

The University of Central Florida
Script Analysis
THE 2305, Section 0001
Spring 2017

Instructor: Elizabeth Brendel Horn

Office Location: #T221

Meeting Times: MWF 2:30 – 3:20

Office Hours: M 11:30-2:30; T 10:00-1

Location: PAC M263

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. This course holds a rigorous standard for attendance, communication, adherence to deadlines, and student engagement with the objective of preparing students for professional careers in the arts.

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. *Death of a Salesman* - Arthur Miller
5. *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 (10%). 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. Class work may include physical movement and class presentations. Please see me if this is cause for concern.
3. 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.

Active Learning:

Our collective learning experience will be dependent upon critical thinking, collaboration, and student engagement through an instructional strategy known as Active Learning. The UCF Faculty Center for Teaching and Learning defines Active Learning as “a student-centered model that allows students to experiment with ideas, to develop concepts, and to integrate concepts into systems.” Examples of active learning in our class might include engagement in group discussions, small group work, peer review, presentations, student-led facilitation, and experiential sharing. Collectively, we will strive for a collaborative environment that is collegial, where each voice is equally valued and respected; that is student-driven and problem-centered; and one in which we are all actively engaged in the learning process. If anyone believes that the design of this course poses barriers to effectively engaging in active learning, please meet with me to discuss reasonable options and adjustments. You are welcome to talk with me at any point in the semester about your concerns related to active learning. For more information about Active Learning at UCF, please visit:

<http://www.fctl.ucf.edu/TeachingandLearningResources/InstructionalStrategies/content/ActiveLearningGuidelines.pdf>.

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.

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	____/10
Response Papers:	
<i>*Oedipus the King</i>	____/10
<i>*Doctor Faustus</i>	____/10
<i>*Death of a Salesman</i>	____/10
<i>*Eurydice</i>	____/10
Written Exam 1	____/10
Written Exam 2	____/10
Creative Presentation	
Presentation	____/10
Creative Component	____/10
Written Component	____/10
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 1/9	Introduction -Icebreaker -Syllabus overview	
1/11	What is Script Analysis? -History of formalist script analysis -Personal dominoes	
1/13	Introduction to <i>The Poetics</i> -Overview -Discuss Aristotle's ranking -Discuss modern examples and deviations in pop culture	
Week 2 1/16	NO CLASS - HOLIDAY	
1/18	Dissect <i>The Poetics</i> in small groups -Paraphrase in modern language	Reading: <i>The Poetics</i> (available under Files on Webcourses)
1/20	NO CLASS - Online discussion post: Discuss possible guiding questions for response papers	Online discussion post
Week 3 1/23	Discuss <i>Backwards and Forwards</i> Discuss possible guiding questions for response papers	Reading: <i>Backwards and Forwards</i> Part One
1/25	Discuss <i>Backwards and Forwards</i> Discuss possible guiding questions for response papers	Reading: <i>Backwards and Forwards</i> Part Two
1/27	Introduction to <i>Oedipus the King</i>	Introduction to <i>Oedipus the King</i> in Norton <i>Anthology volume 1</i>
Week 4 1/30	Discuss <i>Oedipus the King</i> and relationship to Aristotelian model	Reading: <i>Oedipus the King</i> pp 144-158 (Tiresias' exit)
2/1	<i>Oedipus the King</i> : Stasis and Intrusion	
2/3	Discuss <i>Oedipus the King</i>	Reading: <i>Oedipus the King</i> pp 158-175 (End of Chorus' speech)
Week 5 2/6	<i>Oedipus the King</i> : Backwards dominoes	
2/8	Discuss <i>Oedipus the King</i>	Reading: <i>Oedipus the King</i> pp 175-End
2/10	<i>Oedipus the King</i> : Images in choral text	
Week 6 2/13	Review play responses and read examples	
2/15	Discuss <i>Oedipus the King</i> response papers in peer groups	Response paper: <i>Oedipus the King</i> (three copies of hard copy rough draft due in class; electronic final draft due via Webcourses by midnight)
2/17	Introduction to <i>Doctor Faustus</i> Creative presentation example	Introduction to <i>Doctor Faustus</i> in Norton <i>Anthology volume 1</i>
Week 7	Discuss <i>Doctor Faustus</i> and relationship	Reading: <i>Doctor Faustus</i> Prologue-Act 1

2/20	to Aristotelian model	
2/22	<i>Doctor Faustus</i> : Modernize text	
2/24	Discuss <i>Doctor Faustus</i>	Reading: <i>Doctor Faustus</i> Act 2-3
Week 8 2/27	<i>Doctor Faustus</i> : Research Images	
3/1	Discuss <i>Doctor Faustus</i>	Reading: <i>Doctor Faustus</i> Act 4-epilogue
3/3	<i>Doctor Faustus</i> : Literary and Cultural References	
Week 9 3/6	Discuss <i>Doctor Faustus</i> response papers in peer groups	Response paper: <i>Doctor Faustus</i> (<u>three</u> copies of hard copy rough draft due in class; electronic final draft due via Webcourses by midnight)
3/8	Discuss Creative Presentations Discuss Written Exam 1	
3/10	Exam 1	
SPRING BREAK		
Week 10 3/20	Introduction: <i>Death of a Salesman</i>	Introduction to <i>Death of a Salesman</i> in Norton <i>Anthology</i> volume 2
3/22	Discuss <i>Death of a Salesman</i> and relationship to Aristotelian model	Reading: <i>Death of a Salesman</i> Act I pages 927-941
3/24	<i>Death of a Salesman</i> : Abstract images Creative Presentation proposals and rubrics	Creative Presentation proposal
Week 11 3/27	Discuss <i>Death of a Salesman</i>	Reading: <i>Death of a Salesman</i> Act I pages 942-957
3/29	<i>Death of a Salesman</i> : Performing images	Creative Presentation rubric (one per group)
3/31 (East Carolina)	Discuss <i>Death of a Salesman</i>	Reading: <i>Death of a Salesman</i> Act II-End
Week 12 4/3 (UCF Celebrates the Arts)	Discuss <i>Death of a Salesman</i> response papers in peer groups	Response paper: <i>Death of a Salesman</i> (<u>three</u> copies of hard copy rough draft due in class; electronic final draft due via Webcourses by midnight)
4/5	Introduction: <i>Eurydice</i> Variations of the myth Creative Presentation rubrics	
4/7	Discuss <i>Eurydice</i> and relationship to Aristotelian model	Reading: <i>Eurydice</i> 1 st Movement
Week 13 4/10 (UCF Celebrates the Arts)	<i>Eurydice</i> : Missing Persons (Characters)	
4/12	Discuss <i>Eurydice</i>	Reading: <i>Eurydice</i> 2 nd and 3 rd Movements
4/14	<i>Eurydice</i> : Cold readings	
Week 14 4/17	Discuss <i>Eurydice</i> response papers in peer groups	Response paper: <i>Eurydice</i> (<u>three</u> copies of hard copy rough draft due in class; electronic final draft due via Webcourses by midnight)
4/19	Exam 2	

4/21	NO CLASS	Course Release to work on Creative Presentations
Week 15 4/24	NO CLASS	Course Release to work on Creative Presentations
4/26 1:00 – 3:50PM	FINAL EXAM	<p>Creative Presentations</p> <ul style="list-style-type: none"> • Creative component • Presentation • Written components <ul style="list-style-type: none"> -Justification -Description of group member tasks -MLA Works Cited page

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 four (4) play responses. Each play response should be no more than 500 words. 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 three 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.**

A play response is NOT any of the following:

- 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.