

DAY 1 –

- Discussion opens with favorite tv shows.
- Discover how many in the class have experienced a live play.
- Explore how stories are prevalent in every generation and culture.
- Discussion on 3 main parts of a story
 - Beginning, Middle, End
 - Ask for examples
 - Beginning
 - Once upon a time there was a dog and a cat.
 - Middle
 - The dog and the cat met and liked each other.
 - End
 - The dog and the cat lived happily every after.
- Breakdown of script structure.
 - Point of Normalcy
 - What does the world look for the characters
 - Interruption to point of normalcy
 - What happens that changes how the world is for the characters? And what is the want created from that disruption?
 - Conflict
 - What opposition is met to the character's want? What is standing in his/her/its way?
 - Rising action
 - Events created and born from the character's want and what he/she/it will do to get to it.
 - Climax
 - Point of no return for the character and choices and the world.
 - Falling action/Resolution
 - Event(s) that happen from the climax.
 - New point of normalcy
 - What does the world look like now? Is it back to the way it was after the interruption or is it completely different?
- Discuss movies and tv shows with above script structure in mind and let students see if they can break the stories down. Usually end up using Romeo & Juliet

DAY 2

- Go over lesson from day before and see if students can identify
- Discuss what it means to tell a story, find a story, understand a story, listen to a story
- Discuss what it means to be an honest storyteller
- Discuss what it means to tell only the story you know.

- Teach physical formatting of script.
- Discuss 1- minute scripts.
- Write a 1 minute play on the board with class all participating.
 - Get volunteers to act it out.
 - Change punctuation or add stage directions. See what's discovering with "live redrafting".

DAY 3

- Students must pitch writing ideas and begin writing on their scripts.

DAY 4

- Continue writing
 - I will, on the fly, edit and give feedback for formatting and guide them through the writing.
- End of class ends with all scripts being turned in (usually 2nd drafts).
- Students are assigned roles within their classmates' scripts.
- Rehearsals

DAY 5 –

- Volunteered scripts are given professional stage readings then receive feedback using a modified version of Critical Response Method
 - Modified Critical Response Method – a method which makes an audience member move past his/her personal tastes and really focus on what can make the story the writer wrote, stronger.
 - 1st step – audience shares moments that resonate
 - 2nd step – audience asks questions of the playwright
 - 3rd step – playwright asks questions
 - 4th step – permissioned opinions – “I have an opinion about _____, would you like to hear it?” is asked of the playwright.
 - This step is really the most important for all involved because it creates a more critical thinking path for the audience. They have to understand the difference between a suggestion vs an opinion. And that's important in respecting another's work. It's not up to the audience to “fix” the script. But they can let the writer know how they feel. It's important for the writer too, because the writer can learn to say No, when he/she doesn't want to hear something. OR, can learn to say Yes, so he/she can accept and trust feedback.