

Horizon Theatre Company
**School Playwriting Residency Info, Lesson Plan, Play Excerpts, Standards,
Student & Teacher Evaluations**



Horizon Theatre Company, a professional theatre company in the Atlanta area has been bringing our **Playwriting Residency Program** to schools, non-profit organizations serving youth, and/or arts centers in Georgia for over two decades. We are seeking partner organizations to host our program or to make referrals, and we hope you can join us!

Our Playwriting Residencies offer organizations an opportunity to expand their curriculum/offerings and increase their students' writing and critical thinking skills in a **fun, challenging, and participatory** format. The program is taught by one of our teaching artists who works as a professional playwright. **We are currently working with Suehyla El-Attar Young, an Atlanta-based playwright whose plays have been commissioned and/or produced by Horizon.** She has been teaching this program for over a decade and has extensive experience teaching high school students.

The goal is to teach a group of students (middle or high school) the necessary skills to **write a short play**. The program is designed to introduce playwriting skills and techniques (which are applicable to many disciplines), and will also raise awareness about and encourage submissions to **Horizon's New South Young Playwrights Festival** (see info below). No prior knowledge of playwriting or theatre is required. Our curriculum, based on the National Young Playwrights Program, uses hands-on techniques that take participants through the necessary steps (e.g., format, character development, plot, crisis, resolution, organizing concept) that lead to each student **writing their own play** by the end of the residency. Some or all of the works may be performed at an in-school assembly by other classmates or by professional actors (if funding is available) if desired by the school.

Residency design is based on the needs and interests of the partnering institution. Our recommended format consists of either 5-6 sessions at 80-90 minutes each OR 8-10 sessions at 50-60 minutes apiece, depending on class length. Many teachers prefer these sessions to occur in consecutive class periods, **and all will ideally be completed by early April**, before standardized and end of semester testing.

Any plays completed by high school students in these residencies would be eligible to be submitted to our New South Young Playwrights Contest and Festival, a contest that identifies 20-25 high school and college students who are selected to participate in a **free, week-long playwriting intensive** that culminates in a **public performance**. Please let me know if you'd like additional information on the New South Young Playwrights Festival; I'd be happy to send that along!

The cost of the residency for metro Atlanta schools is \$750 per classroom. The program is available outside of Metro Atlanta as a remote program. If an in person program is desired by a school outside Metro Atlanta, travel, housing and per diem will be negotiated.

About Horizon Theatre:

Since 1983, Horizon has produced over 190 professional contemporary plays. Horizon reaches over 45,000 patrons every year with an adventurous mix of nationally and internationally acclaimed plays and our own Atlanta stories. Horizon's main home is an intimate 172-seat theatre located between Inman Park and the eclectic Little Five Points business and arts district. We annually offer a mainstage season of six to eight contemporary plays for diverse Atlanta audiences and a Family series for younger audiences. We also create new plays from, for, and about Atlanta today through our annual New South Play Festival program. We develop new audiences and artists through our education programs: the New South Young Playwrights Contest and Festival, Horizon In-School Playwriting Residencies, the Horizon Apprentice Company (early career professionals), the Intern Program (for college students), and the high school theatre program at The New School.



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SUEHYLA EL-ATTAR HORIZON PLAYWRITING RESIDENCY TEN SESSION LESSON PLAN

This lesson plan is for 50-minute classes. In longer classes, the work is compressed to 5-6 sessions.

DAY 1

- 5 minutes of clearing thought/free writing
 - Ask them to put pen to paper and not stop until 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 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. It's 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 ever after.
- Breakdown of script structure.
 - Point of Normalcy - What does the world look like 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 what 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 movies and TV shows with above script structure in mind and let students see if they can break the stories down.

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 details and assess 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.
 - Think 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 and limit time jumps, since these are 10 minute scripts.

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. 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.

Horizon Theatre Company
**School Playwriting Residency Info, Lesson Plan, Play Excerpts, Standards,
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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 for peer review
 - Explain what a cold reading is
- First read-throughs are done for peer review and feedback is received 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 created stronger. 1st step – audience shares moments that resonate; 2nd step – audience asks questions of the playwright; 3rd step – playwright asks questions; 4th step – permissioned options – “I have an opinion about. Would you like to hear it” is asked of the playwright.

DAYS 7 and 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
- Ask students to reflect on their journey in creating this play. What did they learn? What part of the process impacted them the most? What are they proud of? What would they do differently next time?

DAY 10

Prior to this day, the teacher and I discuss if any or all of the students will get a final day “staged” reading of their re-drafts. We discuss whether this will be classroom only or presented to a larger group of students. If it is a large class, the teacher may choose to continue with scripts that still need to receive a first reading and response. But we aim for some final presentation as the culmination of the residency.

LINK TO PLAYWRITING RESIDENCY TEACHING VIDEO

As Horizon continued to offer hybrid Playwriting Residency’s during the pandemic, Suehyla created 8 short videos that allowed students to learn some concepts and have a video they could go back to for reference. She also taught these in the classroom live, but students used these videos to preview and review concepts. She is continuing to use video for support in her virtual residencies this year, but all the main virtual sessions are still taught live. Here is an example of one of the videos she created:

Suehyla Playwriting Teaching Video example: <https://youtu.be/e9AXlvd24jM>

**School Playwriting Residency Info, Lesson Plan, Play Excerpts, Standards,
Student & Teacher Evaluations**

**OUR PLAYWRITING RESIDENCIES ALIGN WITH THESE THEATRE ART
GEORGIA STANDARDS OF EXCELLENCE (GSE) FOR 9-12**

Acting Levels I through IV

TAHSA.CR.2 Develop scripts through theatrical techniques.

- a. Examine theatre practices regarding the development, structure, layout, and format of scripts.
- b. Use improvisation, personal experiences, heritage, imagination, literature, and history to develop scripts.
- c. Perform formal and informal monologues and scenes based on published and original

Theatre Fundamentals I and II

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.

DRAMATIC WRITING

TAHSTL.CR.1 Write original dramatic arts literature for film, television, or theatre that convey a real or imagined experience.

- a. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- b. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- c. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

TAHSTL.CR.2 Develop scripts through theatrical techniques.

TAHSTL.CR.3 Produce clear and concise writing that includes the conventions of standard English grammar and usage. These Dramatic Writing Standards of Excellence “Crosswalk” with English

Language Arts (ELA) standards: ELAGSE11-12W3, ELAGSE11-12SL4, ELAGSE11-12W2(e), ELAGSE11-12W4, ELAGSE11-12W5, ELAGSE11-12W6, ELAGSE11-12W1, ELAGSE11-12L1, ELAGSE11-12W2, ELAGSE11-12W3, ELAGSE9-10RL4, ELAGSE9-10RL5.

Horizon’s Playwriting Residency also adheres to the National Core Arts Standard of Creating - Conceiving and developing new artistic ideas and work.

Horizon Theatre Company
School Playwriting Residency Info, Lesson Plan, Play Excerpts, Standards,
Student & Teacher Evaluations

THREE SAMPLE STUDENT PLAYS CREATED IN HORIZON PLAYWRIGHT RESIDENCIES
(FORMATTING COMPRESSED FOR SPACE)

COVID STRIKES BACK

By Gora Sissoho, Miller Grove High School 2021 Zoom

Cold Reading by professional actors March 2021:

Video Link: <https://youtu.be/UyajUVqq980>

(4 minute:45 sec length, jump to 3:00 for a brief sample)

CHARACTERS

COVID - Any gender, weird looking round creature with spikes, jealous of Dr. Fauci
DR. FAUCI - Dr. Fauci look-alike
DON LEMON - Don Lemon look-alike
FEMALE FANS- Voices only

DON LEMON: Good evening. This is CNN Tonight. I'm Don Lemon and we start with some Breaking News. The FDA just approved the Johnson & Johnson vaccine. Joining me to discuss what this means is the chief medical advisor to the President, Dr. Antony Fauci.

DR. FAUCI: (Entering, smiling and nodding) Good evening Don. Thanks for having me.

DON LEMON: Dr. Fauci, we now have a third vaccine to fight COVID-19. This is great news for America and the world isn't it?

DR. FAUCI: Yes, it's wonderful news Don! This vaccine works and it requires only one dose. This makes me very hopeful about things going back to normal soon...

Suddenly, COVID pops out of nowhere.

COVID: Not so fast Fauci! It's not over yet!

DON LEMON: (trying to regain control) Oh!... Uuuuuh... and we are now joined by COVID ...

COVID: Yes, the baddest super virus himself! Did you think that you could get rid of me so easily?

DON LEMON: (shaking his head and sighing) I wish we could... But anyway go ahead COVID, what do you have to say for yourself?

COVID: First off, why is it that I never get invited and Fauci is on TV everywhere?

DON LEMON: Maybe because people trust Dr. Fauci.

COVID: Oh yeah? And why do they love him so much huh? Why him? Isn't he 100 years old or somethin?
(Dr. Fauci smiles, shaking his head.)

DON LEMON: ...Well, he is the top expert in infectious diseases. Plus, he uses facts based on science.

COVID: (turns to the audience) Okay then, here's a fact for you out there: this vaccine can give you COVID-19!

DON LEMON: (shaking his head) Now here we go again! Dr Fauci, could you please respond to this?

DR. FAUCI: (smiling and remaining calm) Yes, of course Don. This is not true. The fact is that the vaccine cannot give you COVID because it's not the virus. It's just one protein from the virus that makes your body defend itself against the virus.

COVID: (yawning loudly) Bla, bla bla bla.. Boooooinnng!

DR. FAUCI: (ignoring COVID) The bottom line is that the vaccine is safe.

COVID: What about the fact that drug companies want you to take the vaccine to get richer!

DON LEMON: No! No! That is also false! Dr. Fauci...

DR. FAUCI: (calmly) The main purpose of the vaccine is not for drug companies to make money. It's to prevent hospitalizations and death. I would definitely take the Johnson and Johnson vaccine.

COVID: (getting annoyed) So you think you're a hero huh? Well, you would be nothing without me Fauci!
(A bra flying through the air lands on Dr. Fauci's face)

FEMALE FAN 1 (screaming off stage): I love you Dr. Fauci!

FEMALE FAN 2: Marry me!

COVID: (now clearly angry) I hate you Fauci! This is not the end. Get ready because I've got a surprise for you! I have a powerful army that is very sneaky. No vaccine can stop us! We will mutate into new variants. I promise you that. And remember, you are no hero! You are nothing without me!

COVID exits.

END OF PLAY

WHITE MORNING AND STAR FLOWER (Excerpt from a 10-minute play)
By Naomi Fennell, Arabia Mountain High School 2021

CHARACTER

Nova - 20 yrs Asteria - 20 yrs
Diane (mother) - 40 - 50 yrs, should be same race as
Nova A Sunday morning before Hera's Skylit Ball

Playwright's notes

Please do not ignore stage directions. Use all
punctuation. "-" means the character was cut off.

(Excerpt begins after her mother has helped dress Nova to go to a Hera's Skylit ball.):

Nova walks downstairs into the ballroom. She is engulfed in a sea of hundreds of people.

NOVA: *(To herself)* Please goddess I don't want to marry into the House of Sun, Darryl is painfully boring.
(As Nova walks to her table she bumps into someone)

NOVA: Oh I'm sorry I wasn't looking.

ASTERIA: That's okay. *(They stare at each other, Asteria smiles then walks out the back door.)*

NOVA: Why is she leaving? *(Nova decides to follow her) Nova heads out of the ballroom and sprints to somewhat catch up to the mysterious lady. Asteria goes towards Dionysus's cliff and walks down to the cove next to the water. Nova pauses.*

NOVA: Crap, she went to the cliff. *(Nova looks back at the ballroom and looks at the cliff and decides to keep going. Nova climbs down the cliff and walks into the cove and sees the lady standing next to flowers)*

ASTERIA: White Morning. Huh?

NOVA: Huh?

ASTERIA: The flowers that you're looking at, White Morning, the flower that symbolizes House of Moon.

NOVA: But...those are extinct how-

ASTERIA: Ariadne planted them along with these starflowers before her and Dionysus left this place.
(Asteria sits down in front of the water while looking at Nova) Come sit I won't hurt you.

NOVA: What's your name?

ASTERIA: *(Asteria chuckles)* You ask me this after you follow down into a cove alone.

NOVA: Hey better late than never. *(Nova smiles feeling calm)*

ASTERIA: Asteria.

NOVA: Nova.

ASTERIA: I know. *(Nova looks confused. Asteria gently moves her feet in the water)* I have known you since we were kids. Your mom just had you locked up in that house. I only saw you in the academy even then you were so shy and kept to yourself.

Nova turns her head slightly embarrassed now realizing she's been blind of her surroundings her entire life.
The Starflowers start to glow.

NOVA: Starflowers, belonging to House of Stars, glow when a member of the house meets their soulmate.

ASTERIA: Wow you know a lot about my house. Did you know that White Mornings hate being alone they can only thrive when with a companion.

NOVA: Yeah, but because a lot of flowers attack them there's probably only one flower that can be with-

ASTERIA & NOVA: Starflowers

They both look at each other when Asteria notices the bottom of Nova's dress is glowing. Nova notices this too.

NOVA: Maybe the sparks that Mom and grandma were talking about weren't figurative. *(Nova whispers)*

ASTERIA: *(Asteria looks at Nova and then to the sky)* You know what this means.

NOVA: *(Sighing)* My grandmother found her soulmate when she became very old but that didn't stop her from pursuing her true love. I told myself when she left I would do the same.

ASTERIA: My brother did the same thing. Now my mother banned him from coming back to our home. Now he lives amongst the stars with his husband. *(They sit in silence before Asteria speaks)*

ASTERIA: What do you wanna do now?

Horizon Theatre Company
**School Playwriting Residency Info, Lesson Plan, Play Excerpts, Standards,
Student & Teacher Evaluations**

NOVA: It's too late to go back now.

ASTERIA: They're probably looking for us. Our houses are one of the first to be introduced.

NOVA: I don't want to go back. I like being here.

ASTERIA: I don't either. I like being here with you.

(They lie down on the ground looking at the sky through the hole above.)

NOVA: The stars are out tonight. The first time this month.

ASTERIA: *(looks at Nova)* Want me to take you to them?

NOVA: *(looks at Asteria)* You can do that?

ASTERIA: Of course I've been practicing since I was a child. Sometimes I visit my brother when my parents are asleep.

NOVA: Take me to the stars.

ASTERIA: Our parents are gonna hate us when they find out we left together.

NOVA: Let them. We can live on the Moon with my ancestors.

ASTERIA: *(gently laughs)* I would love that. *(turns towards Nova)* Close your eyes

Nova don't open them until we get there.

NOVA *(Smiling)* Okay Asteria.

THE END

As We Come Together (Excerpt from the end of a 10 minute play)

By Dee'Avian Williams, Miller Grove High School 2020 residency

CHARACTERS

ANTHONY / SCRAP - 15-17

JAMES / STITCHY - 17-19, Tall & Masculine

MICHAEL / MANMAN - 16-17, Short & Buff

ANTWON / JUNEBUG - 17-20

---The play begins at a party. This excerpt begins in the middle of the play.

In a large house. It's Dark outside. Strobe lights are shining around full crowd surrounding a DJ Booth. SCRAP and JUNEBUG sit side by side with the rest standing around the couch with drinks in hand. STITCHY and MANMAN walk in heads held high. SCRAP sees them and taps JUNEBUG

DJ Plays Music, everybody attends to the main room dancing laughing and having drinks.

JUNEBUG bumps MANMAN again and MANMAN pushes him.

MANMAN: Aye man I said watch where the hell you going

JUNEBUG: Nigga you not on nun

MANMAN: Man it's whatever wit me you new here though so iont expect you to know, pussy.

JUNEBUG: So show me

MANMAN & STITCHY are standing in front of the rest of their friends. SCRAP walks up to STITCHY

SCRAP: What seems to be the problem June?

JUNEBUG: Oh these niggas think they hot. Guess we gone have to show them otherwise

STITCHY: Bro you already know wassup wit me, control yo homeboy scrap.

SCRAP: nigga iont know nun, you gone have to show me.

STITCHY swings on SCRAP. JUNEBUG swings on MANMAN. MANMAN catches JUNEBUGS hand.

MANMAN: You thought you had me huh?

MANMAN swings at JUNEBUG making him stumble before he could catch his balance he's hit from the side, STITCHY fires one shot in the air everybody rushes outside. The two groups continue fighting leaving 3 on the floor unconscious and one bleeding.

MANMAN: Aye man you hear that s***? We gotta go, NOW.

STITCHY continues hitting SCRAP. MANMAN pulls him off.

MANMAN: Bro! We gotta go!!!

MANMAN & STITCHY run outside police sirens flare as they get closer, STITCHY holds his hands over the gun

**School Playwriting Residency Info, Lesson Plan, Play Excerpts, Standards,
Student & Teacher Evaluations**

as the flashlight is shined. With no words the police fire shots

STITCHY: Michael! Watch out!!!

MANMAN is hit in the chest. He falls to the ground as the rest of the people from the incident exit the building.

STITCHY cries out. SCRAP approaches him. The police walk up slowly

SCRAP: My nigga what happened in less than 5 minutes

STITCHY: They shot em man. They ain't even say nothing. They jus got out the car and started shooting.

a police checks his pulse then calls on the radio for medical assistance. SCRAP looks at STITCHY, JUNEBUG approaches from inside the building,

JUNEBUG: Aye scrap we got them niggas/ no capp

SCRAP: Not the time June *JUNEBUG looks down sees STITCHY & tears up.*

JUNEBUG: Damn bro.. ain't no way

SCRAP: This ain't the time to be the enemy man, we're going against each other and the enemy is right there to

pick up the pieces. *STITCHY crying.*

STITCHY: You right man, we don't even have a real reason to be beefing right now.

JUNEBUG: Na for real this stuff dead.

STITCHY and SCRAP look at each other and talk at the same time.

STITCHY & SCRAP: Maybe it's time to come together

JUNEBUG shakes his head.

JUNEBUG: Maybe it is.

END OF PLAY

ANECDOTE WRITTEN BY TEACHING ARTIST, SUEHYLA EL-ATTAR
ABOUT HOW PLAYWRITING RESIDENCY POSITIVELY AFFECTED A STUDENT

This particular playwriting class was a hybrid. The majority of students met virtually while 4 or 5 students sat socially-distanced in a theatre auditorium. All of the students, even the ones on Zoom were very involved and EXTREMELY supportive of one another and each other's work. This class even had a LARGE awareness and acceptance of binary/non-binary sexual preference identities. It was inspiring how unimportant a person's gender identity was to them. It was a remarkable class.

There was one student Tonya, who was pretty quiet throughout most of the residency. Tonya raised her hand on the first day to ask if I would stay "after" class (via zoom). After everyone logged off, she admitted she was confused by my explanation that everyone in the class would write a play by the end of the residency. I clarified that she and the class would indeed be writing plays.

Tonya's was the final script we read on my last day. When her play was done, Tonya again raised her hand and said, "I'm gonna be real honest. When you told us what you were coming to teach us and what was expected of us by the end of it, I was like — Nope, I'm out! I'm not participating! Writing a play sounded too hard and too big. But when you stayed after class that day to answer my questions, something clicked for me, and I could see a story I wanted to express and tell. Something in your voice made it feel possible. So thank you. Because I never thought I'd write a play - Never - And I'm really proud I did."

EVALUATION DOCUMENTS

In 2021, we revised our evaluation tools with the assistance of a professional fine arts learning specialist. Here is a link to our new tools which include, a rubric, a pre-workshop student survey, a post-workshop student survey and a post-workshop teacher/administrator survey:

<https://drive.google.com/file/d/1rG9GagY3vreZpL2NopA-aui9jEW2FAlt/view?usp=sharing>

Evaluation surveys submitted by teachers and students in 2021 help judge our success in teaching fine arts standards.

Here are the questions and results of our Student Post-Residency Evaluation surveys for 3 of our residencies in 2021. This is a summary, but it also includes student comments.

https://drive.google.com/file/d/1NY1h_NF8DPEPQ2H-Ua6DRei6tqAwypo9/view?usp=sharing

Here are the questions and results of our Teacher Post-Residency Evaluation surveys for 3 of our residencies in 2021. This is a summary, but it also includes teacher comments.

<https://drive.google.com/file/d/17ql4y02Iwzvfhi3n77z22NZTs27a4GYJ/view?usp=sharing>

Teacher Survey comment from 2021: "This experience gave my students the skills and confidence necessary to create amazing scripts. Most importantly, they now view scriptwriting as an enjoyable experience rather than work that has to be completed!"

Here are excerpts from the 2021 survey responses about student's experiences in the residency.

- "It seems so fun once you're passionate about your writing, and it makes you want to keep writing."
- "I learned that I can open my mind up and go beyond my limit or what I think is my limit."
- "I liked that it was different than anything I have been through, and it also brought fun to the classroom."
- "What I like best about this experience was trying something new and writing a play I actually enjoyed writing. It's like I became another person."
- "I had never finished a script before, and I learned that it is fun and easier than I expected."
- "I was really impressed with my peers' writing they had creative, relatable, well written stories and a lot of them were very funny and entertaining!"

School Playwriting Residency Info, Lesson Plan, Play Excerpts, Standards, Student & Teacher Evaluations

- “I learned that a perfect writing piece takes time, effort, and dedication.”
- “I realized that there are so many stories you can tell just by what happens in your everyday life.”
- “I love how she made it an open space free of judgement.”
- “I enjoyed that we did not have an exact topic to write about and we were just able to write about whatever we wanted.”
- “I liked the most being able to talk to Suehyla about how we felt and our opinions and questions.”
- “What I liked best is how it felt like a womanhood since it was an all-girls’ class, and how we were able to show the creative side of us.”
- “I saw the quietest not wanting to talk students volunteer to speak or be a part in the play and it shocked me that all it took was one script to make people comfortable with others.”
- “I learned that your writing does not have to be perfect the first time around or even the second or third. You add ideas and changes as you progressively rewrite.”
- “What I enjoyed the most was how we all shared our stories and shared our opinions and ideas freely. I wish it lasted longer.”
- “I loved the whole experience!”

2019 MAYS HIGH SCHOOL PLAYWRITING RESIDENCY PARTICIPANTS (Pre-Pandemic)
2020 and 2021 Residencies were all virtual; 2022 returned to in person residencies



Horizon Theatre Company
School Playwriting Residency Info, Lesson Plan, Play Excerpts, Standards,
Student & Teacher Evaluations

PLAYWRITING RESIDENCY SCHOOL LIAISON EVALUATION



**Playwriting Residency
School Liaison Evaluation**

School/Site: Arabia Mountain HS

Grade(s): 11

School Liaison: Astrid Maurer-Evans, Teacher

Class: Drama 1

Dates of Residency: February 1 – March 11, 2021

Total number of students involved: 19

Teaching Artist: Suehyla El-Attar

Total number of minority students: 19

Q1 After the residency, how would you rate your students' level of confidence in their writing:

5 - Strong

Q2 How would you rate the student engagement throughout the residency program?

Respondent skipped this question

Q3 I gained useful teaching strategies and writing activities while actively observing this residency:

5 - Strong

Q4 Please describe any strategies or activities from the residency program that you plan to use in your classroom practice.

I will use the Critical Response Process by Liz Lerman for playwriting and all other units that call for peer assessments. I am impressed with this method so much so that I have purchased the book.

Q5 Describe any problems that might have occurred during the residency and how the teaching artist or you solved them.

Teaching artist allowed be the opportunity to facilitate this method. I was carefully guided through the application of process. I received notes and suggestions for future use.

Q6 Please elaborate on any significant impact the residency had on one or more of your students.

I have students that were given the space to write about their personal truths. A few students did not think they would be able to come up with something to write about and they surprised themselves.

Q7 Were any follow-up activities planned? What do you anticipate doing differently in your classroom as a result of the residency?

I plan on using the critical response process both on and off campus.

Q8 Would you like to have the program again?

Yes

Q9 Would you like to have the same teaching artist?

Yes

Q10 If no, why not?

However, I am open to having a variety of artist simply for exposure.

Q11 Do you have any suggestions for improving this program in the future?

Not at this time.

Q12 Would you recommend this program to other teachers?

Yes

Q13 If you would recommend this program, what would you say to a teacher or school administrator considering the program to describe the program's value and impact on your students?

Not only will the students learn, you will learn valuable life lessons. This process is one that can be applied to life in and outside the home. This process helps us to be more humane to each other. Therefore, it opens up space for voices to be heard and respected. Horizon gave a great opportunity to our student.

Q14 Horizon relies on funding to support this program. If you were to write a note to a funder to encourage them to fund the program in the future, what would you say? How would you describe your experience and its impact on your students?

You are giving a lifeline to students. By standing with Horizon, you are now part of the village it takes to raise up a child. You are helping me to present opportunities to make space for the holistic development of a child. I have a student that has been having serious personal challenges. She was not attending class for a while. I always checked in with her or a friend that could keep me in the know. It was amazing for her to attend the sessions and to write a play. I am the only one allowed to see it which tells me that she is willing to open up to me and that can be an opportunity for her healing. Again, thank you for being a true lifeline

Thank you for your time in completing this form! Your answers are very important to us!