

**THEA 1713: Script Analysis**  
**Southern Utah University**  
**Fall 2017, MWF 2:00 - 2:50pm**  
**SC 225**

**Professor:** Scott C. Knowles  
**Office Hours:** MWF: 1:00 - 2:00pm  
 MW: 3:00 – 4:00pm  
**Office:** South Hall 209

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**Required Texts:**

Thomas, James. *Script Analysis for Actors, Directors, and Designers*. 4<sup>th</sup> or 5<sup>th</sup> ed.  
 Burlington, MA: Focal Press, 2009 or 2013.

\*Please note you will also need to attend departmental productions. We will discuss both theatre productions on a given day in class from the perspective of Script Analysis (see the course schedule).

**Plays:**

William Shakespeare	<i>Hamlet</i>	Anywhere
Caryl Churchill	<i>Top Girls</i>	Purchase
Beth Henley	<i>The Debutante Ball</i>	TCD
Edward Albee	<i>The Sandbox</i>	Canvas
Sophocles	<i>Antigone</i>	Canvas
Sam Shepard	<i>True West</i>	Purchase
Tennessee Williams	<i>Cat on a Hot Tin Roof</i>	Canvas
August Strindberg	<i>Miss Julie (Countess Julie)</i>	TCD
Milcha Sanchez-Scott	<i>The Cuban Swimmer</i>	Canvas
Zora Neale Hurston	<i>Color Struck</i>	TCD
Sarah Kane	<i>Blasted</i>	Canvas
Oscar Wilde	<i>The Importance of being Earnest</i>	TCD
August Wilson	<i>Gem of the Ocean</i>	TCD
Maria Irene Fornes	<i>Fefu and Her Friends</i>	TCD
Amiri Baraka	<i>Dutchman</i>	TCD
Heiner Müller	<i>Hamletmachine</i>	Canvas

**COURSE DESCRIPTION:**

This course provides students with a variety of tools with which to analyze a dramatic text for purposes of production. While our principal perspectives will be that of the stage director, actor, and designer, we will consider the perspective of all participants in the performance process, including dramaturgs, playwrights, stage managers, technicians, audience members, and critics. We will read a broad selection of classic and contemporary plays, as well as critical and theoretical texts.

\*In this course I challenge you to experience life from perspectives other than your own. Because of this, some course material may make you uncomfortable. Not all course materials are “family-friendly.” This is a university-level course. If you have any concerns about this issue, see me during office hours.

## COURSE OBJECTIVES/LEARNING OUTCOMES:

- 1) Creative and Critical Thinking: Students will utilize the dramatic script as the primary source of information for theatrical performance via the application and deployment of a variety of analytical tools.
- 2) Inquiry and Analysis: Students will develop a personal methodology for analyzing and evaluating scripts for theatrical requirements and aesthetic qualities.
- 3) Communication: Students will write and speak clearly about dramatic literature, performance, and analytical techniques.
- 4) Information Literacy: Students will identify and define key theatrical elements within a diverse array of scripts and performance texts.

## COURSE REQUIREMENTS:

%	<i>Activities</i>	<i>Alignment with Outcomes &amp; Assessment</i>
20%	<p><b>Attendance and Social Contract:</b> All students are expected to participate actively in the community of this course—by that, I mean that I expect each student to have read the assigned material before class begins, to contribute to class discussion in ways that are constructive to your fellow colleagues, and to demonstrate openly your learning process with the material. <b>This will be a challenging course</b>, and therefore it necessitates a positive attitude from each student. The choice not to contribute to class discussions or to foster a negative classroom environment will detract from your final grade.</p> <ul style="list-style-type: none"> <li>• You are allowed 3 unexcused absences. <sup>[1]</sup><sub>[SEP]</sub></li> <li>• Each absence after 3 will result in a 33.333 point deduction in your attendance and participation grade. If you negate your total attendance and participation grade your grade will continue to decline by 1/3 of a letter grade as per the TAD Student Handbook. <sup>[1]</sup><sub>[SEP]</sub></li> <li>• An absence may be excused for circumstances outside of your control. Arrangements must be made before the absence occurs (i.e., email or speak to me before you miss class). <sup>[1]</sup><sub>[SEP]</sub></li> <li>• 3 tardies = 1 absence (leaving class early for any reason counts as a tardy).</li> </ul>	<p><i>Learning outcomes 1, 2, 3 and 4 will be measured through classroom participation, preparedness, and demonstrated knowledge via specific discussion questions. Students will receive critical feedback from peers and faculty.</i></p>

	<ul style="list-style-type: none"> <li>No student missing 25% of scheduled classes can receive a passing grade.</li> </ul>	
10%	<b>Quizzes</b> Pop Quizzes <i>may</i> be given throughout the semester. If all reading is clearly done and engaged discussions occur, pop quizzes won't happen. These points will instead appear at the end of the semester in the Attendance and Social Contract portion of the grade.	<i>Learning outcome 2 and 4 will be measured through quizzes containing short answer, multiple choice, and essay questions. Each quiz may cover anything covered in class or in reading assignments.</i>
10%	<b>Mid-Term Exam</b> Come ready to answer questions in essay form about any of the plays we have read so far. Other exam questions will include multiple choice, fill in the blank, and true/false covering the first half of the course (lectures, classroom discussions, readings, etc.)	<i>All learning outcomes will be measured. Students will communicate clearly in written form, recall, identify, and define key analytical techniques. Apply field specific terminology. Think creatively and critically to analyze dramatic scripts.</i>
10%	<b>Assignment #1 Pitch</b>	<i>Learning outcomes 1 and 3 will be measured via the successful communication of the student's conceptual interpretation of a play script.</i>
10%	<b>Assignment #2 Final Paper: abstract and bibliography</b>	<i>Learning outcomes 1, 2, and 3 will be measured through the writing of a critically generous analysis of a play in performance. The successful student will apply specific analytical techniques, communicate clearly, and creatively assess the work of their peers.</i>
20%	<b>Assignment #3 Group Presentation</b> Each group (3 students) will present on a different genre.	<i>Learning outcomes 3 and 4 will be assessed via the group's ability to clearly distribute information on a specific assigned genre.</i>
20%	<b>Final: Script Analysis Final Paper</b>	<i>All learning outcomes will be measured. Students will communicate clearly in written form, recall, identify, and define key analytical techniques. Apply field specific terminology. Think creatively and critically to analyze dramatic scripts.</i>

<b>Course Learning Outcomes</b>	<b>Course Assessments / Evaluations</b>							
<i>Students completing the course will be able to</i>	Attendance / Participation	Assignments				Quizzes	Exams	PTS
		#1	#2.1	#3	#2.2		Mid-Term	

<b>Outcome #1</b>	X	X	X	X	X		X	291.66
<b>Outcome #2</b>	X		X	X	X	X	X	291.66
<b>Outcome #3</b>	X	X	X	X	X		X	291.66
<b>Outcome #4</b>	X					X	X	125
<b>TOTAL</b>	200	100	100	200	200	100	100	1000

<b>A</b>	<b>930-1000</b>	<b>B+</b>	<b>860-899</b>	<b>C+</b>	<b>760-799</b>	<b>D+</b>	<b>660-699</b>	<b>F</b>	<b>599-0</b>
<b>A-</b>	<b>900-929</b>	<b>B</b>	<b>830-859</b>	<b>C</b>	<b>730-759</b>	<b>D</b>	<b>630-659</b>		
		<b>B-</b>	<b>800-829</b>	<b>C-</b>	<b>700-729</b>	<b>D-</b>	<b>600-632</b>		

## **COURSE POLICIES:**

### ***E-mails:***

I am extremely good about checking my email, and strive to answer all emails within a twenty-four hour period. However, this might not always be possible. I will make it my personal responsibility to respond to you within forty-eight hours. PLEASE FEEL FREE to address any issues with me head-on as an alternative to electronic communication.

### ***Canvas:***

This class will utilize a Canvas website. On the website you will find information concerning assignments, readings, announcements, grades, etc. It is your responsibility to check Canvas frequently. Students must check their official university email accounts daily, and this course's Canvas site at least 3 times per week. I strongly encourage you to check this site the night before class sessions for important announcements and reminders.

### ***Technology:***

I love technology. You are permitted to use any and all technology so long as it is in service to the course. Texting, snapchat, Instagram, twitter, etc. is not permitted (Unless of course you are tweeting the most interesting factoid you just learned).

### ***Assignments/Late work:***

Assignments will be due either at the beginning of class or on Canvas before class begins. All assignments should be typed unless otherwise specified by the instructor. **Late work will be penalized 10% per day (not class period) that they are late.**

### ***Extra Credit:***

Extra credit **MAY** be offered at various points throughout the semester. It is entirely at the instructor's discretion and may not be offered at all. Extra credit, if available, will only be available up to a total of 50 points (5% of your total grade).

## ***Departmental Policies***

The Department of Theatre Arts & Dance operates under the policies listed in the current Student Handbook, a copy of which is on the department website. By enrolling in a Theatre class, you understand and agree to these policies. Where the individual class requirements and departmental requirements differ, the more restrictive policy shall be in effect. If you have any questions, please inform your instructor in writing before the end of the Drop/Add period.

## ***University Policies***

### ***Academic Integrity:***

Scholastic dishonesty will not be tolerated and will be prosecuted to the fullest extent. You are expected to have read and understood the current issue of the student handbook (published by Student Services) regarding student responsibilities and rights, and the intellectual property policy, for information about procedures and about what constitutes acceptable on-campus behavior.

The University maintains a policy on Academic Integrity that provides an explanation of the

types of behaviors that constitute academic misconduct. (See [SUU Policy # 6.33](#)) That policy identifies the following behaviors:

- Cheating on exams or other forms of assessment or assignments
- Plagiarism
- Fabrication or forgery
- Obstruction of learning
- Multiple submission of assignments
- Copyright infringement
- Research Misconduct
- Complicity (helping others cheat or failing to report)
- Misuse of translation or recording devices

Students can review the policy for the definitions of these violations and infractions. The University definition of plagiarism is included below.

*Plagiarism:* The University defines plagiarism as intentionally or carelessly presenting the work of another as one's own. It includes submitting an assignment purporting to be the student's original work which has wholly or in part been created by another person, or cutting and pasting of source material. It also includes the presentation of the work, ideas, representations, or words of another person without customary and proper acknowledgement of sources. It is the responsibility of the student to consult with their instructors for clarification in any situation in which the need for documentation is an issue. Faculty are encouraged to share with students various resources that can help identify plagiarism before assignments are submitted.

***ADA Statement:***

Students with medical, psychological, learning or other disabilities desiring academic adjustments, accommodations or auxiliary aids will need to contact the Southern Utah University Coordinator of Services for Students with Disabilities (SSD), in Room 206F of the Sharwan Smith Center or phone (435) 865-8022. SSD determines eligibility for and authorizes the provision of services.

***Emergency Management Statement:***

In case of emergency, the University's Emergency Notification System (ENS) will be activated. Students are encouraged to maintain updated contact information using the link on the homepage of the mySUU portal. In addition, students are encouraged to familiarize themselves with the Emergency Response Protocols posted in each classroom. Detailed information about the University's emergency management plan can be found at <http://www.suu.edu/emergency>

***HEOA Compliance Statement:***

The sharing of copyrighted material through peer-to-peer (P2P) file sharing, except as provided under U.S. copyright law, is prohibited by law. Detailed information can be found at <http://www.suu.edu/it/p2p-student-notice.html>.

**Disclaimer Statement:**

Information contained in this syllabus, other than the grading, late assignments, makeup work, and attendance policies, may be subject to change with advance notice, as deemed appropriate by the instructor.

**SCHEDULE:**

DATE	TOPIC	Reading	Assignments Due
M 8.28	Introduction / Syllabus		
W 8.30	Who, what, why, and how	Intro	
F 9.1	<i>Analyze this!</i>	Ch. 1	
M 9.4	<b>Labor Day – No Class</b>		
W 9.6	Given Circumstances	Ch. 2	
F 9.8	Application	Shakespeare - <i>Hamlet</i>	
M 9.11	Application	Churchill - <i>Top Girls</i>	
W 9.13	<i>Pitch: Present the Pitch Assignment</i>		
F 9.15	Background Story	Ch. 3	
M 9.18	Internal / External Action	Ch. 4	
W 9.20	<i>Application</i>	Henley – <i>The Debutante Ball</i>	
F 9.22	Application	Albee - <i>The Sandbox</i>	
M 9.25	Aristotle	Aristotle Reading - Canvas	
W 9.27	Application	Sophocles - <i>Antigone</i>	
F 9.29	<b>High School Shakespeare Comp. – No Class</b>		
M 10.2	Application	Shepard - <i>True West</i>	
W 10.4	Structure	Ch. 5	
F 10.6	Application (DISCUSS R&G are Dead)	Williams – <i>Cat on a Hat Tin Roof</i>	
M 10.9	Character	Ch. 6	
W 10.11	Application – <i>Introduce Assingment #2</i>	Strindberg - <i>Miss Julie</i>	

F 10.13	Mid-Term		
M 10.16	Application	Sanchez-Scott - <i>Cuban Swimmer</i>	
W 10.18	Frye, Stanislavski, Robert Edmond Jones	Frye, Stanislavski and Jones - Canvas	
F 10.20	Application	Hurston – <i>Color Struck</i>	
M 10.23	<b>Fall Break – No Class</b>		
W 10.25	<i>Idea</i>	Ch. 7	
F 10.27	Application	Kane - <i>Blasted</i>	
M 10.30	Application	Kane - <i>Blasted</i>	
W 11.1	<i>Dialogue</i>	Ch. 8	
F 11.3	Application	Wilde - <i>The Importance of Being Earnest</i>	Assignment #2 – Abstract and Bibliography
M 11.6	<i>Application</i>	Wilson – <i>Gem of the Ocean</i>	
W 11.8	Tempo, Rhythm, Style	Ch. 9 & Ch. 10	
F 11.10	Application	Fornes – <i>Fefu and her Friends</i>	
M 11.13	Application (Discuss ASSASSINS)	Baraka - <i>Dutchman</i>	Assignment #1: Pitch (Part 1)
W 11.15	Group Presentations 1/2		Assignment #3
F 11.17	Research Day		Research Day
M 11.20	Group Presentations 3/4		Assignment #3
W 11.22	<b>Thanksgiving – No Class</b>		
F 11.24	<b>Thanksgiving – No Class</b>		
M 11.27	Group Presentations 5/6		Assignment #3
W 11.29	Postmodernism	Ch. 11; Müller - <i>Hamletmachine</i>	
F 12.1	Directing Concept		
M 12.4	Mamet	Theatre	
W 12.6	Pitch		Assignment #1:



			Pitch (Part 2)
F 12.8	Finish Pitch & Review/Recap		
F 12.11	Study Day – No Class		
W 12.14	<b>Final Exam 9:00am -10:50am</b>		<i>Final PAPER</i>