

UPPER-LEVEL WRITING REQUIREMENT COURSE PROPOSAL FORM

The Sweetland Center for Writing approves the departmental curricular offerings that satisfy the College of Literature, Science, and the Arts Upper-Level Writing Requirement (ULWR). The Upper-Level Writing Requirement, which may be completed in the major, must be fulfilled by all students in LSA in order to graduate. The ULWR build upon the skills and strategies developed in first-year writing courses by providing upper-division students with a significant writing experience that refines their ability to write effectively both within and beyond specific disciplines. ULWR courses foreground attention to the writing process, with structured opportunities for feedback and revision. These courses are taught in all departments and programs in LSA, and assignments reflect the range of writing activities and forms typical of academic and professional contexts. Courses that meet the ULWR must be offered at the 300- or 400-level, and for a minimum of three credits. **Students must receive a C- or above to receive credit for the Upper-Level Writing Requirement.**

Instructor Information:

Instructor: Dr. Anita Gonzalez

Date: February 11, 2015

Title: Professor of Theatre and Drama

Email: amanjo@umich.edu

Course Information:

Subject: Theatre and Drama

Catalog Number: THREMUS 325 Course Credits: 3

Cross-listed Subject and Catalog Number: AMCULT 301-2, ENGLISH 346-03 Term/Year Offered: FALL 2015

Course Name: CONTEMPORARY AMERICAN DRAMA

Does this course serve **ONLY** undergraduate students? Yes No

Please respond to the following four items. For more information about how to structure a specific course to meet the ULWR, please refer to the Upper-Level Writing Requirement Course Guidelines and Planning Sheet at www.lsa.umich.edu/sweetland/forinstructors/ulwrinstructorsupport. You may also contact Sweetland's Associate Director, Naomi Silver (nesilver@umich.edu), to assist you in designing or revising a ULWR course.

Using the [Upper-Level Writing Requirement Course Planning Sheet](#) as a guide, describe the following:

- **Course Goals:** Describe briefly the goals of your course, for both content and writing, and attach a copy of your full syllabus, including writing assignments.
- **Writing Assignments:** Describe the kind(s) of writing students will be doing in your course. These can take a variety of forms typical of academic and professional writing in particular fields, including projects that incorporate collaboration, digital media, or other relevant genres. Indicate roughly the number of pages for each assignment (usually totalling between 25 and 40 pages, or 7500-12,000 words, or the equivalent in digital media projects, over the course of the term). Also indicate the due dates for each assignment, and explain how you will structure students' required revisions.
- **Writing Instruction:** Indicate how and when you will provide students with strategies for addressing various audiences, for writing in various genres, and for revising their own work. Also indicate how and when you will provide feedback on your students' writing (through conferences, class discussion of common problems in organization and development, written comments on preliminary drafts, peer review, etc.).
- **Assessment Principles:** Describe the principles you will use to assess students' written work.

UPPER-LEVEL WRITING REQUIREMENT COURSE PROPOSAL FORM *(cont'd)*

Course Goals:

The course teaches students how to analyze and discuss contemporary American plays and how to communicate their analyses in writing. Students consider how contemporary American drama reveals diverse cultural perspectives and comments upon pertinent social issues. The course encourages students to express their perspectives on American society through in-class discussion and through writing. Students learn to support their interpretations of play scripts with evidence drawn from models of dramatic analysis.

Writing Assignments:

There are nine writing assignments in the course. Three long writing assignments are revised, and all of the assignments are graded.

Students begin the course by writing 500 word reflective essays after reading each of the first six assigned plays. By the time they write their first short paper, they have already constructed 3000 words of reflective arguments about themes and content of the assigned plays. Students then use these reflections to develop two comparative 1500 word essays.

Both essays ask the students to compare and contrast characters and dramatic elements of two contemporary American plays, and then articulate an argument about how the plays reveal important information about cultural perspectives. The first essay assignment asks the students to include evidence from the play in support of their arguments, while the second essay assignment asks the students to reference academic articles in addition to the plays as they develop their discussions.

After they write the first draft of the second essay, students will be asked to exchange papers and to submit a written peer review of two of the other student's work. Before they submit their review, we will have an in-class discussion of peer review processes and expectations.

The culminating project is a dramaturgy portfolio about a single play that includes 3000 words of writing. Students begin with a concept statement that explains their core argument about the play's significance. The portfolio also includes biographical information about the playwright, a production history of the play, a dramatic analysis of the play, and a thesis-driven essay that analyzes a socio-cultural component of the play. The intent of the portfolio is to teach students how to develop a uniquely personal approach to analyzing and envisioning the impact of contemporary American drama. In the portfolio project, students exercise skills they have developed in previous assignments including play analysis, personal reflection, the development of comparative arguments and the use academic evidence. The dramaturgy portfolio is revised and resubmitted and counts for 40% of each students grade.

Writing Instruction:

Students learn writing skills through several course activities.

The Instructor and the GSI lead four writing workshops with the students that teach skills of writing comparative essays, engaging in creative writing processes, assessing and revising essays, and incorporating evidence into writing.

Students will be asked to write short in-class reflections on the day's discussion at the end of each class period. The reflections will help the students to synthesize core ideas from the classroom and incorporate these ideas into their notes.

Students receive written feedback coupled with rubric feedback on each of their writing assignments before their revisions, and their second essay undergoes peer review.

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Approved ___ Denied ___ SCW Signature _____ Date Approved _____

Students will also learn to work with rubrics to assess their writing. Each of the essays will be graded with rubrics and one of the writing workshops will include a discussion of the course rubrics and how rubrics can enhance writing.

Finally, the instructor will meet individually with students for a conference discussion about their writing twice within the semester.

Assessment Principles:

Student writing is assessed through writing rubrics and through one-on-one conferences about each individual student's writing process. In addition to receiving written and verbal feedback from the GSI and from the Instructor, students are taught how to apply rubrics to writing and how to assess and revise their own essays.

I include four rubrics within this application.

The "Essay Grading Rubric" drawn from the Writing Center website will be used in the writing workshop to introduce students to how rubrics may be used to assess writing.

"Reflection Paper Rubric" emphasizes elements of content, theme, and imager; it encourages students to think about the structures of a play that allow it to communicate meaning.

"Essay #1 Paper Rubric" will be used for the first comparative essay. It emphasizes text analysis and the organization of evidence from play reading.

"Essay #2 Paper Rubric" will be used for the second comparative essay. It emphasizes thesis development and the integration of evidence from external sources into an argument about the meaning of the play.

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UPPER-LEVEL WRITING REQUIREMENT GSI SUPPORT REQUEST

Instructor Name: Dr. Anita Gonzalez

Term: Fall 2015

Subject and Catalog Number: THREMUS 325, AMCULT 301-02, ENGLISH 346-03

[Note: Sweetland funding for GSIs is not automatic. If funding is provided, Sweetland and the department will work together to determine total GSI support.]

- Please describe how you will mentor the GSI and involve him or her in planning the course.

I plan to meet with the GSI before the course begins on developing curricula for the four writing workshops. We will collaboratively discuss writing exercises and readings that we can incorporate in to the class sessions. After each writing workshop we will meet to debrief and assess the effectiveness of our activities.

- Describe how you will share instructional responsibilities with the GSI.

The GSI will participate in most aspects of writing instruction for this course including providing feedback on student drafts, designing the writing workshops, and assessing student progress via rubrics and conferences.

The GSI will co-lead the peer revision session and organize the exchange of papers with the students. I will also ask the GSI to provide feedback about student work before the individual conferences.

- Describe how you will share with the GSI responsibilities for providing feedback on and final assessment of student writing.

The GSI and I will participate in “normalizing” sessions as we grade each set of draft papers with the rubric. At these sessions we will discuss how we are interpreting the rubric in the context of student writing.

The GSI will be asked to assist in evaluation of the portfolio assignment by providing written feedback to the students about item #6 of the portfolio – their essay about the social and political events that circumscribe the play. GSI feedback will be incorporated into the feedback that students receive on the portfolio assignment.

Contemporary American Theatre and Drama
THREMUS 325, AMCULT 301-02, ENGLISH 346-03

Tues. and Thurs. 1:30 pm to 3:00 pm
2443 Walgreen Drama Center

Professor Anita Gonzalez
Walgreen Drama Center Room 2443
Office Hours Tues. and Thurs. 3:00 to 5:00 pm by appointment
Email: amanjo@umich.edu
Office phone: (734) 647-2298

Course Description:

The course examines how contemporary American plays (post 2005) comment on shifting American lives and lifestyles. Students read, analyze and discuss plays in cultural context using different models of analysis. Written assignments and in-class presentations investigate the social meaning of contemporary dramatic works.

Course Goals:

The course teaches students how to analyze and discuss contemporary American plays and how to communicate their analyses in writing. Students consider how contemporary American drama reveals diverse cultural perspectives and comments upon pertinent social issues. The course encourages students to express their perspectives on American society through in-class discussion and through writing. Students support their interpretations of play scripts with evidence drawn from models of dramatic analysis.

Course Learning Outcomes:

- Students will learn how contemporary American plays interpret United States cultural beliefs.
- Students will learn how to analyze themes, structures, characters, language and cultural content of contemporary American plays.
- Students will learn how analyze a play through the lens of cultural studies and how to communicate their analysis verbally and in writing.
- Students will learn how to develop a research-based paper and presentation about cultural themes and/or social issues that emerge within a play

Course Context:

This course is one of several courses in the Global Theatre and Ethnic Studies minor. The goal of the minor is to introduce students to literature and performance histories of diverse cultures and to use studio practice to develop proficiency in creating new work from diverse cultural perspectives. The minor complements existing programs in SMTD, LSA, Art and Design and the Residential College by providing students with global and diverse perspectives on performance. For performance majors (Theatre, Music and Dance), the minor builds upon traditional

arts training and enhances job prospects in an increasingly interdependent cultural economy. For non-theatre majors, the minor provides experiences in non-western performance practice, playmaking, and theatre studies.

Upper Level Writing Requirements:

This course fulfills the requirement for an upper level writing course, and within the course you will be completing more than 10,000 words of writing and about 6000 words of polished (revised) writing. In addition to the assignments listed below, you will be participating in four in-class writing workshops. Writing is both craft and creativity; through ongoing discussion about, and practice of writing we will explore themes and motifs of the contemporary theatre while enhancing our written communication skills.

Course Readings:

The plays we are reading in class are very new, some written in the past year. To facilitate access and discussion, you will be able to find playscripts on the Canvas course delivery site for you to download and read. If you prefer to have hard copies of the entire play in a book format, many of the plays are available at amazon.com or through the Drama Book Shop (<http://www.dramabookshop.com>). In addition, you will consult online and peer-reviewed journal essays about contemporary social issues including immigration, community building, hybrid identities, inter-racial casting, mental illness, the black underclass, and spirituality. These essays will also be made available through the Canvas course site.

Play reading list:

- *Ching Chong Chinaman* by Lauren Yee
- *Sunset Baby* by Dominique Morriseau
- *Disgraced* by Ayad Akhtar
- *Father Comes Home From the Wars* by Suzan Lori Parks
- *Next to Normal* by Tom Kitt, *Book and Music* by Brian Yorkey
- *In the Heights* by Lin Manuel Miranda and Quiara Alegria Hudes
- *Yellow Face* by David Henry Hwang
- *Cry Old Kingdom* by Jeff Augustin
- *Yemaya's Belly* by Quiara Alegria Hudes

Assignments:

Play Reflections (30%)

Your first assignment will be to write six reflective responses to the first six plays that you read in this course. Each reflection is expected to be about 500 words in length and will count for 5% of your final grade. After you read each play, consider how the theme, content and structure of the plays reveal a unique perspective about American society. These reflective essays provide an opportunity for you to evaluate characters and messages within the play. Later, you will return to these responses as you develop your comparative essays about the plays.

Comparative Essays (30%)

You will write and revise two 1500-word comparative essays over the course of the semester. In each essay you will compare and contrast characters and dramatic elements of two contemporary American plays, and then articulate an argument about how these plays reveal important information about cultural perspectives. The second essay will incorporate a peer review process where you will provide constructive feedback to two of your classmates.

Essay #1 DUE September 24 and October 1

You have read two plays about alternative American families (*Disgraced* and *Sunset Baby*) and learned several modes of dramatic analysis. Write a 1500 word essay that presents an argument about American families using evidence from the plays. Reference at least two characters from the plays we have read and within your essay explain how the dramatic components of the play and the construction of the characters support your argument about the American family.

Essay #2 DUE Oct. 13 and October 27

You have read several plays about class mobility, migrations, and social constraints. Write a 1500 word essay that presents an argument about how characters in at least two of the plays cope with identity and restrictive social class. For this essay you will need to reference at least two scholarly articles about immigration and social class and use them as evidence in support of your argument.

Peer Review DUE on October 22:

I will divide the class into groups of three and each person in the group will review the papers of two other people. Each of you will receive two peer reviews of your papers. Respond to each paper using the following modes of response. Your responses to each paper should be at least 600 words in length.

- 1) What is your first response to the content of the paper? Which aspects of the paper moved you or made you think about something in a different way?
- 2) What aspects of the essay were confusing or needed clarification?
- 3) How well does the author fulfill the requirements of the writing rubric? What elements are missing, or need improvement? Respond specifically to each of the learning objectives listed in the rubric.
- 4) What suggestions do you have for improving or expanding the essay?

Dramaturgy Portfolio (40%)

For your culminating project, each of you will develop a 3000+ word dramaturgy portfolio about a contemporary American play written within the past ten years and deliver a research-based 15-minute class presentation based upon your portfolio. The project builds on research and presentation models that we explore in class,

and allows for in-depth engagement with socio-cultural information about the play. While the written portfolio provides an opportunity to enhance your writing skills, the presentation is a performance-based project that may include theatrical acts, readings, media, participatory exercises, guest artists, field trips, etc. The project includes 4 graded phases:

1. Development of an outline, thesis statement, and an annotated bibliography DUE November 17.
2. Development of a first draft of the portfolio DUE November 24.
3. Revision of the portfolio DUE December 18.
4. Oral presentation of selected materials from your portfolio on selected dates between December 1 and December 10.

Grading Calculations

Play reflection essays (6)	30%
Essay 1 draft	10%
Essay 1 revision	5%
Essay 2 draft	5%
Essay 2 revision	10%
Essay 2 Peer Review	5.0%
Dramaturgy portfolio outline and bibliography	5.0%
Dramaturgy portfolio draft	10%
Dramaturgy portfolio revision	10%
Dramaturgy portfolio oral presentation	10%

Grading Scale

A	94+
A-	90 to <94
B+	87 to <90
B	84 to <87
B-	80 to <84
C+	77 to <80
C	74 to <77
C-	70 to <74
D+	67 to <70
D	64 to <67
D-	61 to <64
F	00 to <61

Expectations

- In all of your assignments I expect to see evidence of close play reading, thoughtful analysis and careful research when called for.

- This is a writing intensive course. Please submit writing that has been thoughtfully constructed. Even your first draft should be a revision that has been thoroughly reviewed.
- I expect for you to participate actively in all class discussions and to have read all of the plays before you come to class.

Late Paper Policy

Late assignments cannot be accepted as all assignments are linked to in-class discussions. If you are unable to attend class and a Cultural Context assignment is due, then you will not be able to submit that assignment. All assignments should be submitted to me before class begins on the due date so that I we can discuss your contributions in class.

Absentee Policy

I expect your active participation in all class sessions and class attendance is linked to the assignments. If you miss class, then you may lose points on your final grade.

Statement on Plagiarism

Failure to cite sources can result in a failing grade or in expulsion from the University. If you paraphrase the idea of another, use another scholar's words, or consult a source, you must cite the source in your writing. More information on the consequences of plagiarism is on this web page.

<http://www.lsa.umich.edu/english/undergraduate/advising/plagNote.asp>

Disability Accommodation

If you think you need an accommodation for a disability, please let me know at your earliest convenience. Some aspects of the course, the assignments, the in-class activities, and the way the course is usually taught may be modified to facilitate your participation and progress. As soon as you make me aware of your needs, we can work with the Office of Services for Students with Disabilities. SSD (734-763-3000; <http://www.umich.edu/sswd>) typically recommends accommodations through a Verified Individualized Services and Accommodations (VISA) form. Any information you provide is private and confidential and will be treated as such.

Course Courtesies

- Please do not use cell phones or send/read phone texts in class. Taking notes on a computer or iPad, or accessing websites to share with the class is fine.
- Consult the guidelines for class participation on the C-Tools site. The classroom is a forum for discussion and exchange of ideas. Listen to one another's comments and think before responding. Try to build on what you have heard. Disagreement is a wonderful thing if well expressed and supported with evidence.
- Read all plays and complete all assignments before coming to class.

Course Calendar

	Activities	Assignments and Due Dates
Tues. Sept. 8	Introduction, syllabus and Aristotelian play structures	Syllabus
Thurs. Sept. 10	In class writing reflections on American culture, class, and social equality	
Tues. Sept. 15	Review cultural context sheets. Analyze <i>Disgraced</i> using Aristotelian models.	Reflection #1: <i>Disgraced</i> by Ayad Akhtar
Thurs. Sept. 17	Analyze <i>Disgraced</i> using Ball's "trigger and heaps" model.	" <i>The Structure of Action</i> by Sam Smiley, Chapters 1 – 3 <i>Backwards and Forwards</i> by David Ball
Tues. Sept. 22	Review cultural context sheets. Written reflection and oral response to <i>Sunset Baby</i> and the articles in small groups.	Reflection #2: <i>Sunset Baby</i> by Dominique Morriseau Selected articles about the African American underclass
Thurs. Sept. 24	Writing workshop. Assessing writing processes. Drafting the comparative essay	Essay 1, draft 1 DUE
Tues. Sept. 29	Review cultural context sheets. and compare <i>Ching Chong Chinaman</i> with cultural themes of the TV series <i>Fresh Off the Boat</i>	Reflection #3: <i>Ching Chong Chinaman</i> by Lauren Lee
Thurs. Oct. 1	Writing workshop. Assessing revision processes.	Essay 1, draft 2 DUE
Tues. Oct. 6	Review cultural context sheets. Analyzing episodic structure. Exercise on writing your life story	Reflection #4: <i>Father Comes Home From the Wars</i> by Susan Lori-Parks
Thurs. Oct. 8	Review cultural context sheets. In-class analysis of <i>Yellow Face</i> structure	Reflection #5: <i>Yellow Face</i> by Henry David Hwang
Tues. Oct. 13	Writing workshop. Incorporating evidence in writing.	Essay 2, draft 1 DUE
Thurs. Oct. 15	Student feedback conferences Distribute papers for peer review and discuss effective peer review.	
Tues. Oct. 20	Fall Study Break	NO CLASS
Thurs. Oct. 22	Dialogues page to stage In-class play readings	Peer Review documents DUE Play scenes from the instructor
Tues. Oct. 27	In-class writing reflections on Race, migrations and freedoms	Essay 2, draft 2 DUE Articles on Immigration and Migration

Thurs. Oct. 29	Review cultural context sheets In-class analysis of <i>Cry Old Kingdom</i> themes and characters	Reflection #6: <i>Cry Old Kingdom</i> by Marcos Ramirez
Tues. Nov. 3	Writing workshop. Outlining and drafting a comparative analysis essay.	<i>Yemaya's Belly</i> by Quiara Alegria Hudes
Thurs. Nov. 5	Analyzing the musical.	Musical theatre structure handouts
Tues. Nov. 10	Listening and responding to the "modern problem" musical.	<i>Next to Normal</i> by Tom Kitt and Brian Yorkey
Thurs. Nov. 12	Listening and responding to the "community" musical.	<i>In the Heights</i> by Lin Manuel Miranda and Quiara Alegria Hudes
Tues. Nov. 17	Outlining and researching your final projects. Review topics and discuss the writing of thesis statements.	Portfolio thesis statements, bibliography and outlines DUE
Thurs. Nov. 19	Organize final presentation schedules and review revised thesis statements.	
Tues. Nov. 24	Student feedback conferences	Portfolio Draft 1 DUE
Thurs. Nov. 26	Thanksgiving	
Tues. Dec. 1	Research Presentations	
Thurs. Dec. 3	Research Presentation	
Tues. Dec. 8	Research Presentations	
Thurs. Dec. 10	Research Presentations	
Dec. 18		Final Project Draft 2 DUE

Essay Grading Rubric

CRITERIA		EXCELLENT	ADEQUATE	NEEDS WORK
Organization	Title, Introduction, Conclusion	Title includes both subject and a hint about the thesis or point of view; engaging introduction that prepares the reader accurately for the body paragraphs; thought-provoking or interesting conclusion that ties everything back together and takes the thesis further	Most but not all of the qualities listed under "Excellent" - there may be roughness or confusion in the introduction or conclusion	No title; introduction and/or conclusion seem to have little to do with the body of the essay
	Thesis/Focus	Excels by responding to the assignment with a clear argumentative thesis in the first paragraph that continues to be the focus of the paper	Has a clearly stated argumentative thesis that the paper basically focuses on.	Thesis is implied or absent, or is stated, but the paper doesn't connect back to it
	Organization	one main idea per paragraph, good use of transitions, clear topic sentences, smooth connections between paragraphs, if an order is set in the introduction, it is followed	mostly one idea or point per paragraph, some transitions, mostly clear topic sentences, okay connections between paragraphs	many ideas per paragraph, missing topic sentences, abrupt transition, and/or missing or rough connections between paragraphs
Development	Development: Support	Uses specific, concrete, relevant details, examples, evidence and numerous references to source material to substantiate and explain thesis	uses support, but it may be insufficient in some areas, or connections between the evidence and ideas might not be clear	lacks sufficient details and examples to support ideas; has insufficient or irrelevant evidence
	Development: Analysis	explains the connections between evidence and main ideas thoughtfully and thoroughly, makes connections explicit, discusses implications, relevance or significance.	mostly explains connections between ideas and evidence, although explanation may be incomplete, or may be missing in some paragraphs. Little discussion of facts and info	does not clearly explain connections between evidence and ideas; does not elaborate beyond basic or obvious conclusions, and/or analysis is too general or brief to be convincing
Mechanics	Sentence Craft & Style	Demonstrates excellent use of language; precisely chosen words, complex and varied sentence structure; appropriate tone and style	adequate use of language, although some words may be vague or imprecise; sentence structure may be simple or awkward in spots, mostly appropriate tone and style	vague and abstract language; words misused; sentences may be monotonous or choppy tone or style may be inappropriate for the assignment
	Mechanics: (Grammar and spelling)	is almost entirely free of spelling, punctuation and grammatical errors (one per page or less)	contains a few errors which may distract the reader but not impede meaning (about 2-3 errors per page)	has frequent or extensive errors in diction grammar, punctuation, spelling (more than 4 errors per page)
	Mechanics: MLA	Has smoothly used signal phrases and parenthetical citation in-text; has a citation for every fact or quote; has correctly formatted Works Cited page with few or no errors	mostly cites in-text correctly, but doesn't introduce citations smoothly or uses signal phrases/parenthetical citation inaccurately; Works Cited page has more than a few errors	missing many in-text citations, missing Works Cited page, Works cited page contains only URLs or has other significant omissions or errors

Reflection Paper Rubric

	Does Not Meet	Approaches	Meets	Exceeds
Content	The student cannot identify the content of the play or describes the play in rambling or unclear language.	The student describes the play, but cannot identify the content, or cannot describe the content in clear and concise language.	The student describes the content of the play in clear and concise written language.	The student describes the complexities and nuances of the play, and uses discipline specific terminology to describe the content of the play.
Structures of plot, language and character	The student neither understands nor identifies structures of the play.	The student understands the structure but cannot explain how it creates meaning in the play.	The student describes some aspects of the structure of the play and indicates how it creates meaning.	The student is able to identify multiple structures within the play and to explain how they create meaning.
Theme	The student is unable to see or describe any themes within the play.	The student can only partially describe a theme within the play.	The student is able to describe and reflect upon at least one theme within the play.	The student is able to describe, reflect upon and consider the broader implications of one or more themes in the play.
Imagery	The student is unable to recognize any imagery in the play.	The student can only recognize or describe one dramatic image within the play.	The student is able to recognize and describe at least two symbolic images of the play.	The student is able to recognize and describe more than two symbolic aspects of the play.
American Culture	The student fails to explain how the play references American culture.	The student identifies and explains only general aspects of American culture in the play.	Student explains a single significant aspect of American culture that the play references.	The student explains the specific regional, historical or social context of the play.

THTRMUS 325 Essay #1 Paper Rubric - Fall 2015

Learning Objective	Exceeds	Meets	Approaches	Does not meet
Read and analyze plays effectively	The essay reveals that the student has read and astutely analyzed the dramatic text using at least one model of play or more models of play analysis.	The essay reveals that the student has read and analyzed the dramatic text using at least one model of play analysis.	The essay reveals that the student has read the dramatic text and considered the meaning of the play in context	The student has read the play, but not analyzed the text in any way.
Organize evidence about play structure and character analysis	The essay carefully considers at least two of the characters and astutely weaves analysis of the characters throughout the core argument.	The essay reveals a good understanding of at least two of the characters and develops an argument based upon their actions within the text.	The essay reveals superficial understanding of the characters and their development within the text.	The essay does not reference characters or analyze the actions of characters.
Write coherent and persuasive essays with strong thesis statements	The essay presents an illuminating thesis about American families and clearly develops paragraphs and themes related to the thesis.	The essay presents a thesis about the American family and supports the thesis with evidence from the plays. Most ideas are logically sequenced and presented in an organized manner.	The essay thesis is imprecise or discussion about the American family is unfocused. Most paragraphs relate to the thesis. Some ideas are presented in an organized manner and there may be illogical sequences.	The thesis is undeveloped and the argument about American families is unclear. Few or no paragraphs relate to the thesis
Critique cultural sources	The student is able to eloquently articulate cultural sources that inform the play and formulate new arguments based upon the sources.	The essay reveals that the student understands that cultural sources inform the play and can articulate them in writing.	The essay reveals that the student is aware of cultural sources but cannot articulate in writing how they inform the play	The essay does not indicate that the student has considered cultural sources to develop the essay.
Communicate with effective grammar, spelling, and visual presentation.	The paper flows eloquently with no grammatical errors or incorrect syntax. The essay is dynamic and fluid without repetitions	The paper flows smoothly and may contain minor grammatical errors or a few syntax discrepancies.	There are several spelling or grammatical errors in the paper or the paper is not correctly formatted or printed.	The essay does not communicate. It is difficult to understand the meaning of the essay because of the grammatical errors.

TH TREMUS 325 Essay #2 Paper Rubric - Fall 2015

Learning Objective	Exceeds	Meets	Approaches	Does not meet
Read and analyze plays effectively	The essay reveals that the student has read and astutely analyzed the characters, plot, and /or theme with provocative insights.	The essay reveals that the student has read and analyzed the characters, plot, and /or theme of the dramatic texts.	The essay reveals that the student has read the dramatic texts.	The does not indicate that the student has read the play.
Research topics, present arguments, and organize evidence	The essay carefully considers the two plays and astutely weaves discussion about the plays through the core argument.	The essay reveals a good understanding of the two plays their themes, characters or actions, and develops an argument based upon the text.	The essay reveals superficial understanding of the two plays and their themes, characters and actions.	The essay does not reference themes, characters, or actions of the plays.
Write coherent and persuasive texts	The essay presents an illuminating thesis about immigration and clearly develops paragraphs and themes related to the thesis with evidence from the play.	The essay presents a thesis about immigration and supports the thesis with evidence from the plays. Most ideas are logically sequenced and presented in an organized manner.	The essay thesis is imprecise or discussion about immigration is unfocused. Most paragraphs relate to the thesis. Some ideas are presented in an organized manner and there may be illogical sequences.	The thesis is undeveloped and the argument about immigration is unclear. Few or no paragraphs relate to the thesis
Critique written discourse	The student is able to eloquently discuss articles that inform the play and formulate new arguments based upon the sources.	The essay reveals that the student has read and understood articles that inform the play and can discuss them in writing.	The essay reveals that the student has read one or more articles but cannot articulate in writing how they inform the play	The essay does not indicate that the student has consulted an article to develop the essay.
Communicate with effective grammar, spelling, and visual presentation.	The paper flows eloquently with no grammatical errors or incorrect syntax. The essay is dynamic and fluid without repetitions	The paper flows smoothly and may contain minor grammatical errors or a few syntax discrepancies.	There are several spelling or grammatical errors in the paper or the paper is not correctly formatted or printed.	The essay does not communicate. It is difficult to understand the meaning of the essay because of the grammatical errors.

Dramaturgy Portfolio Writing Guidelines

Project Overview:

For your culminating project, each of you will develop a 3200 word dramaturgy portfolio about a contemporary American play written within the past ten years and deliver a research-based 15-minute class presentation based upon your portfolio. The project builds on research and presentation models that we explore in class, and allows for in-depth engagement with socio-cultural information about the play. While the written portfolio provides an opportunity to enhance your writing skills, the presentation is a performance-based project that may include theatrical acts, readings, media, participatory exercises, guest artists, field trips, etc. The project includes 4 graded phases:

1. Development of an outline, thesis statement, and an annotated bibliography DUE November 17
2. Development of a first draft of the portfolio DUE November 24
3. Revision of the portfolio DUE December 18
4. Oral presentation of selected materials from your portfolio on selected dates between December 1 and December 10

Portfolio Contents:

The portfolio will include the following items. Please place all of the portfolio items in single pdf file and order them as below.

- 1) (150 words) Write an argument or thesis idea that will guide your portfolio discussion. How do you situate the play within the analytical structures we have discussed in class? How do the social and political circumstances represented in the play affect its form and structure? Which issues does the playwright want the audience to think about?
- 2) (200 words) Write a description of the activities you will include in your in-class presentation. How will you make the project interactive and meaningful?
- 3) (500 words) Research information about the playwright. Who wrote the play and why? How did the playwright's life experiences influence the play that they wrote? Do not cite basic biographical information rather, develop a perspective and articulate a thesis about why the playwright chose to engage with this material.
- 4) (500 words) Research information about the production history of the play. When was the play produced? Who produced it and under what circumstances? Are there other significant productions of the play other than the first one? What was unique about the development of the project?
- 5) (750 words) Write about the play's structure and include information about the plot and a detailed character analysis. You may use any of the play models that we have studied in class to develop your analysis.
- 6) (1000 words) Write about the social, political and historical events that circumscribe the play. What cultural world is the play about? What are the specific problems or issues posed within the play and how do they relate to broader American social or political issues? Please reference at least three articles (using citations) as you write this reference information and include a bibliography.