**Dramaturgy Work** by Anne Flinders

**Objective**: Students will demonstrate ability to research cultural and historical information and analyze context in a dramatic text by creating a dramaturgical casebook for a short one-act play.

**Class Level**: Advanced for 90-minute class periods (intense work can be simplified or modified)

**Main Concepts**: dramaturgy, research, talk-backs, casebooks, bibliography

**1994 National Standards**: CONTENT STANDARD 5: Researching by evaluating and synthesizing cultural and historical information to support artistic choices.

**Unit Description**: Students research a short one-act play and create a dramaturgical casebook for that play. They also prepare for and conduct a Mock Talk-Back that would follow the production.

**Lesson Plans**

Lesson 1: History and Definition of Dramaturgy

Students will identify the basic history and practice of dramaturgy by preparing notes for an upcoming brief quiz.

Lesson 2: Play Discussion and Project Selection

Students will begin a dramaturgical casebook by selecting and “glossing” a short one-act play.

Lesson 3: The Casebook and The World of the Play

Students will identify “The World of the Play” by preparing a brief list of 15-20 items from their selected one-act plays as research possibilities for their casebooks.

Lesson 4: The Bibliography, Research Resources, and the Playwright Biography

Students will demonstrate their ability to research the play and playwright by developing a bibliography and creating a biography for their playwright.

Lesson 5: Body of the Casebook: A Work Session

Students will build a dramaturgical casebook by collecting articles, book chapters, online information, past performances of the production, visual images, historical and other pertinent information about the world of the play.

Lesson 6: Body of the Casebook: A Work Session part 2

Students will continue to build a dramaturgical casebook by collecting articles, book chapters, online information, past performances of the production, visual images, historical and other pertinent information that will aid director/designers/actors in visualizing and creating the world of the play.

Lesson 7: Preparing to Present a Mock Talk-back and Body of the Casebook

1) Students will prepare questions to ask a dramaturg during a mock post-performance talk-back between an “audience” (classmates) and a dramaturg (themselves). 2) Students will continue to build a dramaturgical casebook by collecting articles, book chapters, online information, past performances of the production, visual images, historical and other pertinent information that will aid director/designers/actors in visualizing and creating the world of the play.

Lesson 8: Casebook and Mock Talk-back presentations

Students will demonstrate ability to communicate the contextual ideas of their casebooks by hosting a mock post-performance talk-back between an “audience” (classmates) and a dramaturg (themselves.)

**Lesson 1: History and Definition of Dramaturgy**

**Objective**

Students will identify the basic history and practice of dramaturgy by preparing notes for an upcoming brief quiz.

**Materials Needed**

Youtube clip

Overhead of notes or board with writing utensil

**Lesson Directions**

**Anticipatory Set/Hook**

Show the following clip (00:17 to 1:02): <http://www.youtube.com/watch?v=6oi1X249Dhk>

How did the speakers in the clip define dramaturgy/dramaturgs?

[Possible answers/prompts: Taking an inert (inactive) script and turning it into a live performance; making artistic choices; asking “Why this play now?” dramaturgy combines history and creativity; dramaturgs are good at uncovering information and forming it into practical knowledge; finding information that is practical and that can be integrated into a performance/artistic whole.]

**Instruction**

1.      A Brief History of Dramaturgy [Write key words/phrases (underlined in lesson plan) on the board. Inform students that the following information will be on a quiz in the next class, and encourage them to take notes.]:

o   Western theatre: The [Poetics](http://en.wikipedia.org/wiki/Poetics_%28Aristotle%29) by [Aristotle](http://en.wikipedia.org/wiki/Aristotle)

·         Written around 335 BC

·         *The Poetics* is the earliest surviving [Western](http://en.wikipedia.org/wiki/Western_civilization) work of [dramatic theory](http://en.wikipedia.org/wiki/Dramatic_theory).

·         In this work, some of the things Aristotle analyzes are [character](http://en.wikipedia.org/wiki/Character_%28arts%29), action, and speech in tragedy.

§  Character: the people in the play

§  Action: what the character does/is trying to do.

§  Speech: what the character says; the way the character says things, for example, dialect, phrasing in poetic form or prose.

o   India: "Natayasatra" ('The Art of Theatre').

·         Probably the earliest non-Western dramaturgic work.

·         Written about 100 AD; describes the elements, dramatic forms and narrative structure of ancient Indian dance dramas.

·         Motions, gestures, positions on stage all have meaning and are part of the storytelling of Indian drama.

§  Show portion of following clip of Indian dance drama: <http://www.youtube.com/watch?v=I5BaR4t_510>

o   German dramatist [Gotthold Ephraim Lessing](http://en.wikipedia.org/wiki/Gotthold_Ephraim_Lessing%22%20%5Co%20%22Gotthold%20Ephraim%20Lessing).

·         Lessing is considered the father of modern dramaturgy.

·         Coined the term “dramaturgy.”

·         1767-1770 wrote and published *The Hamburg Dramaturgy (Hamburgische Dramaturgie).* These works analyzed works in German theatre.

·         Lessing’s work the basis of modern dramaturgy.

2.      Defining Dramaturgy: [Write key words/phrases (underlined in lesson plan) on the board. Inform students that the following information will be on a quiz in the next class, and encourage them to take notes.]:

Briefly discuss the following:

o   Dramaturgy may be broadly defined as shaping a story into a form that may be acted. Dramaturgy gives a dramatic work or performance a [structure](http://en.wikipedia.org/wiki/Dramatic_structure).

Briefly review dramatic structure from the first unit of the year:

Game: Annual Dramatics Structure Relay Race!

Give the class 00:30 to split themselves into groups of 3-5 people each; no less than 3 and no more than 5 in each group.

Have each group get in lines facing the white/chalk board and give each group a writing implement (chalk/whiteboard marker). Have each group choose someone to draw a large outline of dramatic structure on the white board--NOT the words, just the outline; draw an example to copy if necessary.

[Alternative: hang enough poster-size pieces of paper for one for each group on a wall or chalkboard; give each group a marker or large crayon, and ask one person to draw a large outline.]

[Play a sound byte of revving engines as underscore to the following instructions. <http://www.youtube.com/watch?v=iDr3bqc9BB0>  ß This can be looped and then laid under a track of “Real Gone” by Sheryl Crow for added awesomeness (“There is no charge for awesomeness.” This should be said.): <http://www.youtube.com/watch?v=CDg9BuFbCXY>]

Announce the following:

Ladies, Gents, and Drama Kids! Today is the **Annual Dramatics Structure Relay Race**! On the “GO” signal, each group will race to the board one at a time and write one part of dramatic structure on the charts in front of you. The winning group will be crowned Coolest for the Day!

Here are the rules:

1.      Each of the 5 parts of Dramatic Structure must be written on your outline.

2.      Each racer can write only ONE piece of dramatic structure at a time. If a group has fewer than 5 racers, some racers may go twice, but a racer can NOT go twice in a row.

3.      Each racer on a team must race at least once.

4.      Each racer must race to the board, write one piece of dramatic structure, race back to the front of the team’s line, and hand off the marker to the next racer.

5.      Teams: you will be allowed 00:60 to review dramatic structure and build your plan of attack.

Allow 00:60 for teams to organize themselves as to who will write what in what order; then announce:

Racers, approach your marks [hit play for underscore; students line up]. On your mark….Get ready ….Get set……Toe, behind the line, son….Get set…**GO!!**

Students race; winner is announced:

And the winner is…Team [team #]!! Way to go, racers. You are Coolest for the Day!

Go over the outlines with the students to make sure the elements of dramatic structure are named correctly and in the correct order: exposition, inciting incident, rising action, climax, denouement (falling action acceptable).

o   Refer to dramatic structure outlines on board and write the underlined word/phrases: Dramaturgy helps identify *where* the important structural elements happen in a script and, more importantly, *why*they happen in the story.

o   Dramaturgy is:

·         a comprehensive exploration of the context in which the play resides.

·         The dramaturg is the resident “expert” on the context in which the play happens [write the following clusters on the board]:

§  the physical/geographic, historical, social/political, and economic **context** in which the action takes place.

3.      Whiteboard lists OR lists on large sheets of paper: referring to the outline on the board, ask the class to divide into small groups (3-5 students per group) and give examples of each of the above clusters from [a familiar play the class has read in the year’s first unit; *To Kill a Mockingbird* will be the play referenced throughout this unit]. Review completed lists as a class. [Accept all answers that fit in each of the clusters; if students are unclear what may apply from the play to some of the clusters, prompt answers.]

o   Physical and/or geographic setting [Maycomb, Alabama]

o   Historical period/setting [1935; depression]

o   Social and/or political issues [white vs. black; segregation; class structures: white middle class, black, “white trash”]

o   Type of economy of the setting and/or characters (capitalism/communism, rich/poor, etc.) [capitalism; Finch family: somewhat poor but doing alright; Robinson family: poor; Ewells: poor.]

Assignment: Students will use the remaining time in class to each select three (adjust as needed) short one-act plays (no longer than 20 minutes each) to read. They will be prepared to briefly discuss the synopses of these plays in the following class. They may write their synopses on small cards or papers to help them make their presentations if they desire. A list of one-acts that are in the drama room library will be made available to students. [This list is not included in this unit, as drama room libraries vary greatly.] At the end of [a specified amount of the remaining class time], students will write their names and the plays they have checked out on a list.

Review: Remind students there will be a quiz at the beginning of the next class. Gather students together and review the notes from the lecture written on the board if time allows.

**Assessment**

Assess participation and understanding of plot structure game.

**Author's Notes**

Lecture can be adjusted according to class level.  Full lecture may be more suitable for an AP Drama class.

**Lesson 2: Play Discussion and Project Selection**

**Objective**

Students will begin a dramaturgical casebook by selecting and “glossing” a short one-act play.

**Materials Needed**

 Dramaturgy quiz

Copies of Glossary instruction for each student

**Lesson Directions**

**Anticipatory Set/Hook**

 Hook/ review/assessment: Pass out quizzes. Administer “History and Definition of Dramaturgy” quiz as an open-notes quiz. Allow 5 minutes for the test; allow an additional 2 minutes if needed. Correct in class and collect.

**Instruction**

 1.      Script Circle: Students will gather in a “script circle” and each share a brief synopsis (about 1 minute or less for each play, using notes if desired) of the three plays they have read. They may answer either or both of the following questions during the discussion [write on board]:

o   Ask: What interested you initially about the play? What is appealing/not appealing about considering this play as a project possibility?

o   At the end of the discussion students will select one play to serve as the basis for their dramaturgical project. Students will report and record their selections at the end of [a specified amount of time].

Note: If during the discussion a student prefers a play that was not one of the three he or she originally read, and that play is not selected by the student who brought the play to the discussion, he or she may choose that alternate play.

2.      The Glossary [Tell students that one copy of the glossaries they will build is due in printed form at the beginning of the following class, and one is to be included in the casebook.]

To make a glossary of a play:

o   While re-reading the selected play, write down important and unknown/obscure words contained in the script and the page number these words are found on. There will probably be an average of 1 term per two pages of script (or about 10-20 terms total for a short contemporary one-act play). Make a glossary of these words. Table form works well, but other clear formatting (Excel, for example) that the student is comfortable with is also acceptable.

o   Show the class a casebook glossary.

§  Point out specifics:

·         Words and phrases that pertain specifically to the play are included.

·         The glossary is typed in 12-point font or neatly hand-written.

·         Single spacing is used for definitions; double spacing is used between each definition.

·         Words that seem familiar but have special meaning in the play are included in the glossary (Example: “blind spots” in *TKAM*; often connected with vision, but in this play refers to prejudice or mindset.)

3.      Assignment: Pass out copies of the glossary instruction and example sheet. [See sheet below.] Students may use any remaining time in class to begin re-reading their plays and choosing glossary items. Gauge remaining time and announce how many words/pages are expected to be completed by the end of class in that time; ask students to show this work 3-5 minutes before dismissal.

**Assessment**

Play selection and glossaries turned in next class period.

**Lesson 3: The Casebook and The World of the Play**

**Objective**

Students will identify “The World of the Play” by preparing a brief list of 15-20 items from their selected one-act plays as research possibilities for their casebooks.

**Materials Needed**

Casebook and World of Play Handout

Casebook Example

Make 11x8 posters of the following pairs of words/phrases:

            Title page                   Contains playwright’s and dramaturg’s names and an image

            Table of contents          Lists items in the casebook

            Playwright bio             Born/died, other works

            Short articles               Source material

            Glossary                      Definitions of unusual/obscure terms

            Bibliography               Reference list

**Lesson Directions**

**Anticipatory Set/Hook**

Review/assessment: Students will turn in a copy of their completed glossaries.

**Instruction**

1.      Introduce the Casebook

Ask the following: What is something the dramaturgical casebook can give a production team and cast? [Answer (prompt a response if needed): Context; structure; a story in a form that can be acted.]

o   Show a dramaturgical casebook and explain its contents. [Examples of some contents for this section are included at the end of this lesson, but in an actual classroom a real casebook would be shown.]

o   A dramaturgical casebook will contain the following [define and clarify during discussion; a copy of this list will be handed out to each student]:

·         A title page; first page of the casebook; contains the title of play, an image, playwright’s name, and dramaturg’s name (Show examples from a casebook created for *To Kill a Mockingbird,* a play the students will have already read in the first unit of this class.)

·         A table of contents [show example]; lists the items that are included in the casebook in the order they appear. Uses capitalization appropriately.

·         Brief playwright biography: contains important information about the playwright: when he/she wrote this play, when born/died, other works; ½ - 1 page and an image if available [show example].

·         8-12 short articles/other items pertaining to the play [show examples of a few articles]; some images may be included, but images by themselves do not count toward the 8-12 items; these articles are **not original writings**, but source material--gathered from the internet, books, magazines, programs from other productions--to give information to a production company about a play; some articles may need to be cut down. Use the world of the play [introduced in next section of this lesson] to guide ideas. Look for variety! What would you want to know if you were an actor/director/designer about this play? Let your curiosity guide you.

·         The glossary: definitions of obscure/unusual terms in the play [already turned in]

·         The bibliography: a reference list of where materials in the casebook originally were found [show example].

o   Be sure to point out: A professional casebook is usually 150-200 pages. The **format** of a printed casebook **is standard** in the theatre industry; the **contents**of each play’s casebook, of course, **will vary**.

Review/assessment: Students will identify and describe the main parts of a dramaturgical casebook by playing a matching game.

Matching game: Make 11x8 posters of the following pairs of words/phrases:

            Title page                    Contains playwright’s and dramaturg’s names and an image

            Table of contents        Lists items in the casebook

            Playwright bio             Born/died, other works

            Short articles               Source material

            Glossary                      Definitions of unusual/obscure terms

            Bibliography               Reference list

Use magnets or tape to put cards facedown at random on the whiteboard [or place on floor facedown]. Place students in two groups (split the room, boys against girls, count off 1s and 2s, etc.). Teams will take turns sending one student to turn pairs of cards over and try to match an item contained in the dramaturgical casebook with its definition (teams may coach members/make a plan before sending a teammate). If a team gets a match, they get another turn. If a team does not get a match, the next team gets a turn. The team with the most matches wins and is Coolest for the Day.

2.      The World of the Play: What to consider when researching a play

Tell the students that they will be assigned to identify “The World of the Play” by preparing a brief list of 15-20 items from their selected one-act plays as research possibilities for their casebooks. From these items, they will select 8-12 resources of information that will create their casebooks for their plays.

o   Discuss with students ideas that they can base their dramaturgical research on. The body of the casebook can contain information based on the following suggestions (a copy of this list will be handed out to each student). These concepts (excluding the last two) constitute “The World of the Play.” [During the discussion, show examples from the casebook where applicable (not included in this lesson).]

·         Time: time of day; length of time; season; period play takes place in; period play was written in.

·         Place: geographic place; immediate setting; locations of various scenes.

·         Economics and politics: economic system--capitalism, communism, socialism, etc.; economics of characters; democracy, monarchy, theocracy, etc.; family and/or individual finances.

·         Social issues: Slavery? Women’s rights/suffrage? Racism? Alcohol/drugs? Justice/mercy?

·         Power: Who has power in the play? Who does not?

·         Playwright: Who? When? Why?

·         Previous productions: When? Who? Why? Different production approaches?

o   Demonstrate how to write a brief item description: [Suggest: Bullet points or outline forms are easiest, but other formatting that is clear and easy to follow is acceptable.]

·         Suppose you are dramaturging *To Kill a Mockingbird.* Beginning with the list of possible ideas from “The World of the Play”, write “Time” as your first item. Then simply answer the item suggestions that are applicable based on your reading and the context of the play, as follows:

§  Time:

·         length of time: several months

·         season: summer and fall

·         period the play takes place in: 1935

·         period the play was written in: 1962

o   Ask/discuss: How could the contextual elements in the world of the play lead to research that might be included in a casebook? [Ask for/prompt examples.]

·         Seasons: weather/temperatures in Alabama in summer and fall could inform actors/costumers/designers.

·         Periods: informs historical research--what is going on in 1935 in the USA? In Alabama? What is going on in 1962 in the USA? In Alabama?

[Point out that the above list under “Time” would qualify as 4 items toward the 15-20 minimum requirement list as research possibilities for their casebooks. The heading (Time) does not count, but the specific items listed do. The casebooks should not be heavy in one research area, but this initial list will aid students in choosing research items that will be most pertinent to their plays.]

o   Ask students to complete some of the items in the next section (Place) on the board or at their desks on paper using *To Kill a Mockingbird*. It will look something like this:

·         Place:

·         geographic place: Maycomb, Alabama, USA

·         immediate settings: street in front of Finch home; Maycomb courthouse

o   Ask/discuss: How could the contextual elements in the world of the play lead to research that might be included in a casebook? [Ask for/prompt examples.]

·         Geography and immediate setting: might research what homes looked like in 1935; what people wore, what kind of entertainment they used, etc.

·         Many of these contextual elements cross over; knowing that the setting is in Alabama in 1935 will cross over into helping you ask other questions. For example:

§  The setting and time period of *TKAM* can lead to questions about economics: what is the major economic issue in Alabama in 1935? Can that serve as a good research item?

**Assessment**

1.      Assignment (Due next class): Identifying the World of the Play

Based on the suggestions above, and using the handout section called “The World of the Play” included in this lesson, students will bring a paper briefly identifying and describing 15-20 possibilities (1 sentence or bullet point each) they can consider researching for their casebooks based on the plays they have selected. The playwright biography must be included as one item. Students will be prepared to make a short (informal) presentation, describing for the class 3-5 of the items they have included on their lists. The 8-12 research items that will make up their casebooks will come from this list.

**Lesson 4: The Bibliography, Research Resources, and the Playwright Biography**

**Objective**

Students will demonstrate their ability to research the play and playwright by developing a bibliography and creating a biography for their playwright.

**Materials Needed**

Youtube clip

Computer with internet access for each student

Schedule class going to the library

Bibliography and Biography handout

**Lesson Directions**

**Anticipatory Set/Hook**

Show the following 00:54 second clip; *do not make any commentary* on it; move directly into the class presentations.<http://www.youtube.com/watch?v=JP1Pk62X7XQ>

**Instruction**

Review/assessment: Students will make brief presentations (1-2 minutes) to the class of 3-5 of the 15-20 research items that they have identified and described as part of “The World of the Play” assignment. Suggest to the students that as they listen to classmates’ presentations, it may give them ideas that will help them refine their own lists. Invite students to share why and/or how they chose some of the items on their lists. Students will turn in one copy and retain one copy of their 15-20 items that identify the World of the Play. They will bring their retained copy to the following class.

 1.      Bibliography

o   A bibliography (like the one shown as an example in the last class--show again) is required with the casebook. A bibliography is always in alphabetical order.A bibliography is the final page in a document. Every item and/or reference that is included in the casebook must be bibliographed. Pass out a copy of the*Bibliography Examples* handout to each student. [Included]

o   Steps for creating a bibliography [demonstrate an example during the discussion using the clip shown at the beginning of class; hand out a copy of the steps to each student]:

 Keeping a record of possible sources:

o   Copy and paste (or write down) all internet and other sources into a document  labeled (*Play Title): Dramaturgical Research*

·         Include the title, author, and the link if it is an internet source, as labels for each item on this list.

·         Example: Copy the name of the clip and paste it onto a document labeled (*Play Title): Dramaturgical Research*.

·         Copy and paste the web address next to the title.

§  Note: Also write both the title and the web address on the board for those who choose to keep their resource record by hand.

Making a bibliography:

o   Using a free website such as BibMe <http://www.bibme.org/> or EasyBib <http://www.easybib.com/>, insert the title of the resource into the space provided on the web page.

o   Example [talk the students through the example while demonstrating the following]:

·         Open BibMe. [Make an account prior to class.]

·         Click “web site” from the selections on the page.

·         Paste the name of the clip into the space provided. [The website will automatically bibliograph all but the author’s name for this clip. Point out that there is a website link on this video clip and click on it; a new window will open to this web site. The author’s name is located on the web site. Copy and paste the author’s name into the fields provided on BibMe. Emphasize that the students must find all the information they can for each resource.]

·         Click “Add to My Bibliography”. The resource citation will appear on the right side of the screen in the proper format.

·         Click “Save to Account.”

·         Click “Chicago” on “Change format”.

·         Click “Rename” and type “[Play name]: Dramaturgical Research” in the field provided.

·         Click “Bibliography Maker”. The page will refresh to the home page, saving the first entry on the right.

·         Click “Book” from the selections

·         Type “To Kill a Mockingbird” in the field and click “Enter.”

·         Several choice will appear; click “Select” next to the top entry. Point out that when there are several options, choose the one that is the actual resource the student is using, not just the top one.

§  The source will appear in the fields provided.

§  Click “Add to My Bibliography”.

§  Click “Save to Account.”

§  Click “Bibliography Maker” to add another source.

o   Continue to add and save items to your source list and bibliography until your casebook and bibliography are completed. Do not forget to add sources as you find them!

o   Print the completed bibliography.

[For students without internet access at home, or for those who prefer to create a bibliography by hand, a step-by-step bibliography guide is included as part of the hand-out so they can proceed in hand-written format.]

2.      Where to research

o   Discuss and demonstrate (a playwright biography is a good example to use):

·         Internet: type “Harper Lee” into a search engine; display different resources that appear; ask students to point out various web sites that might relate to a performance of the play; click on one or two. [Adding a web site to the mock bibliography is a demonstration option.]

§  Invite one or two students to type their playwrights’ names into the same search engine; briefly explore some of the resources that appear. [Sometimes there is not much available; show students how to access the publisher of the play--there is frequently a biography available on the publisher’s website. This is an acceptable alternative to other playwright info; the website must be cited in the bibliography.]

·         Books: discuss using books in the 921 section of a library as resources for a playwright’s biography; also mention using the library for other books about historical periods, social issues, etc. Mention that the library will be visited later during the lesson.

·         Articles in magazines: point out magazine articles that appeared in the “Harper Lee” search; point out that often these resources are available from the internet and do not necessarily have to be accessed in printed form.

·         Video recordings: recordings of or about plays, playwrights, periods, etc. can be good resources for research. Ask students where they find video sources.

3.      Writing a playwright biography [Brief discussion and hand-out]

o   Review the following information on the hand-out:

·         Name, birth date (at least the year), place of birth

·         Where he/she currently lives or when/where he/she died.

·         Other works (books, plays, etc.)

·         One or two other interesting facts: hobbies, interests, political involvement, oddities, etc.

4.      Library Sources: A Visit To The School Library:

o   By prearrangement with the school librarian, students visit the library and learn from the librarian where items (computers available for student use, magazines, non-fiction books such as biographies, video recordings, etc.,) can be found that may be useful in their research, and how to access them.

Assignment (Due next class): Students will research and write a brief biographical sketch of the playwright who has written their play, ½ to 1 page typed (1-2 pages hand written). They will bibliograph the resource(s) they use for the biographical sketch. They will present the biographies in the following class. They may use the remaining class time to work on the assignment in the library.

Begin students working on playwright biographies:

o   Invite students to begin their playwright research at the computers (ask students to work in cooperative teams if necessary).

o   Ask students to access BibMe and open new accounts.

o   Remind students (individually and/or in groups) to be sure to begin their *Dramaturgical Research* lists, either by hand or in a document they can save on a flash drive.

o   Encourage students to begin their playwright research using a search engine and/or the school library catalog.

o   Circulate the library; assist students in finding playwright resources. As sources are discovered, help students identify and choose pertinent information, referring to the suggestions on the handout. Have the students write or copy/paste basic information/resources they find.

**Assessment**

Each student will have at least one biographical source about their playwright identified and bibliographed before the end of class. Students will also be reminded to bring their “World of the Play” lists of 15-20 research ideas to the following class, along with their completed playwright biographies.

**Lesson 5: Body of the Casebook: A Work Session**

**Objective**

Students will build a dramaturgical casebook by collecting articles, book chapters, online information, past performances of the production, visual images, historical and other pertinent information about the world of the play.

**Materials Needed**

Schedule library

Computers with internet access

Youtube clip

**Lesson Directions**

**Anticipatory Set/Hook**

Review/assessment: Students will briefly present their playwright biographical sketches in class. They will turn in one copy and retain one copy for their casebooks.

**Instruction**

1.      Prioritizing items for research and collection

Show a clip from the Tuacahn performance of “Muddy Water” from *Big River*: <http://www.youtube.com/watch?v=jYKc1foMWyU>]

 Write the following list of items on the board [or print them on sheets of paper and tape/magnet them to the board]:

1.      Traveling shows in the 1850s

2.      How to fry chicken

3.      Fishing poles in 1850s

4.      Slavery in the South in 1850s

5.      Runaway slave laws

6.      Styles of Bibles in 1850s

7.      The Ohio and Mississippi Rivers

8.      Mark Twain

9.      Types of gold coins

Give a brief synopsis of the musical *Big River* (which is based on the novel *Huckleberry Finn* by Mark Twain).

·         Huck is under pressure to become a civilized Christian by Tom Sawyer, Miss Watson, and the town

·         Huck runs away from the town and his abusive alcoholic father

·         He hides on small island on Mississippi

·         Meets Jim, a runaway slave who was owned by Miss Watson

·         Helps Jim escape on a raft, attempting to go up the Ohio River to the free states

·         Huck and Jim meet a pair of swindlers who perform “plays” for towns and who plan to sell Jim back into slavery

·         Jim is caught; Huck is mistaken by Tom Sawyer’s relatives as Tom, and they happen to be the people who now have Jim

·         Tom Sawyer arrives to visit relatives, and encourages Huck to help Jim escape

·         After a convoluted escape attempt, Tom is shot in the leg and reveals that Jim has already been freed by his former owner in her will

·         Jim heads for the North; Huck heads West; Tom goes back home

Ask the students to imagine they are the dramaturg for this musical and are preparing to research significant things in the script. The list of 9 items represents possible things that could be researched that are in the play. Ask the students to copy and arrange the list of 9 items in order from most important information to least important. Ask for two or more volunteers to share their lists. Now ask the students to work together to make a list of the 5 most important things that should be researched from the list of 9 items. Ask a volunteer to write/arrange the list on the board.

Review/assessment: Ask students to rank the items from their 15-20 item lists, *Identifying the World of the Play,* from most pertinent to the play to least pertinent. They may ask for assistance in ranking the pertinent information. Allow about 8-10 minutes for this activity. After this activity is completed, ask the students to select the 8-12 items on the list that are most pertinent to the play; ask them to write these items on a separate sheet of paper. They will base their research on this prioritized list. Allow about 4-5 minutes for this activity.

2.      Selection of items to be included in the casebook

o   Prior to going to the library, inform the students that they will do the following in the library:

·         Using the lists of prioritized items they have just created, they will find materials via available sources as discussed in the previous class.

·         They will make a printed copy of each item found that they plan to place in their casebooks.

·         They will bibliograph each item collected and printed for their casebooks on their bibliography lists.

·         Later in the project they will include each item in a table of contents.

o   Assignment (Due next class): *Prior to going to the library explain today’s assignment to the students:* Students will locate 3-4 items to collect and print for their casebooks. They will bibliograph the 3-4 items. They will place the items in 3-ring binders. They will be prepared to briefly present these items in the next class. Remind students that their completed casebooks must contain 8-12 articles/other pertinent research, including the playwright biographies they have already completed. By the end of this class period, they should have at least 2 items selected, bibliographed and printed. The remaining 1-2 items must be completed as homework. Students will show their items to the instructor during the last 5-10 minutes of class.

By prearrangement, students will go to the library to research and record items from their lists *Identifying the World of the Play.*

**Assessment**

1.      At the end of the work session (5-10 minutes before dismissal), students will show the instructor at least 2 printed and bibliographed items they will include in their casebooks.

**Lesson 6: Body of the Casebook: A Work Session part 2**

**Objective**

Students will continue to build a dramaturgical casebook by collecting articles, book chapters, online information, past performances of the production, visual images, historical and other pertinent information that will aid director/designers/actors in visualizing and creating the world of the play.

**Materials Needed**

Schedule library

computers with internet access

**Lesson Directions**

**Anticipatory Set/Hook**

Place “The Big Candy Jar” [which is quite large and holds regular-sized candy bars] on a table or desk at the front of the classroom. [Alternative: cookies, brownies, Krispy Kreme donuts, etc.]

Review/assessment: Students will briefly present their 3-4 dramaturgical items to the class. As each presentation is completed, congratulate each student for the work he/she has completed so far. After each presentation is complete, invite each student who presented at least 3 research items to choose something from The Big Candy Jar. After all the presentations are complete, students will place their research items in their casebooks. Tell the students that today they have another opportunity to add to the body of research for their casebooks.

**Instruction**

1.      Selection of Items

o   Prior to going to the library, inform the students that they will do the following in the library:

·         Using the lists of prioritized items they have just created, they will find materials via available sources as discussed in the previous class.

·         They will make a printed copy of each item found that they plan to place in their casebooks.

·         They will bibliograph each item collected and printed for their casebooks on their bibliography lists.

·         Later in the project they will include each item in a table of contents.

o   Assignment (Due next class): *Prior to going to the library explain today’s assignment to the students:*Students will locate 3-4 items to collect and print for their casebooks. They will bibliograph the 3-4 items. They will place the items in 3-ring binders. They will be prepared to briefly present these items in the next class. Challenge the students to find, bibliograph and print one more item than they did during the previous class. For example, if a student completed 3 items previously, challenge him/her to complete 4 items today. Remind students that their completed casebooks must contain 8-12 articles/other pertinent research. If they have completed the playwright biography and 6 articles between the previous classes and this one, they will have 7 articles prepared and will only need to find at least one more during the upcoming class. Point out that there is only this class period and a small portion of the next during which they may collect information in the school library. By the end of this class period, they should have at least 2 items selected, bibliographed and printed. The remaining 1-2 items should be completed as homework. Students will show their items to the instructor during the last 5-10 minutes of class.

By prearrangement, students will go to the library to research and record items from their lists *Identifying the World of the Play.*

**Assessment**

1.      At the end of the work session (5-10 minutes before dismissal), they will show the instructor at least two printed and bibliographed items they will include in their casebooks.

**Lesson 7: Preparing to Present a Mock Talk-back and Body of the Casebook**

**Objective**

1) Students will prepare questions to ask a dramaturg during a mock post-performance talk-back between an “audience” (classmates) and a dramaturg (themselves). 2) Students will continue to build a dramaturgical casebook by collecting articles, book chapters, online information, past performances of the production, visual images, historical and other pertinent information that will aid director/designers/actors in visualizing and creating the world of the play.

**Materials Needed**

Library scheduled

computers with internet access

**Lesson Directions**

**Anticipatory Set/Hook**

Review/assessment: Students will briefly present their 3-4 dramaturgical items in class. They will place the items in their casebooks.

**Instruction**

1.      Talk-backs

o   Talk-backs are discussions led by a dramaturg that allow audience members to ask questions of the cast, director, dramaturg, and sometimes the playwright concerning a play they have just watched. For this class, students will give a short overview to the class of the casebooks they have prepared, and then answer classmates’ questions pertaining to their plays and/or dramaturgical choices. Each talk-back will last about 5-7 minutes per play.

o   Brainstorming: Discuss possible questions that may arise during an actual talk-back. What questions might the students ask if they were participating in a talk-back as audience members? How might students answer these questions about the plays they are researching? Allow students to voluntarily suggest questions, and to practice giving answers that pertain to the plays they have researched.

Some prompts to help students think of questions [write these and/or others the students think of on the board]:

o   Why produce this play at this time?

·         What are some parallels between the play’s setting/issues and issues of today?

o   Why was the theme/social issue/historical setting/etc. important to this playwright?

o   What was the most exciting/interesting/unexpected/strange thing you learned about the play/the playwright/the play’s issues/other?

o   What, to you, is the most important theme/issue/parallel/etc. of the play? Why?

o   What character do you relate most to in the play? Why?

2.      Mock Talk-back Demonstration

o   Using *To Kill a Mockingbird*as a reference, play the role of the dramaturg, and allow students to voluntarily ask questions about the play. They may use questions on the board, and also questions they think of during the talk-back. Answer the students’ questions in a conversational manner indicative of a talk-back style; include an I-don’t-know answer if possible to demonstrate that it is acceptable for the dramaturg to be honest about what he/she knows about the play.

o   Point out the conversational style of the talk-back. Point out the I-don’t-know answer, and assure students this is a perfectly acceptable answer to obscure or difficult-to-reference questions. If no opportunity to portray an I-don’t-know answer occurred, be sure to specifically address this situation.

 Assignment: Ask students to write a list of 4 or 5 general questions they might ask a dramaturg during a real talk-back. They may refer to the questions on the board for assistance. Allow students approximately 5-7 minutes to complete this list. Tell the students to be sure to bring this list with them to the next class.

3.      Selection of Items

o   By prearrangement, students will go to the library to complete their research and record items from their list *Identifying the World of the Play.*

·         Students will find materials that are available via available sources discussed previously.

·         They will make a printed copy of each item found.

·         They will bibliograph each item on their bibliography list.

·         They will include each item in a table of contents.

Assignment (Due next class): Students will locate their last 1-3 items (or whatever number is needed to meet the 8-12 items required). They will print these items for their casebooks. They will bibliograph these last items. They will print the bibliography. They will assemble all the items they have collected--cover page, playwright biography, articles of research, glossary, and bibliography--for the casebook in 3-ring binders. They will write a table of contents that lists the items contained in the casebook in order, and place this behind the cover page. [Refer student to the hand-out Contents of a Dramaturgical Casebook.] They will present their casebooks in a mock talk-back in the following class, and then turn their casebooks in at the end of that class.

**Assessment**

List of questions to ask Dramaturg, turned in next class period.

Students will show their final items and their progress in assembling their casebooks to the instructor during the last 5-10 minutes of class.

**Lesson 8: Casebook and Mock Talk-back presentations**

**Objective**

Students will demonstrate ability to communicate the contextual ideas of their casebooks by hosting a mock post-performance talk-back between an “audience” (classmates) and a dramaturg (themselves.)

**Materials Needed**

"The Big Candy Jar"

**Lesson Directions**

**Anticipatory Set/Hook**

Place “The Big Candy Jar” [which is quite large and holds regular-sized candy bars] on a table or desk at the front of the classroom. [Alternative: cookies, brownies, Krispy Kreme donuts, etc.]

**Instruction**

Note: The teacher may choose to allow students to volunteer, be called on, or to sign up on a schedule to present their talk-backs. If necessary, the talk-backs will continue into the next class meeting.

 1.  Introduce the talk-back process:

During the talk-backs:

o   Each student will introduce him/herself as the dramaturg of [title of play, and who the play was written by].

o   Each student will then take questions from the audience for a period of 5-7 minutes. The talk-backs will be timed; at 5 minutes the instructor will give a silent signal that there are 2 minutes remaining; at 7 minutes, the instructor will invite the dramaturg to close the session.

·         During each talk-back, the student leading the discussion will call on people who volunteer by raised hand to ask a question. (If necessary, the teacher may choose to ask the first question to get a talk-back started.)

o   Each student will close his/her session by saying something like, “We are out of time/Our time is about up/etc. Thank you for attending our talk-back of [title of play].” Alternatives of this basic closure are acceptable and preferred.

Review/assessment: Students will display their casebooks for their classmates and participate both as a dramaturg and an audience member in a mock talk-back.

Briefly review with the students what constitutes audience etiquette: listening, raising hands and waiting to be called on, no talking out of turn or amongst each other, applause at the close of a performance [without cat-calls].

2.      Casebook presentations

o   Students will display their casebooks on tables or desks for their classmates to examine.

o   Students will circulate around the room and briefly examine each of the casebooks. They are recommended to make notations about questions and/or observations they may have about each of the casebooks. They should each be prepared with at least one question that specifically addresses/relates to each play (although there will not be time to get to every question from every student); these questions are in addition to the 4-5 questions they wrote on their lists in the previous class. During the actual talk-backs they may ask other pertinent questions as they come to mind; the writing exercise is to engage students in the world of each play. Allow 10-20 minutes for this activity, depending on the number of casebooks being examined.

 3.      Mock Talk-back: Students present a mock talk-back of their plays to the class.

o   Each student will present and moderate a mock talk-back following the guidelines introduced at the beginning of class.

4.      Casebook Submission

o   At the end of each mock talk-back, students will hand in their casebooks for evaluation and final grading.

·         At the close of class, each student who has presented a talk-back may choose something from “The Big Candy Jar”.