

# Learning Plan

**Date:** Week 1 Day 2 Class 2

**Title of Lesson:** Production Meeting #1

**Subject Matter:** Dramaturgy

**Brief description of learners, the school, course and context of this lesson within the course curriculum:** Students in grades 11-12 are in an advanced theatre course with access to iPads, a computer lab, and the school library for research during class time. The classroom is a black box theatre with moveable chairs in the space for an audience. This is the second lesson in Dramaturgy Unit 2 that builds upon the research skills students have learned from Unit 1. Unit 2 provides the vocabulary for what the students were already doing in Unit 1, while connecting dramaturgical research to community and audience engagement for further depth. This particular lesson introduces possible ways a production team at a high school can engage with their immediate school community.

## **Materials/Media/Guests:**

- School newspaper
- Production role slips
- Whiteboard/Blackboard
- School Engagement Rubric
- Link to play online  
<https://irissalazardesign.files.wordpress.com/2013/04/somebodys-children.pdf>

**Goal(s):** The students will begin thinking about the ways in which a dramaturge is a research resource for all areas of production from the director(s) to designers to actors. The students will make connections to dramaturgy through the work they did in Unit 1 so that it may inform their research process for Unit 2. The students will understand how research can engage with a community in a wide range of ways. The students will accomplish implementing dramaturgical research.

## **Essential Questions:**

- What is research and its role in theatre?
- What is the role of a dramaturge?
- How does research influence the production of a play or musical production (technical and performance elements)?
- How can dramaturgy connect a production to its surrounding community and current events?

## **Objectives:**

- Create a research methodology based on the content of the play / musical and director's intent
- Assemble research applicable to actors for character choices and technicians for production choices

- Assemble research about the surrounding community that shows the community's relationship to the production

#### **TEKS:**

- T4.1.F The student is expected to: evaluate the interdependence of all theatrical elements
- T4.3.B the student is expected to: analyze and evaluate dramatic texts [...]
- T4.3.F The student is expected to: conduct concentrated studies in one or more areas of theatre production, demonstrating responsibility, artistic discipline, and creative problem solving
- T4.5.A The student is expected to: evaluate and practice appropriate audience behavior at various types of performances

#### **Preset:**

- Bell Work posted on board
- Paper documents ready to pass out

#### **Lesson Scaffold and Sequence and Time Frames:** (Sequence may vary)

#### **Engagement(s):**

**:05** Bell Work: Write what community means to you. You can draw images in addition to writing.

#### **Activities (Scaffolded instruction strategies, engagements, reflections)**

**:30** School Newspaper Theatre

- Hand out different sections of school newspaper to 5 groups of 5
- Create a tableau or series of tableaux that captures 1 article's story
- DAR- after each group presents:
  - Describe what you see.
  - What do you think their article was about?
  - How might this activity relate to research in theatre?

**Transition→** The primary focus of Unit 2 is exploring the role of a Dramaturge in a theatrical process (write 'Dramaturge' on board). What if I told you each and every one of you has experience doing this theatre job? A dramaturge is essentially a research role on the production team, collaborating with all production members to create a clear the vision of the play via research methodology. How did your work in Unit 1 reflect dramaturgical practices? Another possible role of the dramaturge is to find ways to relate a production to its audience members through research.

**:20**                      Production Meeting #1- Round Table

- Welcome to the first Production Meeting of *Somebody's Children* by José Casas. You are all assigned different roles as part of this team discussion.
- Assign students different perspectives (6) that will eventually apply to smaller group work as well- actor, sound, lighting, director, set, costume yet **all playing roles through a Dramaturgical lens**-What would each of these production roles need from a dramaturge for *Somebody's Children* (write on board)?

**Transition→** These are all fantastic starting points to addressing the ways in which our production team would use a dramaturge. Another role of a dramaturge is to conduct research so that any given production directly connects to its audience and subsequent community. Let's discuss our school's community.

**:20**                      School Engagement

- How can *Somebody's Children* relate specifically to our high school? Consider specific themes or ideas from the play. (Students read this play for homework as stated at the end of Unit 1)
- What research questions can guide us towards finding the relationship between our school and this play? (write down on board)
- Why would a production team choose to connect a play to their school?

**Transition→** In three groups, you are going to devise a way to connect to our school's student body through dramaturgical means. Let's go over the assignment and rubric handout.

**:10**                      Group Work (3 groups of 6, 1 group of 7 with 2 director roles)

- Pass out assignment rubric/handout (classroom outreach plan, poster, school newspaper article promoting play using research, etc.)
- Determine in your groups how you will engage with the school community with *Somebody's Children*
- Have rest of this class and next class to work on presentation of idea (give 7, 5, 3 minute warnings)

**Transition→** From where you are sitting, quietly pack up as we listen to each other respond to the following:

**:05 Closure:** Go around the room and say 1 thing someone else said during class that is sticking with you.

### **Contingencies→**

If time begins to run out in School Newspaper Theatre, DAR after the last two to three groups share instead of after each one individually.

For the Production Meeting #1, if time has gone over from the first activity, instead of assigning roles then, just ask students how a director, sound/lighting/costume/set designer, actor would use a dramaturge.

**Teacher's reflections and ideas to re-teach or carry over to next lesson:**

# High School Engagement Presentation

## *Somebody's Children* by José Casas

### Directions and Checklist

- **Everyone** participates in the research process and final presentation
- **1 page** double spaced **individual** reflection of project process on a Google Doc due next class day **after** presenting in class

**Team Shannon\***- Article in the School Paper

#### *Research Requirements*

How could this connection between the play and current events matter to our school?

How could an article in the school newspaper about *Somebody's Children* report on current events related to the play?

#### Checklist:

- ✓ An outline of the article's topic (**not required** to write full article)
- ✓ Research to validate the article topic (links to articles, library book references, newspaper clippings, etc.)
- ✓ Bibliography
- ✓ Steps typed out in order that are required to submit an article to the school's newspaper (think of this format as a *How To*)- What are the names of the teacher(s)/students that oversee the school newspaper? Contact information (email, phone, fax)? Who's the editor? What are deadlines to be met for submissions? What's the turnaround rate? How far in advance would the article need to be written/submitted in order to successfully promote the play?
- ✓ All of this information must be typed and submitted via Google Docs. Cambria/Times New Roman 12 pt. font and 1 inch margins. **Only 1** copy with all group member names on the document is necessary.

→ Not included in handout. This example could be given in person if the students have questions about how this project could go. Example: Many of the characters in *Somebody's Children* desire to go to college in order to accomplish their dreams. This article covers the average pay of a high school student working a part time job, ways to save for college now (even if you're relying on your parents), and interview dos and don'ts.

#### *Performance Requirements*

Create a 3-5 minute performance piece that depicts an aspect of your dramaturgical research.

→ Not included in handout. This example could be given in person if the students have questions about how this project could go. Example: create a breaking news segment for our high school student body in which you report the content of your article and promote the play (you are allowed to use this example given it fits your research).

### **Team Tariq-** Collaboration with a Student Organization/Club

#### *Research Requirements*

*Somebody's Children* collaborating with another school organization.

How could this collaboration promote or benefit both parties while simultaneously connecting with the larger school population?

#### Checklist:

- ✓ Brief summary/pitch of how the production and school organization will work with one another and how this will relate to the entire student body
- ✓ Steps necessary to begin collaborating with another organization (think of this format as a *How To*)- schedule of collaboration (meeting dates, events), list of officers, contact information (email, phone, fax), do you need teachers/administration approval?, promotional needs (posters, tabling)
- ✓ All of this information must be typed and submitted via Google Docs. Cambria/Times New Roman 12 pt. font and 1 inch margins. **Only 1** copy with all group member names on the document is necessary.

→ Not included in handout. This example could be given in person if the students have questions about how this project could go. Example: The dramaturge of *Somebody's Children* will collaborate with the Slam Poetry Club to coordinate exclusive performances at the high school by their state-winning team concerning themes from the play for promotion. Additionally, the Slam Poetry Club will host a workshop covering slam poetry basics to assist the actors in *Somebody's Children* who have slam poetry parts in the play.

#### *Performance Requirements*

Create a 3-5 minute performance piece that depicts an aspect of your dramaturgical research.

→ Not included in handout. This example could be given in person if the students have questions about how this project could go. Example: Your group performs as the Slam Poetry Club performers and high school student students walking by that become interested in attending the *Somebody's Children*.

## Team Shell- Classroom Outreach

### *Research Requirements*

How can *Somebody's Children* relate to another subject being taught in school?

How can you connect the play to the students taking the class?

What's the format? How can you keep it short enough so that it doesn't take up a large portion of class time?

### Checklist:

- ✓ Brief summary/outline of format of classroom engagement and its relation to the play and class subject
- ✓ Steps necessary to be able to enter various classrooms (think of this format as a *How To*- name of teacher(s) and subject you will be visiting, contact information (email, phone, fax), schedule of presentations (how long will these be done before opening night? How will you coordinate these visits around your class schedule?) Approval from administration/principal? Will students receive extra credit in this class for attending the play?
- ✓ All of this information must be typed and submitted via Google Docs. Cambria/Times New Roman 12 pt. font and 1 inch margins. **Only 1** copy with all group member names on the document is necessary.

→ Not included in handout. This example could be given in person if the students have questions about how this project could go. Example: Students create a 10-minute presentation about the Disney's influence on media and pop culture for the Multimedia classes and discuss how *Somebody's Children* critiques Disney World from a surprising perspective they can't miss.

### *Presentation Requirements*

Create a 3-5 minute performance piece that depicts an aspect of your dramaturgical research.

→ Not included in handout. This example could be given in person if the students have questions about how this project could go. Example: You create a dramatic reenactment of your pitch to the principal regarding what you'll be saying in the classrooms in order to get permission to miss class.

## Team Alex & Valerie – Fundraising for a Charity

### *Research Requirements*

Consider the themes and issues of the play. What type of charity could be related to these in *Somebody's Children*?

How would you organize a school wide effort to raise money for this charity? Could the charity somehow benefit our student population?

#### Checklist:

- ✓ Brief summary/outline of chosen charity and its relation to the play and student body.
- ✓ Research regarding charity organization
- ✓ Steps necessary to connect the school to the charity organization (think of format as a *How To*)- contact information (email, phone, fax), names of head employees of organization, schedule of raising money and goal amount, promotional plan (Facebook page/social media, school advertisements, announcements, posters), permission from administration/principal?
- ✓ All of this information must be typed and printed for submission. Cambria/Times New Roman 12 pt. font and 1 inch margins. Only one copy with all group member names on the document is necessary.

### *Performance Requirements*

Create a 3-5 minute performance piece that depicts an aspect of your dramaturgical research.

→ Not included in handout. This example could be given in person if the students have questions about how this project could go. Example: Create a dramatic reenactment of a food drive and how it promotes the play. Actors include those running a food drive table and high school students asking questions about the food drive and play.

\* Team names are characters from *Somebody's Children*. As stated in Unit 2 Curriculum Map, each group would be assigned one of these teams.

## Performance Rubric for All Teams

	<b>3</b>	<b>2</b>	<b>1</b>	<b>0</b>
Dramaturgy	Clearly reflected a necessary aspect of research methodology in dialogue/context of scene	Somewhat reflected aspects of research methodology in dialogue/context of scene	Only one or two moments that reflected research methodology in dialogue/context of scene	No reflection of research methodology in dialogue/context of scene
Performance	All group members used in performance unless otherwise justified prior to sharing. Clear story. Well rehearsed. Smooth transitions (if any). Volume and diction understandable.	All group members used in performance unless otherwise justified prior to sharing. Mostly clear story. Somewhat rehearsed, but some long pauses or missed lines. Volume and diction understandable for some but not all, or overall needs improvement.	Some group members used in performance but it is clear more members needed to be used. Somewhat clear story. Rehearsed but obviously needed more. Awkward transitions. Volume and diction hard to determine most of the time.	Not rehearsed. Not all actors aware of story line. Unable to decipher all or almost all actors' volume and diction. No transitions when needed.
Timing	Between 3-5 minutes	2 minutes above or below 5 minutes	More than 3 minutes above or below 5 minutes	More than 4 minutes above or below 5 minutes. Possibly have to cut performance short or ask if they have more to share.

# Learning Plan

**Date:** Week 4; Day 3; Class 12

**Title of Lesson:** Reflection of Dramaturgy Unit 2

**Subject matter:** Dramaturgy

**Brief description of learners, the school, course and context of this lesson within the course curriculum:** Students in grades 11-12 are in an advanced theatre course with access to iPads, a computer lab, and the school library for research during class time. The classroom is a black box theatre with moveable chairs in the space for an audience. Dramaturgy Unit 2 builds upon the research skills students have learned from Unit 1. Unit 2 provides the vocabulary for what the students were already doing in Unit 1, while connecting dramaturgical research to community and audience engagement for further depth. Designed to solidify the material covered throughout the unit through reflection, this is the last lesson in the unit.

## **Materials/Media/Guests:**

- Projector set up with links to different sites ready to go
- Phone camera ready for Google doc picture upload

**Goal(s):** I want the students to reflect upon their overall experience in the Dramaturgy Unit 2 so that they witness and embody their shifts in understanding concerning dramaturgy from the beginning of the process to the end. Through reflection of their work I want the students to recognize the hard work and effort necessary to execute the job of a dramaturge and its overall importance to any theatrical process.

## **Essential Questions:**

- What is research in theatre?
- What is the role of a dramaturge?
- How can dramaturgy connect a production to its surrounding community and current events?

## **Objective(s):**

Reflect upon being able to do/having done the following:

- Create a research methodology based on the content of the play / musical and Director's intent
- Assemble research applicable to actors and technicians
- Assemble research about the surrounding community that shows the community's relationship to the production
- Create connections with the community in relation to the production through dramaturgical devices such as a display case of the production's process; talk back content for post-show discussions; local artists as guest speakers or resources during process; an installation piece

**TEKS:**

- T4.1.F The student is expected to: evaluate the interdependence of all theatrical elements
- T4.3.B the student is expected to: analyze and evaluate dramatic texts [...]
- T4.3.F The student is expected to: conduct concentrated studies in one or more areas of theatre production, demonstrating responsibility, artistic discipline, and creative problem solving

**Preset:**

- Projector set up with links to various websites ready to go
- Google doc app prepared on phone for pictures
- Questions at the ready for activities

**Lesson Scaffold and Sequence and Time Frames:** (Sequence may vary)**Engagement(s):**

- :05** Bell Work- Think back to our unit over Multicultural Theatre. How has this dramaturgical process compared to the last unit? What would you do with your multicultural plays from a dramaturgical standpoint after completing this unit?

**Transition→** Who would like to share some journal entry ideas before beginning the warm up?

- :20** Warm Up/Reflection  
Individual
- Fill the space evenly walking in neutral at about a 3 (out of 5)
  - Find own actor studio
  - W/o speaking use your body to show your initial understandings of dramaturgy in a frozen picture
  - On an 8 count, show your progression of understanding concerning dramaturgy at the beginning of the unit to this present moment using your entire body
  - Freeze in final position
  - Spotlight different students

**Group**

- Shake it off/ fill the space evenly
- Go at different speeds (1-5)
- Non-verbally create a stage picture as a group that embodies your knowledge of dramaturgy at the beginning of the unit, the end of the unit, and the role of dramaturgy in theatre and surrounding communities

- Take pictures of all three tableaux and put on Google Doc so class can see themselves and evaluate

**Transition→** Pull up Google Doc so they can see their photos. Other links should be ready. Let's take a seat in a 'U' shape facing the projector.

DAR

- What about this image stands out to you?
- What is surprising?
- How do individual people relate to the whole?

**:15** Present Additional Examples of Dramaturgical Works (local to U.S. examples)

- Local artist/professor of dramaturgy
  - ex: <http://theatredance.utexas.edu/people/engelman-liz>
  - <http://thelongcenter.org/2015/02/reading-lines-working-dramaturg-austin-shakespeares-invention-love/>
- Personal Experience with Dramaturgy
  - What works best for me-visual research
  - Accessing other forms of artistry for inspiration-painters, other designers, sculpture, movies, poetry, etc.
  - College experience- *Dust* by Nicole Oglesby (jars of dust dumped on stage by audience as tickets), UT's 2016 production of *Twelfth Night* (before entering theatre, prompts for messages/letters that were put in glass bottles)
- Awards for Dramaturgy
  - <http://web.emerson.edu/dramaturgy/kcactf/>
  - <https://www.americantheatre.org/2015/07/20/etamad-and-jenness-receive-lmda-awards/>
- Articles/Resources for student access
  - <https://books.google.com/books?id=XXQ9BAAQBAJ&pg=PR20&lpg=PR20&dq=dramaturgy+awards&source=bl&ots=E5Nx1say8&sig=enFGYPPoYej2nAC7Osx4z9d5fdk&hl=en&sa=X&ved=0ahUKEwjkkMOvsPfpAhUq34MKHVQqBC44ChDoAQg0MAQ>
  - <https://www.americantheatre.org/2015/07/07/dramaturgs-of-the-world-unite-and-parse-this-text/>
  - [http://howlround.com/search?search\\_api\\_views\\_fulltext=dramaturgy+](http://howlround.com/search?search_api_views_fulltext=dramaturgy+)
  - <http://www.lmda.org/tags/what-dramaturgy>
  - <https://www.amazon.com/Ghost-Light-Introductory-Handbook-Dramaturgy/dp/0809329522>

**Transition→** Alright we've been sitting long enough! Let's get into two concentric circles in 10...9...8....

## Evaluation Strategies:

**:15-20**      Closing Qs with Concentric Circles- TSW be in two concentric circles, each student partnering with another person. Ask the following questions, giving pairs time to share with one another. When calling on students to share with the whole class, have them share what their partner said or what they themselves said, switching this frequently. After each question, have the inner circle rotate to a new partner so all pairs are with new people for each question.

- After seeing these resources for dramaturgy, why do you think I refrained from giving a significant amount of examples of dramaturgical work done by other people early on in the unit? How might this have affected your own creative process negatively or positively?
- If a production does not have access or funding for a dramaturge, how might a production still explore a play through research?
- How might a dramaturge's research process be related to social justice issues?
- How does dramaturgy relate to areas of research outside of theatre? (other areas of academia, newspapers, blogs, movies, tv, etc.)
- What is the relationship between technology and dramaturgy?
- What is the role of a dramaturge to a production and to a community?
- What are your primary takeaways from this unit? How will this unit inform your creative process in a variety of production roles? In other classes? Outside of school?

**Closure:** Fill in the blank to this prompt with one word or short phrase. "The dramaturgy of the future will be \_\_\_\_\_."

### Contingencies→

If there isn't enough time to do all questions in Concentric Circles, modify so the last questions are asked in one standing circle with the an entire class.

If there isn't time to take more than 1 picture for the Google Doc, do the last picture prompt.

**Teacher's reflections and ideas to re-teach or carry over to next lesson:**