

Drama—Theatre Arts 11

April 27-May 1

Time Allotment: 20 minutes per day

For use during at-home instruction, Spring 2020 only

Student Name: _____

Teacher Name: Mr. Andrew Ward

Packet Overview

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Additional Notes: You'll notice that the first lesson for this week is the same as what was scheduled for last Friday's packet. That is because, technically, you all had last Friday off from school in the calendar and I should not have assigned anything. So, if you already did the assignment last week you will not need to do the minor assessment scheduled for this Monday.

Please email me if you have any more questions about this. Sorry about the mix up!

Academic Honesty

I certify that I completed this assignment independently in accordance with the GHNO Academy Honor Code.

Student signature:

I certify that my student completed this assignment independently in accordance with the GHNO Academy Honor Code.

Parent signature:

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Monday, April 27

Drama Unit: Playwrighting Unit 1

Lesson 8: Minor Assessment: Writing Your First Scene

Objective: Be able to do this by the end of this lesson.

1. Write a full scene of conflict between two characters

Minor Assessment Instructions

You are responsible for writing one scene. The general rule of thumb is that one page of dialogue is equal to one minute of running time in a play. Since we are going for a thirty-minute play, by the end of the year, you will need at least thirty pages of dialogue between characters for your finished first draft.

Plays are divided into scenes. Scenes should be somewhere between 1.5 and 2.5 pages, with 2 pages being the average. For your play, you must have between 12 and 20 scenes (depending on how long your scenes are).

Lets try writing one of those scenes. You may not end up using this scene in your draft, or, you might end up revising it, or you might end up making your play center around this scene. You may choose between the following prompts to write your scene (but you must write on one of them and you may not yet come up with a scene prompt of your own:

- a. Have one character teach another how to do something. The one being taught should either have difficulty understanding or contradict the other or should somehow make confusion and tension between him/her and the one teaching them. The outcome can be serious or funny, what you will.
- b. Have two characters argue over their memory of a shared experience.

Because you are going to need to keep this scene for your records, you must type this up, or write on separate pieces of paper that you keep. You may send me a word document, or take pictures of the document and send it to me via email. I am not providing space in the packet for you to write this out, as I would like you to keep this scene for your writing in the weeks to come.

Tuesday, April 28

Drama Unit: Playwrighting Unit 2

Lesson 1: Minor Assessment: Writing Your First Scene

Objective: Be able to do this by the end of this lesson.

1. Translating your notes and exercises about character and plot to your play writing,

Introduction to Lesson 1

Today take the first steps towards defining key incidents that dramatize your idea, your “What if(s)?”

Select those incidents from your larger story and dramatic world. Each incident is a plot point; all of them constitute your plot. Spin as many plot points as you can for this world you’re imagining. Don’t rush into deciding how to arrange them.

Some plot points set up the “what if?” that engages the audience in the Beginning. Other plot points follow as consequences and further stimuli. That’s where the substance of the action develops. You now have the luxury and challenge of playing with the potential of your idea, ruling out clichés, discovering which consequences excite you the most. As you write the first draft you will discover the plot more fully and be open to making changes. You start, though, with ideas about where you want to go on your journey.

Writing Exercises

Write between 3 to 5 sentences for the following exercises.

1. Write your idea for a play as if it were a “What if?” situation.

2. Write in 3 to 5 sentences as many plot points as you can for the play as you have fleshed it out in your mind so far.

Wednesday, April 29

Drama Unit: Playwrighting Unit 2

Lesson 2: Supporting and minor roles

Objective: Be able to do this by the end of this lesson.

1. Consider ways to make supporting and minor roles significant and important to your play

Introduction to Lesson 2

Think of characters that don't carry or center the main action in soliloquy, in pairings, or in other groupings. Are these people in conflict, conspiracy, confession? Plot points for these characters should be as specific and active as possible. A minor plot point can illustrate a supporting character's place in a drama. Minor characters can have their own moments in the sun while they enhance the main spine of the play.

Writing Exercises

Answer the following questions in 3 to 5 sentences.

1. Select one supporting character who has a powerful effect or important influence on your main character. If you don't want to write in a supporting character, do this exercise as if you had one. Write about why this supporting character had an impact on your main character.

Consider Cassandra

Cassandra is a minor character in Aeschylus' *Agamemnon*. The title character brings Trojan princess Cassandra home to Mycenae with him as his slave mistress. She waits, saying nothing, while his wife Clytemnestra confronts him outside the palace and forces Agamemnon to walk the blood-red royal carpet to his death inside. Next Clytemnestra tries to persuade Cassandra to follow. Unmoving and silent, Cassandra's presence alone is a vivid reminder of the horrors of the Trojan War. Only when Cassandra exits into the palace does Cassandra speak. She describes the assassination happening inside and conjures the chaotic passions overtaking Mycenae before going inside to her own death.

Writing Exercises

Explore the following plot points in no more than 3 to 5 sentences per question.

1. What's happening in that confrontation between X and Y that can carry one or more of your themes?

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2. What might it spark for future action?

3. Do any of your characters serve as a counterpoint for your main characters? Consider Cassandra.

Thursday, April 30

Drama Unit: Playwrighting Unit 2

Lesson 3: Antagonists and allies; Begin at the end

Objective: Be able to do this by the end of this lesson.

1. Come up with other characters to support or thwart your mains; write your play with the end in mind

Introduction to Lesson 3

Consider whether supporting characters are antagonists or confidants, allies, or perhaps more than these. The main character is the first actor or the protagonist. An antagonist forges ahead with his or her own life, pursuing desires that cause friction when they encounter or collide with the protagonist's. This doesn't always have to happen out of bad motives. As you think of your characters keep in mind this potential for friction.

A confidant is someone who listens to the main character, sympathizes and might try to help. Think of Juliet's Nurse. Imagine someone serving as a confidant and then turning into an antagonist. Iago for example turns on Othello.

Writing Exercises

Write the following answers in 3 to 5 sentences.

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1. Write about a supporting character and how they fit the role of antagonist/confidant with the main character. If they fit a different role, write about that instead.

Begin at the end

Each play unfolds like a mystery, for even if the audience knows the resolution they don't know how you're going to achieve it or how the production will enact it. The typical mystery/crime structure calls for several possible culprits and several possible resolutions. The closer we get to the ending, the fewer options there are for the conclusion. Sometimes even in the final moments, when we think we know who is guilty and how this story will resolve there is a surprising and yet plausible twist. When building a scenario, you'll make choices to tease the audience and bring them into play.

If you're adapting from a familiar story, everyone expects the familiar ending. The focus is on how you get to the end and/or how you'll handle it. That is, how will characters, language, and theatricality interplay in your adaptation to make this known story fresh and unpredictable? You invest "poetic license".

Writing Exercises

For the following exercises write 3 to 5 sentences per question.

1. Devise an ending for your play. Write it out as precisely and clearly as you can.

2. Devise an alternate ending for your play. Try to make it as interesting and distinct from the first ending that you wrote.

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Friday, May 2

Drama Unit: Playwrighting Unit 2

Lesson 4: Minor Assessment: Writing Scene 2 out of 12

Objective: Be able to do this by the end of this lesson.

1. Write your second scene (2 pages long)

Minor Assessment Instructions

Let's try writing out your second scene. Just as with your first scene, because you are going to need to keep this scene for your records, you must type this up, or write on separate pieces of paper that you keep. You may send me a word document, or take pictures of the document and send it to me via email. I am not providing space in the packet for you to write this out, as I would like you to keep this scene for your writing in the weeks to come.

You do not have a prompt for this scene. You may write a scene that occurs in the beginning, middle, or the end if you so choose. Have fun!