

Theatre 5303: Seminar in Theatre Arts & Techniques: Script Analysis (2016) 25936

Mondays & Wednesdays 12:30-1:45 Web & Skype-Enhanced

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Office Hours M & W 8:30-10:30 a.m. or by arrangement

“Our lives begin to end the day we become silent about the things that matter.”

Martin Luther King, Jr.

I. Instructional Materials:

- A). Required Textbook: *The Bedford Introduction to Drama*, Lee A. Jacobus, 7th Edition, Bedford/St. Martin's., c2013.
- B). Outside information and research
- C). Various scripts

II. Course Overview:

- This course is designed to aid the student in the understanding of script analysis, including the structure meaning and the impact of plays and playwrights throughout theatre history.
- The student will read, analyze and discuss and develop individualized assessments of some of the greatest dramatic works of all time written by playwrights throughout the world.
- The student will critically analyze the impact of social, economic, and political influences on the development of the play and the genre.
- Utilizing assigned research and analytical rubrics, students will work individually and cooperatively in small groups to develop class projects and presentations.
- Additionally, the student will utilize acquired knowledge to analyze and critically assess the acting performances of two Sul Ross theatrical productions.
- Additionally, the student will learn how to cut a full-length play into the U.I.L. One-Act Play format.
- The course's quizzes and tests will be delivered exclusively through Blackboard on the Sul Ross website. All presentational materials, including students' research presentations, will be posted into Blackboard.

III. Course Objectives:

By the end of this course the student should be able to

- Critically understand the structure of a script;
- Analyze a play for in-depth understanding;
- Assess the significance of the works within their time period, the oeuvre of the playwright, and the innovations, if any, of the play to world of dramatic literature;
- Creatively present a multimedia/dimensional analysis of an assigned play; and
- Communicate successfully written critical assessments of theatrical performances and printed works.

IV. Program Learning Outcomes:

The graduating student will demonstrate:

1. knowledge of eras and contributions made throughout Theatre History and Musical Theatre History.

Additionally the graduating student with a concentration in Acting/Directing will demonstrate:

2. the ability to express themselves creatively through appropriate theatrical performance;
3. the ability to analyze scripts;
4. the ability work creatively with actors and technicians in mounting a laboratory theatrical production; and
5. the ability to apply standard requirements to all aspects of technical production.

Additionally the graduating student with a concentration in technical/design will demonstrate:

6. the ability to apply all approaches to theatrical design and rendering of the design; and
7. the ability to address all technical aspects of a theatrical production

Additionally the student will be able to:

8. describe the theatre process and compose a functional definition for the theatre event;
9. describe the close link between theatre and religion;
10. name the basic responsibilities and roles of the playwright, director, actor and designer in the theatre production;
11. have a basic understanding of the difference between tragedy, comedy, melodrama, farce, epic and absurdist theatre;
12. describe the uniqueness of the theatre art;
13. understand and describe the elements necessary to bring about a unified production;
14. identify a variety of theatre spaces;
15. know the names and works associated with key figures in the theatre; and
16. demonstrate their understanding of acting, directing, playwriting or design in the areas of set, sound, or make-up.

V. Course Requirements:

- A). Each student will be required to read, analyze, and discuss the assigned plays from the text.
- B). Each student will be required to take quizzes on the assigned works and the presentations.
- C). Each student will take three examinations, including the final, on the assigned works and the presentations.
- D). Each student will present a multi-media critique/presentation/performance of one of the plays from the text, which is not on the assigned reading list. (A list of presentation plays is found at the end of this syllabus.) The presentation should be creative, informative, and/or interactive. There are little restrictions on the form of the critique/presentation/performance; however, the students **MUST** distribute a one-two page synopsis of the play, including MDQ, protagonist, and theme, and a bibliography of used sources. Research (i.e.: on the play, the playwright, style, playwright's oeuvre) must be evident in the presentation. Dramatic readings/scenes from the play may be incorporated into the presentation, but may not exceed more than a third of the presentation. Presentations will be graded upon research and creativity elements. No two students may use the same script for their presentations.
- E). Each student will need to submit an individual or small group (no more than three students in a group), cut version of Athol Fugard's "*MASTER HAROLD*"...and the boys, which meets U.I.L. One-Act Play guidelines. **The cutting is due no later than 5 p.m. on Friday, April 29.**
- F). The student will be required to critique two of the SRSU fall theatrical productions and to submit a two page, typewritten critical assessment of the play, including discussion of genre, the MDQ, the protagonist, the antagonist, and use of Aristotlean elements. **All critiques are due the first class period after the close of each play.** Students have the option of either writing the critiques of the Sul Ross productions or, in the event that they are unable to see a production, writing a four-six page analysis of a short play on the alternate reading list, which is found at the end of this syllabus. Each alternate critical paper must assess the same information as the play critiques.
- G). Students must complete **one** of the following options:
 - 1) Submit a second 10-12 minute critique/presentation/performance of one of the plays from the text, which is not on the assigned reading list
 - 2) A ten page comparative research paper on the styles of two playwrights found in the text; paper must include at least four bibliographic sources, of which only one can be from the internet
- H) Present a 30 minute powerpoint, lecture/presentation on the oeuvre of a selected playwright; In addition, submit an annotated bibliography citing a minimum of eight bibliographic sources must be used, of which a maximum of three can be from the internet.
- I). The first of the graduate options is due **no later than March 30** and the lecture/presentation is due **no later than April 27.**
- J). Participation from each student in all class activities, demonstrations, and discussions is required.

VI: Criteria for Grade Evaluation:

- A). Each student will be graded on the basis of the completeness and/or effectiveness of the assignment as stipulated by the assignment’s guidelines.
- B). Breakdown of the grading percentages is as follows: (Note students’ grades will pro-rated due to a total of 125 possible points.)

1. Quizzes (lowest grade dropped)	20%
2. Examinations (10% each)	30%
3. Critique/Presentation/Performance:	10%
4. Small Group, One-Act Play Cutting:	9%
5. Critiques of SRSU Productions (2 % each)	6%
8. Graduate Option	10%
9. Lecture/Presentation	15%
- C). Grading will be on the following 100 point system:
 93-100+ = A 84-92 = B 75-83 = C 66-74 = D Below 66 = F
- D). Written work that is turned in late will be penalized **20 points per class period**. Quizzes, tests, and the critique/presentation/performance **must be taken or presented on the day scheduled or when administered! The only exception is a medical excuse verifiable by a doctor’s note or due to a SRSU sponsored activity (written confirmation from the activity’s sponsor/instructor or the University is needed).**
- E). Since the final grade is based upon the number of points accumulated throughout the semester, it is important that all applicable work be completed even if it is late.
- H). Extra Credit: (0 - 500 points)
 Extra credit points may be earned for participation in a Spring 2016 SRSU theatrical production. Points will be awarded on the basis of the level and effectiveness of the student’s participation. Extra credit will not be given to a student who is enrolled in Theatre Workshop or Theatre Production Workshop until all the grade requirements for that course are met.

VII. Special Needs:

It is Sul Ross State University policy to provide reasonable accommodations to students with disabilities. If you would like to request such accommodation because of a physical, mental, or learning disability, please contact the ADA Coordinator for Program Accessibility, who is located in FH 112 or call 432-837-8203. All requests for special accommodations must be related in writing to the professor prior to the second week of classes.

VIII. Academic Honesty: “The University expects all students to engage in all academic pursuits in a manner that is beyond reproach and to maintain complete honesty and integrity in the academic experiences both in and out of their classroom. The University may initiate disciplinary proceedings against a student accused of any form of academic dishonesty, including but not limited to, cheating on an examination or other academic work, plagiarism, collusion, and the abuse of resource materials.” --Excerpt from the Student Handbook

IX. Final Examination: You will have until 2:30 p.m. on Wednesday, May 11 to complete the final examination in Blackboard.

X. Syllabus: A copy of this syllabus will appear on the SRSU Department of Fine Arts and Communication’s website.

XI. Tentative Semester Schedule:

January 20		Introduction to Course and Semester Goals
Thursday, January 21	2 pm	FAB 200 Auditions for <i>Spring Awakening</i>
Week of 1/25		<i>The Rising of the Moon</i> and <i>Oedipus Rex</i> ; quiz
Week of 2/1		<i>Oedipus Rex</i> and <i>The Second Shepherds’ Pageant</i> ; quiz
Week of 2/8		<i>The Tempest</i>
Week of 2/15		<i>Tartuffe</i> ; quiz; Test #1
Week of 2/22		Test Recap; <i>Mrs. Warren’s Profession</i> ; quiz
Feb. 25 & 26, Mar. 3 & 4	8:15 pm	FAB 105 Studio Theatre Performances of <i>The Miser</i>
Feb. 27 & Mar. 5	2 pm	FAB 105 Studio Theatre Matinee Performances of <i>The Miser</i>

Week of 2/29			<i>The House of Bernarda Alba</i> ; quiz
Week of 3/7			<i>Cat on a Hot Tin Roof</i> ; quiz
March 8			Midsemester
March 14-18			Spring Break
Week of 3/21			<i>Endgame</i> ; quiz
Week of 3/28			<i>The Homecoming</i> ; quiz
Week of 4/4			Test #2 ; Test Recap; <i>Buried Child</i>
April 8			Last Day to Drop Courses
Week of 4/11			<i>Buried Child</i> ; “ <i>MASTER HAROLD</i> ” ...and the boy; quiz
Apr. 15 & 16, 22 & 23, 29 & 30	8:15 pm	FAB 105 Studio Theatre	Performances of <i>Spring Awakening</i>
Apr. 17, 24, & May 1	2 pm	FAB 105 Studio Theatre	Matinee Performances of <i>Spring Awakening</i>
Week of 4/18			<i>Glengarry Glen Ross</i> ; quiz;
Week of 4/25			<i>How I Learned to Drive</i> ; quiz
Friday, April 29			U.I.L. One-Act Play cutting of Athol Fugard’s “ <i>MASTER HAROLD</i> ” ...and the boys due no later than 5 p.m.
Week of 5/2			<i>God of Carnage</i> ; quiz; prep for final
May 4	6 pm	FAB 105 Studio Theatre	Dark Night Reading of J. Matthew Hardison’s Master Project
Wednesday, May 11	2:30 pm		Final Examination must be completed

Class Reading List:

Lady Gregory	<i>The Rising of the Moon</i> (pp. 25-29) Introduction: Thinking about Drama (pp. 1-6; 15-17), background on Lady Gregory and <i>The Rising of the Moon</i> (pp. 23-25)
Sophocles	<i>Oedipus Rex</i> (pp.73-94) Greek Drama (pp.30-40), background on Sophocles (pp. 69-70), and <i>Oedipus Rex</i> (pp. 71-72)
The Wakefield Master	<i>The Second Shepherds’ Pageant</i> (pp.217-228) Roman and Medieval Drama (pp. 178-186; 196-206), background on <i>The Second Shepherds’ Pageant</i> (pp. 215-216)
William Shakespeare	<i>The Tempest</i> (pp.397-431) Renaissance Drama (pp.242-254), background on William Shakespeare (pp. 286-288) and <i>The Tempest</i> (pp. 394-396)
Molière	<i>Tartuffe</i> (pp. 509-533) Late 17th and 18th Century Drama (pp. 492-504), background on Molière (pp. 505-506) and <i>Tartuffe</i> (pp. 506-508)
Bernard Shaw	<i>Mrs. Warren’s Profession</i> (pp.842-868) 19th Century Drama through the Turn of the Century (pp. 667-680), background on (George) Bernard Shaw (pp. 839-840), <i>Mrs. Warren’s Profession</i> (pp.840--842)
Federico García Lorca	<i>The House of Bernarda Alba</i> (pp. 959-978) Drama in the Early and Mid-20 th Century (pp. 890-906), background on Federico García Lorca (pp. 956-957) and <i>The House of Bernarda Alba</i> (pp. 957-958)
Tennessee Williams	<i>Cat on a Hot Tin Roof</i> (pp. 1055-1093) Background on Tennessee Williams (pp. 1052-1053), and <i>Cat on a Hot Tin Roof</i> (pp. 1053-1055)
Samuel Beckett	<i>Endgame</i> (pp. 1195-1220) Background on Samuel Beckett (pp. 1191-1192) and <i>Endgame</i> (pp. 1192-1195)
Harold Pinter	<i>The Homecoming</i> (pp.1307-1332) Contemporary Drama (pp.1282-1303), background on Harold Pinter (p. 1304-1305) and <i>The Homecoming</i> (pp.1305-1307)
Sam Shepard	<i>Buried Child</i> (pp. 1358-1384) Background on Sam Shepard (pp. 1355-1356) and <i>Buried Child</i> (pp.

Athol Fugard	1356-1358) “ <i>Master Harold</i> ”...and the boys (pp. 1420-1437) Background on Athol Fugard (pp. 1416-1417) and “ <i>Master Harold</i> ” and the boys (pp.1417-1419)
David Mamet	<i>Glengarry Glen Ross</i> (pp. 1443-1462) Background on David Mamet (pp. 1440-1441), and <i>Glengarry Glen Ross</i> (pp. 1441-1442)
Paula Vogel	<i>How I Learned to Drive</i> (pp. 1585-1607) Background on Paula Vogel (pp. 1583-1584) and <i>How I Learned to Drive</i> (pp. 1584-1585)
Tracy Letts	<i>August: Osage County</i> (pp. 1772-1811) Background on Tracy Letts (pp. 1770-1771) and <i>August: Osage County</i> (pp. 1771-1772)

List of Presentation Plays:

Agamemnon
Antigone
The Bacchae
Lysistrata
Doctor Faustus
A Midsummer Night’s Dream
Hamlet
Life is a Dream
The Rover
The Way of the World
The Beggar’s Opera
A Doll House
The Importance of Being Earnest
The Cherry Orchard
Six Characters In Search of an Author
Mother Courage and Her Children
Death of a Salesman
The Bald Soprano
A Raisin in the Sun
The Strong Breed
Fefu and Her Friends
Cloud Nine
Fences
Angels in America: Millennium Approaches
Arcadia
The Laramie Project
Topdog/Underdog
Eurydice
Doubt: A Parable
The Seafarer
God of Carnage
Ruined

Alternate Reading List:

Dulcitius
Everyman
The Masque of Blackness
The Love Suicides at Sonezaki
Miss Julie
Riders to the Sea
Trifles