

The University of Central Florida
Script Analysis
THE 2305, Section 0001
Fall 2016

Instructor: Elizabeth Brendel Horn

Office Location: #T221

Meeting Times: T/TH 10:30 – 11:45am

Hours: T/Th 9-10:30am; W 12:30-3:30pm

Location: NSC O108

Email: Elizabeth.Horn@ucf.edu

Course Credit Hours: 3

Phone: 407-823-2183

This syllabus is subject to change at the instructor's discretion. Any changes will be communicated in a timely manner.

Course Goal/Objectives:

Through this course, students will develop the ability to deepen one's understanding of a dramatic text through close reading and analysis. Students will explore how various roles within theatre (technician, director, and actor) may be strengthened through careful and purposeful script analysis.

Textbooks:

1. *Backwards & Forwards: A Technical Manual for Reading Plays* by David Ball
2. *The Norton Anthology of Drama*, Second Edition, Volumes 1 and 2

Texts Studied:

1. *The Poetics* - Aristotle (available on Webcourses under Pages)
2. *Oedipus the King* – Sophocles
3. *Doctor Faustus* - Christopher Marlowe
4. *Hedda Gabler* - Henrik Ibsen
5. *Death of a Salesman* - Arthur Miller
6. *Angels in America, Part I: Millennium Approaches* – Tony Kushner
7. *Eurydice* – Sarah Ruhl (available on Webcourses under Pages)

Webcourses:

Webcourses is an online course management system (accessed through my.ucf.edu and then the "Online Course Tools" tab) which will be used as a medium for turning in assignments. My recommendation is to check Webcourses every 2-3 days for updates from your teammates or myself.

Communication:

You will be expected to have daily access to the internet and email, since I will be emailing you constantly about assignment updates, additions and changes. All students at UCF are required to obtain a Knight's Email account and check it regularly for official university communications. If you do not own a computer, there are computer accessible to you in all UCF's computer labs, and most computer labs have computers connected to the internet.

Please use Webcourses to communicate with me about this course. Emails should be professional, courteous, use appropriate grammar and spelling, and refrain from “text speak” and emoticons.

Attendance Policy:

1. Attendance will be taken at the beginning of each class, and after two unexcused absences, the student’s final grade will drop one full letter grade for each subsequent absence. Two unexcused tardies equals one absence.
2. Excused absences may include: illness with a doctor’s note, a death in the family, a University-sanctioned event, a religious holiday, or at the instructor’s discretion. I require written explanations of all excused absences, which will be accepted at my discretion. Please refer to the University handbook regarding timely communication of prearranged absences.
3. Students may only make up in-class assignments if the instructor excuses the absence. You are responsible for obtaining any missed information from a peer. I will not discuss missed material.

Participation:

1. Class participation is mandatory and will factor into 8% of the student’s final grade. Attendance is more than just physically showing up – you must mentally show up as well. Students must be fully prepared: you should have read the homework assignment(s), made notes to ask questions or make comments during class discussions, and should have all necessary supplies. Anything less is unacceptable and may result in you being asked to leave and receiving an unexcused absence. Please see the end of this syllabus for suggestions on preparing discussion notes.
2. The use of cell phones is not allowed during class time without the instructor’s permission. Each time you are seen with a cell phone, your final grade will lower by 3%.
3. Class work may include physical movement and class presentations. Please see me if this is cause for concern.
4. In order to achieve and maintain a safe space, class discussions must be held in a respectful and professional manner. This means we are accepting of all thoughts and opinions, even if they differ from our own, and refrain from sarcasm, put downs, foul language, discrimination, etc. In this class, we are all coming to the table with multiple voices of equal value, which will lead to a richer discussion.

Late Work and Incompletes:

Late work will only be accepted under the most extreme of emergencies and at the instructor’s discretion. Incomplete work will receive an automatic zero. Please see me if you are struggling to keep up.

Disclaimer:

Studying theatre inherently opens up a wide variety of topics. Topics explored in the plays read in class may include, but are not limited to: sex, violence, death, addiction, suicide, abortion, incest, race, and religious commentary. Please see me if you have any concerns about class materials and we will discuss possibilities for an alternative assignment.

Academic Misconduct:

As reflected in the UCF creed, integrity and scholarship are core values that should guide our conduct and decisions as members of the UCF community. Plagiarism and cheating contradict these values, and so are very serious academic offenses. Penalties can include a failing grade in an assignment or in the course, or suspension or expulsion from the university. Students are expected to familiarize themselves with and follow the University’s Rules of Conduct (see <http://www.osc.sdes.ucf.edu/>).

Many incidents of plagiarism result from students' lack of understanding about what constitutes plagiarism. However, you are expected to familiarize yourself with UCF's policy on plagiarism. All work you submit must be your own scholarly and creative efforts. UCF's Golden Rule defines plagiarism as follows: **“whereby another’s work is used or appropriated without any indication of the source, thereby attempting to convey the impression that such work is the student’s own.”**

Students with Disabilities:

It is my goal that this class be an accessible and welcoming experience for all students, including those with disabilities that may impact learning in this class. If anyone believes the design of this course poses barriers to effectively participating and/or demonstrating learning in this course, please meet with me (with or without a Student Accessibility Services (SAS) accommodation letter) to discuss reasonable options or adjustments. During our discussion, I may suggest the possibility/necessity of your contacting SAS (Ferrell Commons 185; 407-823-2371; sas@ucf.edu) to talk about academic accommodations. You are welcome to talk to me at any point in the semester about course design concerns, but it is always best if we can talk at least one week prior to the need for any modifications.

Diversity and Inclusion:

The University of Central Florida considers the diversity of its students, faculty, and staff to be a strength and critical to its educational mission. UCF expects every member of the university community to contribute to an inclusive and respectful culture for all in its classrooms, work environments, and at campus events. Dimensions of diversity can include sex, race, age, national origin, ethnicity, gender identity and expression, intellectual and physical ability, sexual orientation, income, faith and non-faith perspectives, socio-economic class, political ideology, education, primary language, family status, military experience, cognitive style, and communication style. The individual intersection of these experiences and characteristics must be valued in our community.

Student Activity:

As of Fall 2014, all faculty members at The University of Central Florida are required to document students' academic activity at the beginning of each course. Your attendance will be monitored closely, and in addition, you are required to log on to Webcourses and complete the “Syllabus Quiz” by Friday, August 26th at 12:00 p.m.

NOTE: This is a Gordon Rule class. The assignments marked with an * are those used to fulfill the Gordon Rule Requirement. Your writing will be evaluated based upon college level writing. The University of Central Florida’s definition of “College-Level Writing” is as follows:

1. The writing will have a clearly defined central idea or thesis.
2. It will provide adequate support for that idea.
3. It will be organized clearly and logically.
4. It will show awareness of the conventions of standard written English.
5. It will be formatted or presented in an appropriate way.

Assignments and Grading:

Participation and Class Discussions	____/8
Response Papers:	
* <i>Oedipus the King</i>	____/8
* <i>Doctor Faustus</i>	____/8
* <i>Hedda Gabler</i>	____/8
* <i>Death of a Salesman</i>	____/8
* <i>Angels in America: Part One</i>	____/8
* <i>Eurydice</i>	____/8
Written Exam 1	____/10
Written Exam 2	____/10
Creative Presentation	
Presentation	____/8
Creative Component	____/8
Written Component	____/8
TOTAL	____/100

*There is no extra credit in this course.

Final grades are calculated as follows:

A	100-94	B-	84-80	D+	70-67
A-	94-90	C+	80-77	D	67-64
B+	90-87	C	77-74	D-	64-61
B	87-84	C-	74-70	F	61-0

Class Schedule

Syllabus and Class Schedule are subject to change. Effort will be made to notify students in advance of any changes, if necessary.

DATE	IN CLASS	ASSIGNMENTS DUE (Due ON the day listed by start of class)
Week 1 8/23	Introduction -Icebreaker -Syllabus overview What is Script Analysis? -History of formalist script analysis -Personal dominoes	
8/25	Introduction to <i>The Poetics</i> -Overview -Discuss Aristotle's ranking -Discuss modern examples and deviations in pop culture	Begin reading Aristotle's <i>The Poetics</i> Due: Pre-evaluation on Webcourses
Week 2 8/30	Dissect <i>The Poetics</i> in small groups -Paraphrase in modern language -Poetics mini-performances -Discuss possible guiding questions for response papers	Reading: Aristotle's <i>The Poetics</i>
9/1	Discuss <i>Backwards and Forwards</i> -Discuss possible guiding questions for response papers Discuss <i>Oedipus the King</i> and relationship to Aristotelian model	Reading: <i>Backwards and Forwards</i> Reading: <i>Oedipus the King</i> pp 144-158 (Tiresias' exit)
Week 3 9/6	Discuss <i>Oedipus the King</i> Tableau themes	Reading: <i>Oedipus the King</i> pp 158-175 (End of Chorus' speech)
9/8	Discuss <i>Oedipus the King</i> Explore images in choral text Review play response expectations -Read example	Reading: <i>Oedipus the King</i> pp 175-End
Week 4 9/13	Discuss <i>Oedipus the King</i> response papers in peer groups	Response paper: <i>Oedipus the King</i> (four copies of hard copy rough draft due in class; electronic final draft due via Webcourses by midnight)
9/15	Discuss <i>Doctor Faustus</i> and relationship	Reading: <i>Doctor Faustus</i> Act 1

	to Aristotelian model Modernize text	
Week 5 9/20	Discuss <i>Doctor Faustus</i> Research images	Reading: <i>Doctor Faustus</i> Act 2
9/22	Discuss <i>Doctor Faustus</i> Literary and Cultural References	Reading: <i>Doctor Faustus</i> Act 3
Week 6 9/27	Discuss <i>Doctor Faustus</i> Hot Seat Characters Discuss Creative Presentations: -Examples	Reading: <i>Doctor Faustus</i> Act 4-epilogue
9/29	Discuss <i>Doctor Faustus</i> response papers in peer groups	Response paper: <i>Doctor Faustus</i> (<u>four</u> copies of hard copy rough draft due in class; electronic final draft due via Webcourses by midnight)
Week 7 10/4	Discuss <i>Hedda Gabler</i> and relationship to Aristotelian model Role on the Wall	Reading: <i>Hedda Gabler</i> Act 1
10/6	Discuss <i>Hedda Gabler</i> *Online Discussion Post – no class	Reading: <i>Hedda Gabler</i> Act 2
Week 8 10/11	Discuss <i>Hedda Gabler</i> Living Dramaturgical Scenes	Reading: <i>Hedda Gabler</i> Act 3 and 4
10/13	Discuss <i>Hedda Gabler</i> response papers in peer groups Discuss Written Exam 1	Response paper: <i>Hedda Gabler</i> (<u>four</u> copies of hard copy rough draft due in class; electronic final draft due via Webcourses by midnight)
Week 9 10/18	Written Exam 1	Optional: Handwritten notes for exam
10/20	Discuss <i>Death of a Salesman</i> and relationship to Aristotelian model *Online Discussion Post – no class	Reading: <i>Death of a Salesman</i> Act 1
Week 10 10/25	Discuss <i>Death of a Salesman</i>	Reading: <i>Death of a Salesman</i> Act 2

	Sculpting Themes Spectrum of Difference	
10/27	Discuss <i>Death of a Salesman</i> response papers in peer groups	Response paper: <i>Death of a Salesman</i> (<u>four</u> copies of hard copy rough draft due in class; electronic final draft due via Webcourses by midnight)
Week 11 11/1	Develop Creative Presentations Draft Rubrics	Creative Presentation proposal (one per group, hard copy)
11/3	Discuss <i>Angels in America</i> and relationship to Aristotelian model *Online Discussion Post – no class	Final Creative Presentation rubric (one per group, hard copy) Reading: <i>Angels in America</i> Act 1
Week 12 11/8	Discuss <i>Angels in America</i> Character Quilt	Reading: <i>Angels in America</i> Acts 2 and 3
11/10	Discuss <i>Angels in America</i> response papers in peer groups	Response paper: <i>Angels in America</i> (<u>four</u> copies of hard copy rough draft due in class; electronic final draft due via Webcourses by midnight)
Week 13 11/15	Discuss <i>Eurydice</i> and relationship to Aristotelian model Exploring variations of the myth Choral Speak	Reading: <i>Eurydice</i> 1 st Movement
11/17	Discuss <i>Eurydice</i> Cold Readings	Reading: <i>Eurydice</i> 2 nd and 3 rd Movements
Week 14 11/22	Discuss <i>Eurydice</i> response papers in peer groups Discuss Written Exam 2	Response paper: <i>Eurydice</i> (<u>four</u> copies of hard copy rough draft due in class; electronic final draft due via Webcourses by midnight)
11/24 (Thanksgiving)	NO CLASS	NO CLASS
Week 15 11/29	Written Exam 2	Optional: Handwritten notes for exam
12/1	NO CLASS	Course Release to work on Creative Presentations
FINAL: Tuesday December 6, 10AM –	Final Exam	Creative Presentations <ul style="list-style-type: none"> • Creative component • Presentation • Written components

12:50PM		-Justification -Description of group member tasks -MLA Works Cited page
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Am I Prepared for Class Discussion?

Participating in class discussions (and exercises) is not optional and will factor into your final grade. You should make an effort to speak multiple times during each class discussion. To successfully do this, read the script closely with pencil in hand. Annotate the script by underlining text and writing comments, responses, or questions in the margins. Things to look for when you read:

1. What action causes another action?
2. What is the stasis of the play?
3. What is the conflict? What are the obstacles the characters face, and what are their actions to overcome them?
4. What important information is revealed to the audience, and when?
5. What theatrical moments take place, and why does the playwright make these choices?
6. What does the script say about a character? What can I infer about a character by analyzing his/her actions?
7. What are the themes of the play?

Response Papers

You will complete a total of six (6) play responses. Each play response should be no more than 300 words – the goal here is to help you learn how to write concisely and purposefully. Play responses are due by midnight will only be accepted as a .doc, .docx, or PDF document via UCF WebCourses. **In addition to submitting your response via Webcourses, it is mandatory that you bring in four hard copies of a rough draft the day it is due. You must turn in both a hard copy of your rough draft and your final draft on webcourses to receive credit for this assignment.**

Here is what a play response is NOT:

- A summary of the play
- Your opinion about the play
- “Research” or ideas pulled from Wikipedia or Sparknotes
- A summary of what we talked about in class
- Multiple ideas (write about ONE thing).

A play response is instead about a **question** you had as we read, discussed, and worked with the text. **Your play response must also relate directly to *The Poetics* or *Backwards and Forwards*.** Explore your question using plot points and/or quotes from the play itself and ideas and/or quotes from Aristotle or Ball. Make sure to cite sources as needed.

Some sample questions to get you started:

- At what moment in the script does this character realize _____?
- When does this character make _____ decision?
- What is this character’s objective in this scene, and what are his or her obstacles?
- What is the moment of intrusion?
- What action causes another action in the script?
- What is the significance of _____ image?
- What is the moment of intrusion? What is the return to stasis?
- How does this play compare to Aristotle’s *Poetics*?
- What is the atmosphere of the play?

Every word counts. Read through your response carefully and cut out anything extraneous. Please write formally and avoid “I,” “me,” and “you.” You should also edit painstakingly for spelling, punctuation, and grammar.

Please use MLA format. This should include: a header at the top of your paper including name, course, date, and word count; double-spaced size 12 font throughout; citing the play, *The Poetics* and/or *Backwards and Forwards* and any additional sources at the end of your response; and parenthetical citations in the body of the text (See sample format at end of syllabus).

Creative Presentation

In a group of 4-6 members, you will select one of the plays studied and prepare a 10-minute creative presentation: 5 minutes for sharing and a 5-minute justification of your choices. For this presentation, you will utilize the script analysis techniques explored in class to prepare a presentation that best caters to the interests and career goals of your group members. The format of your presentation should come from the following list, or you may propose another format for the instructor's approval.

- a. Create a multimedia collage exploring the story, themes, ideas, atmosphere, or character(s) in the piece.
- b. Create a digital presentation exploring the story, themes, ideas, atmosphere, or character(s) in the piece.
- c. Create a new piece of work – song, poem, dance, puppetry – exploring the story, theme, atmosphere, or character(s) in the play.
- d. Prepare a scene from the play, with group members participating as actors or directors.
- e. Prepare a design concept for the production, determined with one group member acting as director and the other group members acting as designers (costumes, set, lighting, sound, etc.), with the director presenting the overall concept and each designer sharing design work in their respected area.
- f. Lead the class through an interactive game or acting exercise, as though they are actors at the beginning of the rehearsal process and you are directors helping them explore the world of the play.
- g. Other (to be approved by the instructor): _____

In addition to sharing your creative presentation, your group must verbally articulate the rationale behind your choices, and include the following in writing, hard copy:

- a. A typed explanation of who completed what tasks within your group, signed by all group members.
- b. A typed justification of how the final product represents your groups' understanding of the script, including quotes or specific examples from the script.
- c. A works cited sheet in MLA format.

John Smith

Script Analysis

12 February 2016

Word Count 259

Type Title Here (be specific)

This is the sample body of text. Please note that the text is size twelve, Times New Roman font. When you quote a source, make sure that you use parenthetical citations. Here are some examples.

In Henrik Ibsen's *A Doll House*, Nora says, "Poor Kristine, you're a widow" (204).

Nora asks, "Kristine, can you forgive me?" (Ibsen 204)

Why makes Kristine say, "No—not even a sense of grief to hold on to" (Ibsen 204)?

Nora notices that Kristine is a "bit paler" (Ibsen 204), suggesting her own obsession of outward appearances.

Please notice the differences in formatting with each of these examples. Also include the word count and works cited as below. Please remember to include *Backwards and Forwards* and/or *The Poetics* in your Works Cited list.

---(new page)---

Works Cited

Ibsen, Henrik. "A Doll House." *The Norton Anthology of Drama*. 2nd ed. Trans. Brian Johnston and Rick Davis. Vol. 2. Eds. J. Ellen Gainor, Stanton B. Garner, Jr., and Martin Puchner. New York: Norton, 2014. Print.