

Sample High School Fundamentals / Learning Plan

Big Idea/ Topic

Selecting a Subject, Focus, and Emphasis

Connecting Theme/Enduring Understanding:

Exploring the connection between the theatre arts including performances with language arts and literature.

Essential Questions:

What is the difference between dramatic and traditional literary writing?

What are the steps of the playwriting process?

Why are dramatic characters, dramatic dialogue, and dramatic plot structure necessary for a theatrical script?

How does formatting for a theatrical script differ from traditional literary writing?

How are the Aristotelian elements of theatre taken into consideration in playwriting?

What are the technical concerns of a script?

What are some methods used to develop scenes?

Standard Alignment

CREATING

TAHSFT.CR.1 Organize, design, and refine theatrical work.

- a. Recognize and/or employ realistic and conventional speech patterns within dialogue or dramatic verse.
- b. Incorporate dramatic elements through improvisation.

TAHSFT.CR.2 Develop scripts through theatrical techniques.

- a. Differentiate between dramatic and traditional literary writing and utilize common steps of the playwriting process.
- b. Assess the need for script analysis, concept development, and directorial and technical concerns of a theatrical script.
- c. Construct and critique elements of dramatic structure, character, and dialogue.
- d. Create and perform scenes for audiences.

RESPONDING

TAHSFT.RE.2 Critique various aspects of theatre and other media using appropriate supporting evidence.

- a. Generate and use the terminology for critiquing theatre presentations.

CONNECTING:

TAHSFT.CN.1 Explore how theatre connects to life experiences, careers, and other content.

- d. Explore various careers in the theatre arts (e.g. performance, design, production, administrative, education, promotion)

TAHSFT.CN.2 Examine the role of theatre in a societal, cultural, and historical context.

- a. Identify and analyze plays and dramas from a variety of historical periods and cultures.
- b. Explore the works of milestone playwrights and plays, and the relevance of historical theatre.
- c. Recognize historical events that have influenced the role of theatre and how theatrical events have impacted cultural development.

Instructional Design

***This lesson has a flexible timeline but can be accomplished in 1-2 days.**

This lesson is intended to reach students in a virtual setting, whether plugged or unplugged. See the bottom of the lesson for a list of unplugged supplies.

FOUNDATIONAL INFORMATION:

Plot structure, dramatic dialogue, theatrical genres, dramatic characters, dramatic dialogue, and play formatting

CONCEPTS:

- The role of the playwright
- Strengthening plot structure
- Capturing unique character voice
- Dynamic Dialogue
- Writing a play
- The process of the playwright
- Establishing characters, conflict, and the path to conflict resolution.

VOCABULARY:

Relationship, character, importance, beats, objectives, tactics, conflict, moment before, plot, character, theme, lexicon, music, spectacle, plot structure, Freytag Pyramid, Exposition, inciting incident, rising action, climax, falling action, denouement, dramatic dialogue, dramatic characters, dramatic structure, genres, scripts.

LINKS:

[The Responsibilities of the Playwright Video](#)

[Selecting a Subject, Focus and Emphasis PowerPoint](#)

Part 1:

Student Journal Prompt:

Write the Play You Want to See!

Journal for five minutes about the following topic before engaging in the lesson:

It is now time to put all of what you've learned together as you craft your 10-minute play. What are some ideas you have for a play you might want to attend?

Part 2:

Presentation

In a live or recorded session present the information from the example lesson video, and the PowerPoint, on a synchronous digital platform such as Google Meet ([How it Works: Google Meet](#)), or create an asynchronous video of your own.

Sample Video:

[The Responsibilities of the Playwright Video](#)



Discuss ways you can narrow your focus for writing the play based on your journal prompt from part 1. With your teacher finalize the subject of your play.

Unplugged Variation: Have the student read the information in the handout along with the slides provided in the unplugged packet. The student can talk on the phone with the teacher to clarify what direction the play should go.

**Part 3:
Student Assignment:**

Character Prewriting, and Subject Genre and Plot Planning

Assignment 1: Character Prewriting Assignment

Student Instructions:

It is time to brainstorm details for your characters, using the basic template below. Submit your prewriting assignment when complete.

Character Descriptions

Protagonist (Main Character):

Name: _____ Age: _____

Physical Description:

Personality:

Main Goal:

Antagonist:

Name: _____ Age: _____

Physical Description:

Personality:

Main Goal:

Other Characters:

Name: _____

Description:

Name: _____

Description:

Name: _____

Description:



Guidepost Questions

For the protagonist, antagonist, and one other character

Answer the following Guideposts questions in the form of a personal journal from the perspective of that character:

Answer the guidepost's questions as the character.

1. Relationship- How do I interact with others? Am I direct, nervous, flippant? Does it change depending on the person I'm speaking to? How?
2. Conflict- What am I fighting for? What is my dream and how can I make it come true? If there is no conflict, why don't you run?
3. The Moment Before- What was happening seconds before the scene started?
4. Humor- What do I think is funny. How do I use humor in general?
5. Communication and Competition - Who are you competing with and how do you communicate with them to get what you want.
6. Importance – What specific things will happen if I don't get what I want.
7. Place – What is my relationship with the location. Am I comfortable, formal, public, or private? Can people hear me? Do I want them to?
8. Mystery and Secret- Do I have a secret that no one knows. What do I want to keep hidden?

Assignment 2: Subject, Genre, and Plot Planning

Student Instructions:

What is your subject?

(Briefly explain how and why you selected your subject and how it is connected to you in a personal way)

What are your focus and emphasis?

(Explain why you have selected this particular focus and emphasis)

What is your purpose in telling this story?

(How and why are you engaging with the theatre audience with this script?)

What is your genre?

(Explain your understanding of this theatrical genre. Use two other scripts from this same genre to make your point.)

What is the outline of your plot?

Briefly detail each section of your play in 3-5 sentences. You may use a separate sheet of paper if necessary.

EXPOSITION:

INCITING INCIDENT:

Georgia Department of Education

THIS WORK IS LICENSED UNDER A CREATIVE COMMONS ATTRIBUTION - NONCOMMERCIAL - SHAREALIKE 4.0 INTERNATIONAL LICENSE
8.15.2020 Page 1 of 8



RISING ACTION:

CLIMAX:

FALLING ACTION:

RESOLUTION:

For both of these projects, there are multiple options for sharing the work and receiving feedback.

1. Have the students post their Planning documents to a classroom forum and read and respond to two of their classmates' posts.
2. Synchronous Digital Platform sharing- The project could be shared on a digital platform reading the plans aloud and offering immediate feedback from the class.

Unplugged Option: As a low-tech option, students can simply mail their planning documents to the teacher. Copies of the Slide Deck from the presentation are included in the unplugged packet.

Evidence of Student Success

Diagnostic: Journal Entries

Formative: Teacher Observation and Discussion during and after the presentation.

Summative: Character Prewriting Assignment Rubric, and the Subject, Genre, and Plot Planning Rubric

Distance Learning Supports

Ideas for Differentiation:

Our goal is for all students to be actively engaged using the body, the voice, speaking, reflecting, and writing. Below are changes to the lesson to help achieve that goal for students who need additional support. or increased rigor. Note: Be careful using these lessons for all students.

- Consider allowing students to record their thoughts in a variety of ways: using the talk to text/dictate feature, making an audio recording of their responses, drawing pictures, circling and/or labeling on their diagram or PowerPoint printouts, etc.
- Students requiring a simplification can respond verbally to the questions in the assignments or complete simplified versions of both planning activities.
- For low-tech and unplugged adaptation students can work one-on-one with teachers on the phone to determine the planning and prewriting for the play.
- For students needing an extra challenge, they can move forward with drafting dialogue and plotlines after completing the preplanning stages.

Georgia Department of Education

THIS WORK IS LICENSED UNDER A CREATIVE COMMONS ATTRIBUTION - NONCOMMERCIAL - SHAREALIKE 4.0 INTERNATIONAL LICENSE

8.15.2020 Page 1 of 8



Unplugged Supplies: Lesson checklist, Journal, printed PowerPoint slides, and/or copy of lecture notes, assignment handout, copy of assignment rubric.

Engaging Families

Materials included to support unplugged learners: Lesson checklist, Journal, printed PowerPoint slides, copy of lecture notes, assignment handout, copy of assignment rubric

Optional materials to support learning:

[School Theatre: Acting Resources](#)

[Working Title Playwrights](#)



Lesson Checklist

Part 1:

- 1. Complete the part I Journal Prompt.

Part 2:

- 2. Read, watch, or listen to the information about Selecting a Subject, Focus, and Emphasis
- 3. Solidify your play's subject with your teacher.

Part 3:

- 4. Complete the full Character prewriting assignment.
- 5. Complete the Subject, Genre, and Plot Planning assignment.
- 6. Be sure each scene has a clear beginning middle and end.
- 13. Submit both planning documents to your teacher
- 14. Read examples from your peers and leave critical feedback comments on at least two.



Selecting a Subject, Focus, and Emphasis Slides:

<h3>Genres, Perspectives, and Purpose</h3>  <p>Showcased Writer Pearl Cleage is an Atlanta-based playwright and novelist. Her plays include <i>The Nacirema Society</i>, <i>Flyin' West</i>, <i>Bones for an Alabama Sky</i>, <i>Bourbon at the Border</i>, and <i>A Song for Corsets</i>.</p>	<h3>Journal Prompt</h3>  <p>"You don't write because you want to say something, you write because you have something to say." - F. Scott Fitzgerald</p>	<h3>Discussion Questions</h3> <ul style="list-style-type: none"> • What are the types of genres available? • What are target audiences? • What are the pros and cons of working in a selected genre for a target audience? • What type of script are you interested in exploring and why? 																								
<h3>Determine focus and emphasis:</h3> <p>Once your subject is determined you will need to become more specific. It is impossible to write about the whole of any topic. Much like the process of narrowing down a topic for the multipage research project you will need to narrow your focus and emphasis. Which part of your larger topic will you explore?</p> <p>Begin with a general idea and move to the specific. Here is an example of how you move from general to specific:</p> <table border="0"> <tr> <td>General Subject</td> <td>→ Specific Subject</td> <td>→ Focus or Special Interest</td> </tr> <tr> <td>World War I</td> <td>Trench Warfare</td> <td>Difficulties for Survivors</td> </tr> <tr> <td></td> <td>Gas Attacks</td> <td>Face Masks for Veterans</td> </tr> </table>	General Subject	→ Specific Subject	→ Focus or Special Interest	World War I	Trench Warfare	Difficulties for Survivors		Gas Attacks	Face Masks for Veterans	<h3>Establish purpose:</h3> <p>Find a statement that expresses your desire for the audience after experiencing your story. The following list of options is a very small list of possibilities.</p> <p>I want the audience to:</p> <ul style="list-style-type: none"> scream. volunteer or donate to causes. experience catharsis relieving pent up emotions. laugh. vote. treat others kindly due to increased empathy for those around them. cry. reexamine their surroundings take action by making changes in behavior. smile. 	<h3>Establish a point of view</h3> <p>Whose story is this? It's about a person who...</p> <p>Perspective can change the impact of the story dramatically. If the audience sees the same events through the perspective of different characters, the events will have different meanings. Winning the race feels good to the winner. It may be devastating to the loser. It could simply be exciting to the spectator. Who is the protagonist? Whose story do we follow? Choosing the perspective of the story with the context of selecting the purpose will help quickly identify the genre you wish to use.</p>															
General Subject	→ Specific Subject	→ Focus or Special Interest																								
World War I	Trench Warfare	Difficulties for Survivors																								
	Gas Attacks	Face Masks for Veterans																								
<h3>What Genre Best Suits Your Purpose?</h3> <table border="0"> <tr> <td>Theatrical:</td> <td>Film:</td> </tr> <tr> <td>• Classical Tragedy</td> <td>• Action</td> </tr> <tr> <td>• Modern Tragedy</td> <td>• Adventure</td> </tr> <tr> <td>• Comedy</td> <td>• Comedy</td> </tr> <tr> <td>• Comedy of Manners</td> <td>• Crime/Gangster</td> </tr> <tr> <td>• Farce</td> <td>• Drama</td> </tr> <tr> <td>• Farce</td> <td>• Epic/historical</td> </tr> <tr> <td>• Satire</td> <td>• Horror</td> </tr> <tr> <td>• Tragicomedy</td> <td>• Musical/Dance</td> </tr> <tr> <td>• Docudrama</td> <td>• Sci-Fi</td> </tr> <tr> <td>• Farce</td> <td>• War</td> </tr> <tr> <td>• Absurdist</td> <td>• Westerns</td> </tr> </table>	Theatrical:	Film:	• Classical Tragedy	• Action	• Modern Tragedy	• Adventure	• Comedy	• Comedy	• Comedy of Manners	• Crime/Gangster	• Farce	• Drama	• Farce	• Epic/historical	• Satire	• Horror	• Tragicomedy	• Musical/Dance	• Docudrama	• Sci-Fi	• Farce	• War	• Absurdist	• Westerns	<h3>Sources and Resources</h3> <ul style="list-style-type: none"> • http://www.pearlcleage.net/ • https://www.dramaonlinelibrary.com/genres 	
Theatrical:	Film:																									
• Classical Tragedy	• Action																									
• Modern Tragedy	• Adventure																									
• Comedy	• Comedy																									
• Comedy of Manners	• Crime/Gangster																									
• Farce	• Drama																									
• Farce	• Epic/historical																									
• Satire	• Horror																									
• Tragicomedy	• Musical/Dance																									
• Docudrama	• Sci-Fi																									
• Farce	• War																									
• Absurdist	• Westerns																									

Presentation Handout from Selecting a Subject, Focus, and Emphasis Video:

Example Script for creating a presentation for The Responsibilities of the Playwright:

To achieve the goal of having a draft script ready for the feedback we need to look again at the role of the playwright.

- Selecting a subject
- Determining focus and emphasis
- Establishing purpose
- Establishing a point of view and Genre
- Developing dramatic structure
- Creating dramatic characters
- Shaping dramatic language

Select the subject:

Selecting a subject may be the most important aspect of writing a play. The appeal of your subject matter must come from a personal connection or interest in it. The Fitzgerald quote from earlier lessons is key, "You don't write because you want to say something, you write because you have something to say."

If nothing comes to mind follow Robert Mckee's advice about fighting writer's block, "Go to the library." By this point in the course, however, you have multiple forms of research to pull from in addition to factual research. Often starting with a list of possible candidates is a good way to start making



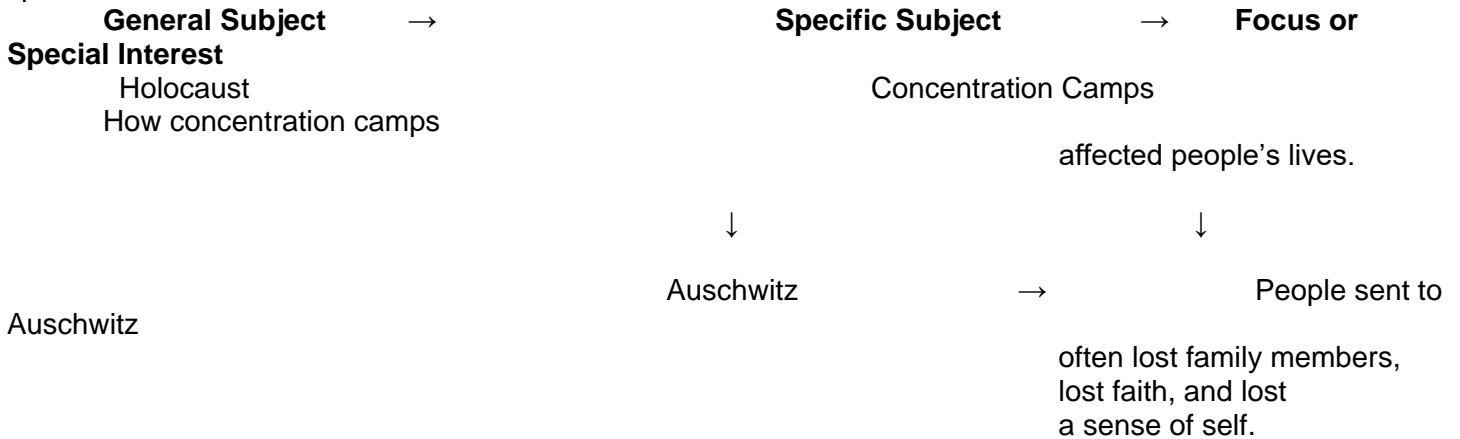
concrete decisions about which subjects you will consider seriously over those that are simply passing ideas.

Determine focus and emphasis

Once your subject is determined you will need to become more specific. It is impossible to write about the whole of any topic. Which part of your larger topic will you explore in the play?

Below is an example of moving from the general to the specific in a manner that would fit both the topic selection for a play or a research project.

Begin with a general idea and move to the specific. Here is an example of how you move from general to specific:



Establish a purpose

A major difference between the topic selection for the research project and scriptwriting is that you will select your purpose first. What do you know you want to explore about the focus and emphasis? What do you want the audience to experience? Why? To that end, you will need to determine the point of view and the genre.

Establishing a point of view:

Who is the protagonist? Whose story do we follow? In terms of conflict, whose fight are we empathizing with? How does this serve the overall goal and purpose?

You may begin the process of drafting our t character based on simple analysis questions at this stage.

Selecting a Genre:

Select the genre of play you wish to write comedy, drama, docudrama, classical tragedy and so on to make this determination, it is often helpful to consider how you want the audience to experience the play.

Researching Genres:

As a playwright, it is best practice to read and document scenes from plays that fit the styles you are interested in writing. As you determine the genre you will inherently be looking at aspects of dramatic storytelling such as character types, settings, and potential events that would fit the genre and story you are exploring. At this stage, you may begin the process of brainstorming one or two outlines of solid plot possibilities. This does not need to include all of the scenes in the rising or falling action or even the details of what occurs to cause the climax, but rather the simplest description of the turning point moments, inciting incident, climactic point, general idea of final resolve.



Plot: Events, Acts, Scenes,

During this phase, consider all of the possible events you would like to include to accomplish arriving at the previously considered plot points. Think in terms of locations and actions. Remember that playwriting is not the same as screenwriting. You have limitations based on the live audience setting. Do not be discouraged from thinking outside the box, however. In The Drama and Theatre of Sarah Ruhl, by Amy Muse, playwright Sarah Ruhl is cited as praising her own teacher's assertion of "the value of Strangeness in the theatrical experience," stating that, "his encouragement to disregard tired stage conventions and that writing "impossible" stage directions are essential to the play's imaginative vision and emotional weight...He extends the limits of what's possible on stage."

The collaborative nature of theatre and the highly stylized options of theatrical performance may allow you to accomplish a great deal on stage no matter how far-fetched. Just remember that it's not cinema and happening live. Creative dramatic dialogue can go a very long way to achieve seemingly impossible goals.

Once the actions have been determined it is time to divide the events into acts and scenes. Using the Freitag Pyramid formally map out the number of scenes. This can be done on notecards and rearranged until they fit the plot structure you prefer.

Strong plotlines have many things in common, despite differences in tone or genre. There is a momentum that keeps the plot moving from one point to the next. Usually, this momentum is created by having characters with clear objectives that they are pursuing throughout the play. Strong plotlines also include meaningful conflict where multiple characters are invested in the outcome of the conflict.

Characters:

At this point, out of necessity, you will have begun to discuss characters that will be needed in this series of events. This cast should be fleshed out and discussed in a very similar manner to the character analysis explorations done by actors preparing a role. Fully explore the character analysis questions and guideposts for each character in your play.

Dialogue

Using writing exercises from earlier in the course, such as drafting monologues from the perspectives of particular characters or improvising scenes and confrontations that must occur in the script, spend time coming up with active dialogue from the unique voice of specific characters for each scene. As you write scenes, read them aloud, self-assess, and then edit. When satisfied with a scene or series of scenes, you are ready for public feedback.

Character Prewriting Rubric



Criteria	Exceeds 25 points	Masters 21 points	Progressing 19 points	Need Improvement 16 points	No Evidence 0 points
Character Descriptions	Character descriptions are clear and complete for all (5-8) characters in the script and include a name, age, physical description, personality, and main goal.	Character descriptions are mostly complete for all (5-8) characters in the script and include a name, age, physical description, personality, and main goal.	Character descriptions are complete for at least 4 characters in the script and include a name, age, physical description, personality, and main goal.	Character descriptions are mostly complete for at least 3 characters in the script and include a name, age, physical description, personality, and main goal.	Character descriptions are not complete for at least 3 characters in the script and do not include a name, age, physical description, personality, and main goal for each.
Protagonist	Guidepost questions are answered for all 8 from the perspective of the character. Each question is answered in paragraph form that fully fleshes out a multifaceted character.	Guidepost questions are answered for all 8 from the perspective of the character. Each question is answered in full sentences.	Guidepost questions are answered for all 8 from the perspective of the character. The answers are incomplete and underdeveloped.	Guidepost questions are answered for most of the 8 from the perspective of the character. The answers are incomplete and underdeveloped. The questions are not answered from the perspective of the character.	Less than four guideposts are answered for the character.
Antagonist	Guidepost questions are answered for all 8 from the perspective of the character. Each question is answered in paragraph form that fully fleshes out a multifaceted character.	Guidepost questions are answered for all 8 from the perspective of the character. Each question is answered in full sentences.	Guidepost questions are answered for all 8 from the perspective of the character. The answers are incomplete and underdeveloped.	Guidepost questions are answered for most of the 8 from the perspective of the character. The answers are incomplete and underdeveloped. The questions are not answered from the perspective of the character.	Less than four guideposts are answered for the character.
Additional Character	Guidepost questions are answered for all 8 from the perspective of the character. Each question is answered in paragraph form that fully fleshes out a multifaceted character.	Guidepost questions are answered for all 8 from the perspective of the character. Each question is answered in full sentences.	Guidepost questions are answered for all 8 from the perspective of the character. The answers are incomplete and underdeveloped.	Guidepost questions are answered for most of the 8 from the perspective of the character. The answers are incomplete and underdeveloped. The questions are not answered from the perspective of the character.	Less than four guideposts are answered for the character.

Criteria	Exceeds 20 points	Masters 17 points	Progressing 15 points	Needs Improvement 13 points	No Evidence 0 points	Criteria Score
Final Draft Document Mechanics and Formatting	No errors in spelling, grammar, or punctuation. Theatrical formatting is correct.	Few errors in spelling, grammar, and punctuation. An attempt was made in style. Few errors in theatrical script formatting.	Several errors in spelling, grammar, and punctuation. An attempt made in style. Few errors in theatrical script formatting.	Careless errors, no proofing evident, some formatting errors/missing elements.	Riddled with errors or cannot read because lack of formatting interferes with comprehension.	/ 2
Script Structure	The script has a clear and effective progression. There is a clear and logical change from the beginning to the middle and from the middle to the end.	The beginning, middle, and end are clearly identifiable but have weak transitions.	The script has a beginning, middle, and end, but lacks a clear definition.	The script has elements of a beginning, middle, and end which help the audience understand the progression.	There is no distinguishable beginning, middle, or end.	/ 2
Evidence of Character research in dialogue	Dialogue reveals character, traits, personalities, conflict, mood, and is consistent with style and form. Feels authentic, consistent with character voice throughout script.	Dialogue consistently reveals character, traits, personalities, conflict, mood, and is consistent with style and form. Feels authentic, consistent with character voice throughout script.	Dialogue sometimes reveals character, traits, personalities, conflict, mood, and is sometimes consistent with style and form. It occasionally feels authentic and is sometimes consistent with character voice throughout script.	Dialogue rarely reveals character, traits, personalities, conflict, mood, and is not consistent with style and form. Does not feel authentic and is not consistent with character voice throughout script.	The character voice is generic for all characters and the dialogue does not reflect the given circumstances of the character or the conflict at hand.	/ 2
Unique Character Voice	Characters are dynamic and multi-dimensional and distinctive. There are clear internal and external motivations. The dialogue sounds natural and motivated based on the conflict at hand.	Most characters are dynamic and multi-dimensional. The audience can empathize with some of the character's situations.	Some characters are dynamic and multi-dimensional. The audience can empathize with some of the character's situations.	Characters are mostly one-sided and flat. Characters internal and external motivations are vague. The audience can perceive little into the inner workings of the character.	Character development is almost non-existent.	/ 2
Active Conflict	Conflict is driven by opposing forces, rooted in subtext and serves character and the story. Consistent throughout the script. Aspects of unique super objectives, obstacles, and tactics are the core of the dialogue.	Conflict is mostly driven by opposing forces, rooted in subtext and serves character and the story. Most of the time it is consistent throughout the script. Super Objectives, Obstacles, Objectives, and Tactics are clear throughout.	Conflict is weak. Dialogue is rarely driven by opposing forces, or rooted in subtext and does little to serve character and the story. Not consistent throughout the script. Obstacles and Objectives are clear, but tactics and character choices are not.	Conflict is almost nonexistent, but elements of character objectives and tactics can occasionally be found.	Conflict is almost nonexistent. Character objects cannot be determined.	/ 2

Subject, Genre, Plot Planning Rubric:



Criteria	Exceeds 20 points	Masters 17 points	Progressing 15 points	Needs Improvement 13 points	No Evidence 0 points
Subject Selection	The specific subject is clear. The selection of the subject matter is clearly explained. The connection to the playwright is clear. References to memory, imagination, and/or factual research are made in explaining the choice.	The specific subject is clear. The selection of the subject matter is explained. The connection to the playwright is clear.	The subject is vague. The selection of the subject matter is generally explained. The connection to the playwright is clear.	The subject is vague. The selection of the subject matter is poorly explained. The connection to the playwright is vague.	The subject is unclear. The selection of the subject matter is not explained. The connection to the playwright is not evident.
Focus and Emphasis	The focus and emphasis within the subject is logical and clear. Personal research is referenced in explaining the choice.	The focus and emphasis within the subject explained generally. Personal research is referenced in explaining the choice.	The focus and emphasis within the subject poorly explained generally. Personal research is not referenced in explaining the choice.	The focus and emphasis is not specific. Personal research is not referenced in explaining the choice.	There is no clear focus and emphasis within the larger subject area.
Purpose/Intent	Purpose and Intent are clearly stated. The reason behind the choice is explained clearly. The method of engaging the audience with the script for this purpose is explained.	Purpose and Intent are clearly stated. The reason behind the choice is explained clearly.	Purpose and Intent are stated. The reason behind the choice is explained.	Purpose and Intent are stated. The reason behind the choice is not explained.	Purpose and Intent are not stated.
Genre Selection	The Genre is clearly explained. The selection of the genre ties in well with the purpose and intent. Two other plays from the same genre are appropriately cited as examples.	The Genre is clearly explained. Two other plays from the same genre are appropriately cited as examples.	The Genre is explained. One other play from a the same genre is appropriately cited as examples.	The Genre is explained.	The genre is not explained.
Plot Outline	The plot is well explained using 3-5 sentences for the explanation of the exposition, inciting incident, rising action, climax, falling action, and resolution. The plot fits well with the selection of subject, focus, purpose, and genre.	The plot is well explained using 3-5 sentences for the explanation of most of the following categories: the exposition, inciting incident, rising action, climax, falling action, and resolution. The plot fits well with the selection of most of the following categories: subject, focus, purpose, and genre.	The plot is well explained using 3-5 sentences for the explanation of most of the following categories: the exposition, inciting incident, rising action, climax, falling action, and resolution.	The plot is well explained using 3-5 sentences for the explanation of some of the following categories: the exposition, inciting incident, rising action, climax, falling action, and resolution.	The plot is not explained in the following categories: the exposition, inciting incident, rising action, climax, falling action, and resolution.



Criteria	Exceeds 20 points	Masters 17 points	Progressing 15 points	Needs Improvement 13 points	No Evidence 0 points
Final Draft Document Mechanics and Formatting	No errors in spelling, grammar, or punctuation. Theatrical formatting is correct.	Few errors in spelling, grammar, and punctuation. An attempt was made in style. Few errors in theatrical script formatting.	Several errors in spelling, grammar, and punctuation. An attempt made in style. Few errors in theatrical script formatting.	Careless errors, no proofing evident, some formatting errors/missing elements.	Riddled with errors or cannot read because lack of formatting interferes with comprehension.
Script Structure	The script has a clear and effective progression. There is a clear and logical change from the beginning to the middle and from the middle to the end.	The beginning, middle, and end are clearly identifiable but have weak transitions.	The script has a beginning, middle, and end, but lacks a clear definition.	The script has elements of a beginning, middle, and end which help the audience understand the progression.	There is no distinguishable beginning, middle, or end.
Evidence of Character research in dialogue	Dialogue reveals character, traits, personalities, conflict, mood, and is consistent with style and form. Feels authentic, consistent with character voice throughout script.	Dialogue consistently reveals character, traits, personalities, conflict, mood, and is consistent with style and form. Feels authentic, consistent with character voice throughout script.	Dialogue sometimes reveals character, traits, personalities, conflict, mood, and is sometimes consistent with style and form. It occasionally feels authentic and is sometimes consistent with character voice throughout script.	Dialogue rarely reveals character, traits, personalities, conflict, mood, and is not consistent with style and form. Does not feel authentic and is not consistent with character voice throughout script.	The character voice is generic for all characters and the dialogue does not reflect the given circumstances of the character or the conflict at hand.
Unique Character Voice	Characters are dynamic and multi-dimensional and distinctive. There are clear internal and external motivations. The dialogue sounds natural and motivated based on the conflict at hand.	Most characters are dynamic and multi-dimensional. The audience can empathize with some of the character's situations.	Some characters are dynamic and multi-dimensional. The audience can empathize with some of the character's situations.	Characters are mostly one-sided and flat. Characters internal and external motivations are vague. The audience can perceive little into the inner workings of the character.	Character development is almost non-existent.
Active Conflict	Conflict is driven by opposing forces, rooted in subtext and serves character and the story. Consistent throughout the script. Aspects of unique super objectives, obstacles, and tactics are the core of the dialogue.	Conflict is mostly driven by opposing forces, rooted in subtext and serves character and the story. Most of the time it is consistent throughout the script. Super Objectives, Obstacles, Objectives, and Tactics are clear throughout.	Conflict is weak. Dialogue is rarely driven by opposing forces, or rooted in subtext and does little to serve character and the story. Not consistent throughout the script. Obstacles and Objectives are clear, but tactics and character choices are not.	Conflict is almost nonexistent, but elements of character objectives and tactics can occasionally be found.	Conflict is almost nonexistent. Character objects cannot be determined.

