, directors, designers, educators, producers, etc). Each student will have the opportunity to share their product with their class peers during the publishing process.

This piece will be evaluated using the Honors Dramaturgy Summative Assessment rubric and will count as the final exam grade for the course. This project is completed in lieu of a seated exam.

Resources

Core

- Scripts/librettos considered for project (minimum of three required)
- script/libretto chosen for project

Supplemental

- *Backwards and Forwards* by David Ball
- *The Art of Active Dramaturgy* by Lenora Inez Brown
- *The Secret Life of the American Musical* by Jack Viertel

Time Allotment

- 20 Weeks (concurrent with other units during the entire semester)

CREDIT

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

PREREQUISITES

Successful completion of grades 9, 10, and 11 and teacher recommendation into the class.

CURRENT REFERENCES

Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale, IL: Southern Illinois University Press, 1998. Print.

Brown, Lenora Inez. *The Art of Active Dramaturgy: Transforming Critical Thought into Dramatic Action*. Cambridge, MA: Focus, 2010. Print.

Cattaneo, Anne. *The Art of Dramaturgy*. New Haven, CT: Yale University Press, 2021. 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/>

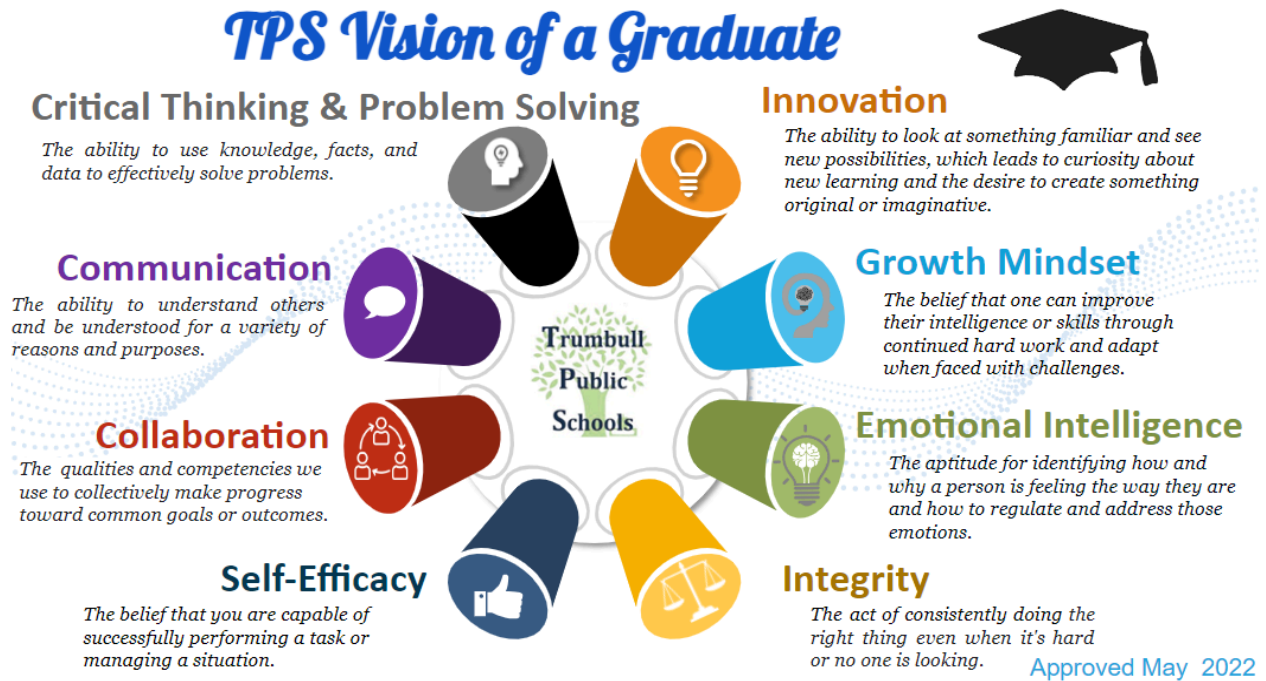
Mazer, Cary. "Dramaturgy in the Classroom: Teaching Undergraduate Students Not to be Students." *Theatre Topics* 13.1 (March 2003): 135-41. Print.

Educational Theatre Association: <https://www.schooltheatre.org/home>

ASSURED STUDENT PERFORMANCE RUBRICS

- [Vision of the Graduate Skill and Distribution Rubrics](#)
- Honors Dramaturgy Summative Assessment rubric
- Trumbull High School School-Wide Reading Rubric
- Trumbull High School School-Wide Writing Rubric
- Trumbull High School School-Wide Independent Learning and Thinking Rubric
- Honors Dramaturgy Participation Rubric

**CLICK [HERE](#) FOR GRADES 9-12 VOG RUBRICS AND FEEDBACK
FORMS CREATED BY
THE DISTRICT VOG COMMITTEE**



OTHER RESOURCES

- “Your” *Hamlet* analysis/argument
- *A Doll’s House* project overview
- August Wilson’s *Century Cycle* play analysis
- Visual project
- Actor’s Packet (final culminating project)

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, applied 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 incisive and clearly expressed, using sophisticated, coherent 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 exemplary control of the elements of composition and the craft of analytical and/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) but the product is generally well-edited and demonstrates the student's control of the elements of composition and the craft of analytical and/or creative presentation.

Score 7

Effective expression that advances a solid, clearly indicated thesis that responds directly to the task. Evidence from the playscript and other sources is provided and may be substantive; however, 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 specificity 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 analysis, thoroughness, clarity, and/or focus is needed. The language is clear and may even be strong in places but may display lack of sophistication, lapses, inability to apply literary/theatre vocabulary effectively, and/or mechanical errors 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 citation of evidence or interpretations may lean toward superficiality or a lack of conviction. A thesis is presented and supported but the support is vague, limited, or disconnected. 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 lacking attention to the editing and revision process.

Score 0

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

OR

Plagiarism and/or use of Artificial Intelligence in place of original work and thought is evident.

Honors Dramaturgy Participation Rubric

Exemplary

- Participates routinely in class discussions; participation is self-motivated and responsive
- Responds to and builds on other students' & instructor's ideas
- Offers insightful evidence as support for own ideas and others'
- Respects and actively listens to others' ideas/opinions
- Demonstrates curiosity, resilience, and intrinsic motivation

Meets Expectations

- Participates voluntarily in class discussions
- Responds to other students' & instructor's ideas
- Is able to offer evidence for ideas—can do so when prompted
- Respects and listens to others' ideas/opinions
- Demonstrates motivation to succeed & progress

Working toward Expectations

- Engages in class discussion only when called upon by instructor
- Ideas are offered in isolation and/or are repetitive of previously stated ideas or are vague, lacking clarity or specificity
- Struggles to offer evidence for ideas
- Motivation is erratic, extrinsically motivated only, or regularly below expectations of the class community

Consistently Below Expectations

(may include any of the following, which require intervention)

- Fails/refuses to participate in class activities, even when called upon by instructor
- Does not/cannot respond to other students' ideas
- Cannot/will not provide evidence for ideas
- Consistently distracted or inattentive to others' ideas/opinions
- Disrespectful to others' opinions/ideas

“What’s Hamlet’s deal?!”

A fine question posed by a fine student (Jack Leonard, class of 2016)

Essential question: What is YOUR *Hamlet* “about?” Uncover, develop, and support a focus for your production of the classic Shakespearean tragedy.

- 1000 - 1500 words (4-5 pages-ish)
- thesis-driven
- close reading analysis of the play

...that drives toward an interpretation of the play that would work cohesively on stage

Start unbiased (look at evidence) to uncover what you see as a strongly suggested reading of the play—narrow & focus that to an interpretation (biased reading) of the play that will be YOUR production

You are doing the work of a dramaturg (close reading, analysis, research) to support a fictional director’s vision (thesis/interpretation) of the play that will end up on stage

STRUCTURE NOTES:

Yes, you **MUST** have directly quoted evidence from the play

Yes, you must **EXPLAIN** how that evidence should be interpreted to forward your production vision

You **MUST** have a claim (thesis) that directs & controls the whole thing

You are not required to structure this as a traditional academic essay—consider sectioning, headers, etc that would make the information clear & user friendly if that’s helpful to you.

You will submit a precis to get feedback on your concept & line of thinking.

You will have the opportunity to submit a sample paragraph for a grade & feedback if desired.

HDram

A Doll's House final project

A Doll's House was written by Henrik Ibsen in 1879 Norway. After years of directing, writing and producing the popular “well-made play,” Ibsen adapted the style to produce one of the most controversial plays ever written. Ibsen is the second most frequently performed playwright after Shakespeare and *A Doll's House* was the most-produced play in the world as recently as 2006.

A Doll's House was based on the real-life experiences of a friend of Ibsen's and--as you know--provides a “scathing criticism” on the contemporary marital roles of the Victorian era. Ibsen denied having set out to write a “feminist” play although he went on to write several more plays with strong, independent female protagonists and that poked at established social norms predicated on gender.

A Doll's House was so controversial that contemporary Victorian audiences were often shocked and stormed out of the theatre. When the play was performed in Germany, Ibsen was required to write an alternate ending in which Nora remains with her husband and children. He called the alternate ending a “barbaric outrage.” As scholars of the play, it is interesting to consider how and why it has retained such staying power in the theatre for over 100 years.

Your exploration can take one of two avenues:

- a creative project in which you propose and develop a vision for a new production of *A Doll's House*
- a research project in which you explore the various ways in which past productions of *A Doll's House* have “reimagined” or otherwise attempted to reassert the relevancy of the play

Refer to our project resource materials [HERE](#)

HDram

August Wilson's Century Cycle

Overview of the Century Cycle

- In just 23 years, beginning in 1982 and ending in 2005, Wilson set out to write a series of ten plays, each of which chronicles the African-American experience in a different decade of the 20th century.
- All the plays except *Ma Rainey's Black Bottom* are set in the Hill District of Pittsburgh
- The plays are not interconnected but several characters and locations overlap.
- Two plays (*Fences*, *The Piano Lesson*) won the Pulitzer Prize for Drama. All except *Gem of the Ocean* and *Radio Golf* won major awards.
- Many of the plays were first developed, workshopped, and premiered in Connecticut at Yale Rep and the O'Neill Center.
- Wilson grew up in the Hill District, a bi-racial child of a German immigrant father and southern black mother.
- Wilson died in 2005, the same year his final play, *Radio Golf*, premiered.

Directions for your choice play analysis:

Assemble with the other members of the class who read the same Century Cycle play that you read (if there are others--a few of you may be the only one reading your title)

Find your assigned slides (there are 3); in the title field of the first slide, add the year the play takes place and YOUR names (e.g. "1977--Tina, Franklin, Marc")

Discuss the questions you are being asked--collaborate to create thoughtful, text-informed responses.

The three questions for all plays are:

- What questions does your play ask?
- To what extent does the play seem to offer answers to those questions?
- What are key elements that are important to your play (could be subject matter, historical context, story structure or narrative elements, motifs, symbolism, relationships...)?

Input your ideas onto your 3 slides in a way that conveys talking points for your group during our discussion. Please be sure that someone on your team is doing a final edit for grammar & mechanics. Information can be bulleted but it MUST be clear and free of typos.

*Our purpose here is to connect and collaborate with people who've read the same play and to also inform those who've read other plays so they have a deeper appreciation for where their play fits into the cycle with others and in Wilson's development as a major playwright of the 20th century. Try to make your work on this accomplish those goals.

HDram

Creative Response

Often, theatre artists will use a visual representation to express crucial thematic ideas about a piece to the creative team and/or actors in order to bring them into the vision of the production. For this assignment, we will experiment with various visual means of expressing the deep analytical work you've done with a script.

Guidance: In this project you are taking your close reading skills and combining them with your artistic sensibilities to express a visual representation of the thematic focus of the play in order to (theoretically) convey a vision of the play to a group of actors, designers, and technicians. Imagine that you would share and explain your choices in the Cornell Box, diorama, or collage/inspiration board at a first read-through of the play in order to inspire and coalesce everyone on the team around your vision so you can all be “doing the same play.”

Objective: utilize the creative expression possibilities of visual media to convey the thematic focus of the play.

This project can be completed for either your Wilson Century Cycle play or In the Heights.

1) Create a “Cornell Box” for your Wilson Century Cycle play.

Background: A Cornell Box is a piece of 3D art inspired by the visual artist Joseph Cornell (1903 - 1972). He worked largely in the medium of “[assemblage](#)”--curating, altering, positioning, and presenting found art to express an idea. To get the best overview of his work, google “Joseph Cornell box” and select images. You'll see.

To do:

- 1) Create a Cornell Box (see Guidance above).
- 2) Submit a short document with your Cornell Box that outlines the following:
 - A central question that you think the play asks—provide elaboration as needed but keep it concise.
 - A brief statement of how you want the audience to FEEL after seeing your production of the play.

- Three text quotations (a line or a small chunk of dialogue) that are central to the play—in your opinion—that have inspired the Cornell Box. You may provide elaboration as needed but, again, keep it concise.

2) Create a diorama that depicts a central “place” for the action of the play/musical. Consider not just how the stage looks at that moment but also the symbolic representation that is present in the visual details.

To do:

Create a diorama that presents an audience or bird’s eye view of one moment in the play/musical.

Submit a short document with your diorama that outlines the following:

- A central question that you think the play/musical asks—provide elaboration as needed but keep it concise. This should be a broad view but the moment you are choosing should be a pivotal part of this broader view.
- A brief statement of how you want the audience to FEEL during this moment of the piece.
- Three text quotations (a line or a small chunk of dialogue) that are central to this moment. You may provide elaboration as needed but, again, keep it concise.

3) Create a collage or inspiration board that expresses central thematic or symbolic ideas of the play/musical.

To do:

Creative curate and arrange images that speak to central thematic or symbolic ideas in the play that you feel should be focused on in a production.

Submit a short document with your collage/inspiration board that outlines the following:

- A central question that you think the play/musical asks—provide elaboration as needed but keep it concise.
- A brief statement of how you want the audience to FEEL after seeing your production of the play/musical.

- Three text quotations (a line or a small chunk of dialogue) that are central to the play—in your opinion—that have inspired the collage/inspiration board. You may provide elaboration as needed but, again, keep it concise.

HONORS DRAMATURGY

FINAL PROJECT--THE "ACTOR'S PACKET"

An "Actor's Packet" is an informational document, usually prepared by a dramaturg, that provides the necessary background and research information to the people who will be working on the production. Even though it's called an "Actor's Packet," it's really for designers, marketers, educators, directors, etc in addition to the actors. For this project, the exact content of your actor's packet will be determined by the play or musical that you choose. Some productions really require a lot of historical research. Others need more character analysis or song plots. Still others focus heavily on past productions or the design concepts.

The final product can be a printed document, electronic document, or a website. If it has a lot of links or images, you may want to go the electronic document route. If you want your users to be able to easily move from one section to the next, then the website option might be best.

The rubric for the project evaluates the final product in these four areas of assessment:

- Your demonstration of your ability to conduct and apply **Research**
- Your demonstration of your ability to conduct and apply **Analysis** of the playscript
- Your demonstration of your ability to transfer your research and analysis into **Practical Application** for a stage production
- Your demonstration of your ability in **Publishing** your work in way that is correct, logical, effective, and persuasive for your intended audience

Step One: Read at least 3 playscripts or librettos

Step Two: Choose the play or musical that you will use for your final project

Step Three: Read the heck out of that playscript; read it again and again until you have a facility with it. Do quick readings. Do annotations.

Step Four: make some decisions about the needs and focus of your Actor's Packet. What does this play or musical lend itself to? What have you noticed as you've read? What interests you? What ways of looking at a script (return to the handout "Thirty Ways to Read a Play") would be beneficial for this text?

Step Five (here's where it gets messy): Do the work. Research....analyze.....notice things....recognize patterns and ask "so what?" about them....decide how all those things might shape a production....This is where you might spend time doing work only to realize it doesn't take you anywhere and you won't include it in your Actor's Packet. That's okay--it's part of the process.

Step Six: Begin formatting your Actor's Packet based on needs and focus of your particular script and production.

Step Seven: Edit your Actor's Packet like you've never edited before. Imagine if you were in a real professional job and you handed out (or published online) something that had pervasive typos and errors...Yikes!

Step Eight: Share your work with the class. This will be informal--it's not a presentation but, rather, just a chance for you to show off all your hard work to an audience that is wider than just me.

RESOURCES

Rubric for project:

<https://docs.google.com/document/d/1E4LBkV5pWp9VegJFNGeydiKhFB5bxuUA8Ji2He45mqM/edit?usp=sharing>

Past student samples:

https://drive.google.com/drive/folders/1WMYP6OertfG94A8ZIqOO2kePKZSzXVAu?usp=drive_link

Real world guidance & samples:

<http://theatregeekery.blogspot.com/2018/02/examples-of-what-dramaturgs-do-part-3.html>

<http://asyoulikeitatsdsu.blogspot.com/p/directorial-ideas-and-inspirations.html>

<https://therivalscmu.files.wordpress.com/2012/09/actors-packet.pdf>

https://issuu.com/maeganclearwood/docs/the_piano_lesson_actor_packet

<https://docs.google.com/document/d/1y5WRfS5OmxvXVAiEpQIW0-LHIJ3C9ANPJEDMFLq49JM/edit>

<https://drive.google.com/file/d/1S8A0jtDCrwag1OdhEODamRSIchw79Qfw/view>