Salt Lake Community College
THEA 1713 Script Analysis
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COURSE DESCRIPTION

This course focuses on the development of methods and ideologies of script analysis with focus on the identification of major components of the text of the script. Emphasis is placed on dramatic structure, characterization, given circumstances, exposition and the dramaturgical intrinsic meaning of the text. The practical applications of theatre productions are founded on the text of a particular script. An analysis of that text is the beginning of any work in theatre. The text/script is one of the basic building blocks of the theatre experience for the audience, performer and producers. An understanding of that literary work is vital to creating the maximum experience for each of the theatrical participants, i.e. Directors, Designers, Actors, etc..

OBJECTIVES

By the end of the course, the student will be able to:

1. Demonstrate an understanding of the methods by which to analyze a play script.
2. Demonstrate the ability to examine the role of the playwright and how it functions in relation to the actor, director and designers in a production.
3. Demonstrate the ability to critically analyze, both verbally and in written form, the script of an SLCC Black Box production prior to viewing the live production.
4. Demonstrate the ability to recognize and articulate the dramatic structure, characterization, given circumstances, and exposition contained in a play script.
5. Demonstrate understanding of play analysis through presentation of a term project from the point of view of one of the following: actor, director, designer, or producer.

REQUIRED TEXTS

- The Bedford Introduction to Drama, ed. 3, by Lee A. Jacobus (recommended)
- A Lie of the Mind by Sam Shepard
- You Can't Take it With You by Kaufman and Hart
- The Curious Incident of the Dog in the Night-Time by Haddon and Stephens

COURSE REQUIREMENTS

- Attendance is mandatory and promptness is required. A sign-up sheet will be posted prior to class and taken down as class begins. You will be responsible for signing in. You are allowed 2 ABSENCES the entire semester. Each additional absence will lower the final grade ONE WHOLE GRADE. In order to obtain full points for attendance, you must not miss even once. If you are feeling ill but aren’t bed-ridden or contagious, you should still come to class and observe rather that take an absence.
- A term project will be created for presentation to the class. This project is free form and can take many different directions. It needs to relate to the analysis of a particular script identifying the major components of a play. The project may be
presented to the class as a director, dramaturg, costumer, scenic designer, etc.. A
project proposal will need to be performed for approval on March 26, 2015. The
proposal should detail the project, significance to the art form and class enrichment.
These presentations will be scheduled in lieu of the final exam for the term. In
conjunction with the above project, an analysis of the play will be compiled,
organized and presented to the instructor in the form of a three-ring notebook. A
format will be discussed throughout the term.

- A Dramaturgy Project will be due by everyone once a semester. Each student will be
  split up into different pairs at the beginning of the semester. Each group will prepare a
different dramaturgical background for one of the plays we will be reading. Both an
example of what that looks like AND an outline of this project will be in the FILES
portion of CANVAS.

- There will be some reading reflections based on the textbook we will be utilizing for
  analyzation purposes. Additionally, there will be a TWO reflections based off of
  master class podcasts (the links to these podcasts will exist within the body of the
  assignment description on the ASSIGNMENTS page).

- A review/critique of a Salt Lake Community College production will be written and
  should be no longer than two pages, typed, double-spaced with 1” margins and
  standard font with a size of 12. The review/critic needs to be articulate, organized,
  and creative reflecting the observations of the viewer/experience in relation to the
  subject matter you have studied in class. The document will be due at the beginning
  of the first class following the close of the production.

- There will be several plays read throughout the course of the term. A one-page
  analysis of each play will be assigned identifying the various elements, terms and
  principles of the play. I will be checking it before Mid Term and at end of semester.
  These analysis write ups will be kept in an ANALYSIS JOURNAL.

- Daily assignments may also be assigned contingent upon the daily course subject
  matter.

- There will be weekly quizzes of 5 points each. These quizettes are designed to aid
  you in understanding and identifying the information most important from the
  previous lecture/meeting.

- All written work submitted on canvas will need to be typed, double-spaced with 1”
  margins and standard font with a size of 12..

GRADING:
Attendance/Participation 100 pts.
Project 100 pts.
Dramaturgy Group Project 50 pts.
Play Review/critic 30 pts.
Quizzes / Activities 60 pts.
Podcast/ Read Reflect (4@10 pts ea) 40 pts.
Analysis Journal (grade twice & avg) 50 pts.
Midterm Exam 100 pts.
Total points 530 pts

GRADING SCALE:
100-94%A  82-80%B-  69-66%D+
93-90%A-  79-76%C+  65-63%D
89-86%B+  75-73%C  62-60%D-
85-83%B  72-70%C-  59-0% E

STUDENT CODE OF CONDUCT: The student is expected to follow the SLCC Student Code of Conduct found at
Students may obtain a complimentary printed copy of the Student Code of Conduct from the Office of Student Life and Leadership (SC124), Taylorsville Redwood Campus. Students also may request printed copies from Student Services offices at all other SLCC locations.

**ADA STATEMENT:** “Students with medical, psychological, learning or other disabilities desiring accommodations or services under ADA, must contact the Disability Resource Center (DRC). The DRC determines eligibility for and authorizes the provision of these accommodations and services for the college.” Please contact the DRC at the Student Center, Suite 244, Taylorsville Redwood Campus, 4600 So. Redwood Rd., 84123. Phone: (801) 957-4659, TTY: (801) 957-4646, Fax: (891) 957-4947 or by e-mail: linda.bennett@slcc.edu

**Other Student Issues:**
- Students who would like counseling and support for stress, anxiety, substance abuse problem depression or debilitating illness may contact the Health and Wellness Center (Redwood SC 035: SCC W175; 801-957-4268).
Please be advised that the weekly course schedule is subject to change.

SUGGESTED COURSE OUTLINE

DATE: SUBJECT: PAGE:

Week 1 (Jan 13/15)
Introduction, Why Analyze a Script? Text vs. Script
Podcast #1 - Arthur Miller and "Salesman"
READ: Backwards and Forwards - Chapter 1 through 7 3-36

Week 2 (Jan 20 / 22)
Chapter 1 - Chapter 7 00-36
START READING: Mid Summer Act I&II (Bedford’s Drama) 361-424
Chapter 8 - Chapter 12 37-78
READ: A Midsummer Night’s Dream Act III & IV

Week 3 (Jan 27 / 29)
Chapter 13 - Chapter 17 (Discussion on Midsummer) 79-88
MIDSUMMER discussion on Act
READ: Mid Summer Act V
Chapter 18 - Chapter 22 89-95

Week 4 (Feb 3 /5)
Discussion on Mid Summer
Discussion on final analysis terms
READ: Oedipus the King

Week 5 (Feb 10/ 12)
Discussion on Oedipus the King
READ: You Can't Take it With You

Week 6 (Feb 17 / 19)
Discussion on You Can't Take it With You
Review for the Mid Term
READ: Oleanna (Bedford)

Week 7 (Feb 24 / 26)
Mid Term Exam review
Mid Term Exam
LISTEN: Podcast #2 (TBA)
Week 8 (March 3 / 5)
Discussion on *Oleanna* (Bedford)
Podcast Reflection and discussion
READ: *A Lie of the Mind*

Week 9 (March 10 / 12)
Discussion of *A Lie of the Mind*
Work on group term project proposal
READ: *The Curious Incident of the dog in the Night-Time*

Week 10 (March 17 / 19) ----SPRING BREAK, NO SCHOOL

Week 11 (March 24 / 26)
Discussion of *The Curious Incident*
Discussion on *You Can't Take it With You*
Term Project Proposal Presentation
READ: *Art* (Bedford’s Drama)

Week 12 (March 31 / April 2)
Discussion of *Art*
READ: *Mother Courage and her Children* (Bedford's Drama)

Week 13 (April 7/9)
Discussion of *Mother Courage* (Bedford's Drama)
READ: *Angels in America: Millennium Approaches* (Bedford) 1634-1676

Week 14 (April 14 / 16)
Discussion of Final Presentations and Directing Concept
APRIL 15 - NO CLASS

Week 15 (April 21 / 23)
Discussion of *Angels in America: Millennium Approaches*
Group work on Projects
Midsummer play write up submission due by Thursday, April 23

Week 16 (April 23 / 30)
Dramaturgical Project Presentations
Breakdown of the DRAMATURGY PACKAGE project

**The dramaturgy packet is required by each group of two/three people as they are assigned below to a specific play. Not only does one of their team members have to submit packet (as a PDF, word document, as a combination of both) in CANVAS, but they have to present for 30 MINUTES at the beginning of class on the assigned specific date. When presenting, make sure to be ready to set up on my computer to present in front of class (either in a word document form or PowerPoint - this is preferred). GROUPS and PLAYS will be assigned BY TEACHER first week of October.

HERE what should be in your packet:

1. Location & time frame of play (THIS SECTION SHOULD BE at least THREE PAGES)
   You are to discuss the specifics of the WORLD that surrounds the play at the time. This first section should be about three pages and broken down into three parts (each being a page, each page having a corresponding picture regarding that example explained). Each of these items should in according with the story's specific time frame and location
   - Economy and Industry
   - Lifestyle
   - Politics and Government OR Art and Music (whichever one applies MOST to your play)

2. The author (THIS SECTION SHOULD BE at least THREE PAGES)
   - A background on the author leading up to the creation of the play. His other famous works and a short autobiography on the author
   - Must give at least TWO SOURCES that you must cite at the end. You must use end notes in packet when referencing the source. One of these sources CANNOT be the play text.

3. The creation of the actual play (THIS SECTION SHOULD BE at least THREE PAGES)
   - What was some of the original reactions to the play opening, some of the original casts/awards
   - Notable adaptations to the play.
   - Some of the notable agreed upon themes (with script evidence) that exists in play (you can use elements of characterization, images, forwards, etc)

Grade of this item is 50 POINTS
(30 Points on the actual package / 20 Points on Class presentation)