

THEA 3309-002: Script Analysis

Class: M/W/F 9:00am- 09:50am

Preston Hall Rm. 206, Fall 2012

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Course Description:

An investigation of dramatic structure from the points of view of the director, actor and designer. Elements of dramatic theory are included.

Student Learning Outcomes:

- Students will learn and practice the principles of script analysis.
- Students will develop theatrical research skills to help inform and develop their script analysis process.
- Each student will use their new skills in script analysis to develop an in depth understanding of the assigned scripts in class and of their own theatrical work outside of class.
- The student will learn to effectively communicate their analysis and artistic viewpoint of a script or production.
- The students will learn how to incorporate the concepts and principles of analysis into their work as a director, designer, and/or performer.

Required Text:

Script Analysis for Actors, Directors, and Designers by James Thomas, Focal Press (4th Ed.) 2009
ISBN#9780240810492

Required Plays for Class:

Long Day's Journey Into Night by Eugene O'Neill, Yale University Press (2nd Ed.), 2002
ISBN# 0300093055

The Good Woman of Setzuan by Bertolt Brecht (translated by Eric Bentley) Univ. of Minnesota Press,
1999 ISBN# 978-0816635276

Topdog/Underdog by Suzan-Lori Parks, Theatre Communications Group (1st Ed.) 2002
ISBN# 978-1559362016

Recommended Text:

Backwards & Forwards by David Ball, Southern Illinois University Press, 1983
ISBN#0809311100

Suggested Additional Reading for Class:

Hamlet by William Shakespeare
Romeo and Juliet by William Shakespeare
Death of a Salesman by Arthur Miller

A Raisin in the Sun by Lorraine Hansberry

The Bedford Introduction to Drama by Lee A. Jacobus (an anthology that contains many of the play discussed in class)

*The suggested plays are commonly used for examples in the Thomas textbook and may be referenced during class discussions. Having read these in advance will help you to better grasp the concepts discussed in the text.

Course Requirements and Evaluation:

The student's final grade will be determined according to the following:

15%	Class Performance	The student's participation in class discussions; as well as daily preparation for the course.
60%	Position Papers	A series of 5 papers to be turned in throughout the semester, utilizing the script analysis concepts discussed in class and presented in the textbook. (worth 12% each)
10%	Response Papers	2 response papers to the plays <i>Mother Courage & Long Day's Journey Into Night</i> (worth 5% each)
15%	Final Analysis Paper	A full analysis paper of <i>M. Butterfly</i> , using the script analysis methods discussed in class, to be turned in and discussed in class on the day of final.

Students are expected to keep up with daily readings of the text and assigned plays in order to affectively participate in class discussions. Failure to do so will negatively affect the class performance grade. Extra credit work can be done to help improve a student's grade. It is the responsibility of the student to request the extra credit work and request must be made four weeks prior to the course's final.

Every student is required to attend the Theatre Arts Departments fall productions in order to participate in class discussions. There are two productions: *Ah, Wilderness* (opens 10/19) and *Marisol* (opens 11/9); each production runs for two weekends.

Attendance:

It is the student's responsibility to attend classes. Greater than three unexcused absences and/or excessive tardiness will negatively affect the student's final grade; the student can lose up to half a grade letter for every unexcused absence above 3. Arriving to class 10 minutes or later will count as an absence. Makeup papers or projects will not be permitted for unapproved absences. Any student attending a conference or school related activity that requires the student to miss class, is required to inform the instructor as soon as possible in order for the absence to be excused.

Plagiarism:

Plagiarism of any form will not be tolerated and will result in an immediate failure of the assignment and may result in a failing grade for the entire course.

Theatre Arts Attendance/Production Duty Policy:

Students who fail to meet class attendance requirements may be removed from acting, directing, and/or stage management positions for the current semester's productions at the discretion of the department chair.

Conferences/Auditions:

Department of Theatre Arts majors are encouraged to participate in theatre conferences and auditions. However, students are expected to complete assigned coursework in a timely manner and to notify instructors prior to their absence. Such notification must be in writing. At the discretion of each instructor, class participation grades may be affected; therefore, students are advised to consult with their instructors prior to engaging in such activities.

Drop Policy:

Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://wweb.uta.edu/ses/fao>).

Americans with Disabilities Act:

The University of Texas at Arlington is on record as being committed to both the spirit and letter of federal equal opportunity legislation; reference Public Law 92-112 - The Rehabilitation Act of 1973 as amended. With the passage of federal legislation entitled *Americans with Disabilities Act (ADA)*, pursuant to section 504 of the Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens. As a faculty member, I am required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Student responsibility primarily rests with informing faculty of their need for accommodation and in providing authorized documentation through designated administrative channels. Information regarding specific diagnostic criteria and policies for obtaining academic accommodations can be found at www.uta.edu/disability. Also, you may visit the Office for Students with Disabilities in room 102 of University Hall or call them at (817) 272-3364.

Academic Integrity:

All students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

Instructors may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System Regents' Rule 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

Student Support Services Available:

UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College

(Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at www.uta.edu/resources.

Electronic Communication:

UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

Student Feedback Survey:

At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory shall be directed to complete a Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

Final Review Week:

A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week unless specified in the class syllabi. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. Classes are held as scheduled during this week and lectures and presentations may be given.

Blackboard:

A copy of this syllabus and additional course related material can be found under this course at the www.uta.edu/blackboard website.

THEA 3309-002 Script Analysis Class Schedule-Fall 2012

Week 1		Week 9	
		10/15- Mon.	Character (ch.6)
		10/17- Wed.	Character cont.
8/24- Fri.	Introduction/ Syllabus	10/19- Fri.	Special Topics
Week 2		Week 10	
8/27- Mon.	Response to <i>Long Day's Journey Due</i> / Class Discussion	10/22- Mon.	Idea (ch.7)
8/29- Wed.	<i>Poetics</i>	10/24- Wed.	Idea cont.
8/31- Fri.	<i>Poetics</i>	10/26- Fri.	Position 3 Due / Class Discussion
Week 3		Week 11	
9/3- Mon.	No Class- Labor Day	10/29- Mon.	Discuss <i>Ah, Wilderness</i>
9/5- Wed.	Response to <i>The Good Woman of Setzuan</i> Due/ Class Discussion	10/31- Wed.	Dialogue (ch.8)
9/7- Fri.	Fallacies of Script Analysis	11/2- Fri.	Dialogue cont.
Week 4		Week 12	
9/10- Mon.	Action Analysis (read ch.1)	11/5- Mon.	Tempo, Rhythm, & Mood (ch.9)
9/12- Wed.	Action Analysis cont.	11/7- Wed.	Tempo, Rhythm, & Mood cont.
9/14- Fri.	Action Analysis cont.	11/9- Fri.	Position 4 Due / Class Discussion
Week 5		Week 13	
9/17- Mon.	Given Circumstances (read ch.2)	11/12- Mon.	Style of the Play (ch.10)
9/19- Wed.	Given Circumstances cont.	11/14- Wed.	Style of the Play cont.
9/21- Fri.	Position 1 Due / Class Discussion	11/16- Fri.	Discuss Final- Class Discussion on <i>Topdog/Underdog</i>
Week 6		Week 14	
9/24- Mon.	Background Story (read ch.3)	11/19- Mon.	Class Discussion <i>Marisol</i>
9/26- Wed.	Background Story cont.	11/21- Wed.	Special Topics
9/28- Fri.	Special Topics	11/23- Fri.	No Class- Thanksgiving Break
Week 7		Week 15	
10/1- Mon.	External/Internal Action (ch.4)	11/26- Mon.	Position 5 Due / Class Discussion
10/3- Wed.	External/Internal Action cont.	11/28- Wed.	Research
10/5- Fri.	Position 2 Due / Class Discussion	11/30- Fri.	Research
Week 8		Week 16	
10/8- Mon.	Progressions & Structure (ch.5)	12/3- Mon.	Backwards & Forwards
10/10- Wed.	Progressions & Structure cont.	12/5- Wed.	Backwards & Forwards
10/12- Fri.	Special Topics		
		12/12 Wed.	Final Exam 8:00a-10:30a

* As the instructor for this course, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in this course.

Script Analysis Papers

Response Paper 1- *Long Day's Journey into Night*

Response Paper 2- *The Good Woman of Setzuan*

Position Paper 1- Action Analysis position paper on *The Good Woman of Setzuan*

Position Paper 2- Given Circumstance/Background Story position paper on *The Good Woman of Setzuan*

Position Paper 3- External & Internal Action/ Progressions & Structure position paper on *The Good Woman of Setzuan*

Position Paper 4- Character position paper on *The Good Woman of Setzuan*

Position Paper 5- Idea/Dialogue, Tempo, Rhythm, & Mood/ Style of the Play position paper on *The Good Woman of Setzuan*

Final Paper- A multi-page paper on the script of analysis of *Topdog/Underdog*

The above are a brief description of the papers listed in the syllabi. Detailed handouts of each assignment will be given out, posted on blackboard and discussed in class in advance of their due dates.