

DAY 1

- 5 minutes of clearing thought/free writing
 - tell them to put pen to paper and not stop til I say stop. To keep themselves writing, I encourage them to write out questions to ask themselves and then try to answer. If they don't know what to write, I tell them to write "I don't know what to write"... I encourage them to get write letters to people and say things they never could actually say to the person. But the whole point is to write non-stop for 5 minutes.
 - At the end of the 5 minutes I make sure to say, "Finish the thought you're working on, and then stop." This is because it's more important to finish a thought than it is a sentence, and sometimes a thought is 3 sentences long.
 - Most importantly, I tell them they can throw away the pages or keep them for themselves. Its' all for them.
- 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 word look for the characters
 - Interruption to point of normalcy
 - What happens that changes how the world is for the characters?
 - Conflict/Rising action born from the interruption
 - What do the characters want because of the interruption, and how does that play out as the character gets closer or further away from he/she wants?
 - Climax
 - Point of no return for the character and choices and the world.
 - Resolution/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 a play (or movie, if needed) breaking it down with this structure.

DAY 2

- 5 minutes of clearing thought/free writing
- Discuss current events from the last 24 hours in the world.
 - See if students can give detail and how they tell story
 - Ask for their sources
- 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.
- Spend remaining class time working on ideas for the scripts, stories.
 - Specifically thinking of a beginning (Point of normalcy, interruption to point of normalcy) and an ending (New point of normalcy)
 - Easier to write a story when you know where you're starting and where you want to go.
 - Limit to one location, since these are 10 minute scripts.
 - Limit time jumps

DAY 3

- 5 minutes of clearing thought/free writing
- Have students share their assignment from day before (beginning and endings of story pitches.)
- Dialogue
 - Define the difference between writing strong dialogue and realistic conversation
 - Dialogue moves the story forward, conversation does not.
 - Unless the conversation is happening doing a specific action that defines environment and characters.
- Spend the rest of the class time letting students work on their story's "middle" sections for pitches.
- Assignment: come to class tomorrow with examples of poor dialogue you witness in any TV show you see tonight, and explain why.

DAY 4

- 5 minutes of clearing thought/free writing
- Discuss poor dialogue examples students collected night before
- instruct on formatting of script on paper; pass out hard copy example
 - character name center
 - dialogue lines left justified
 - discuss punctuation within dialogue and how it can define a moment and/or character
 - stage directions in parenthesis
 - discuss the responsibility of stage directions.
 - Discuss the difference between stage directions and blocking.
- Finish outline of script stories

DAY 5

- 5 minutes of clearing thought/free writing
- Have students share each of the story outlines.
- Begin working on scripts in class
- Assignment: First draft due next class (usually after a weekend)

DAY 6

- 5 minutes of clearing thought/free writing
- Ask for volunteers to share scripts to be read aloud by other students in class
 - Explain what a cold reading is
- First read thurs are given table readings and 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.

- Students who receive critical response method feedback are to move forward on 2nd drafts.

DAY 7

- 5 minutes of clearing thought/free writing
- continue table reads with critical response method

DAY 8

- 5 minutes of clearing thought/free writing
- continue table reads with critical response method

DAY 9

- 5 minutes of clearing thought/free writing
- continue table reads with critical response method

DAY 10

Depending on what's happened with the feedback... teacher and I will discuss if there are any students who want to get a "staged" reading of their redrafts or if we continue with the rest of scripts to be reviewed.