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**THEA275: Script Analysis and Dramatic Literature**

1 credit

Fall 2020

**INSTRUCTOR INFORMATION**

Vanessa Campagna, Ph.D. Office Phone: (309) 457-2332

Assistant Professor of Theatre Cell Phone: (816) 820-0749

Email: [vcampagna@monmouthcollege.edu](mailto:vcampagna@monmouthcollege.edu) Office: 310 McMichael Academic

*To the extent possible, please communicate via email. However, please know that you are welcome to call or text my cell if the need arises.*





**OFFICE HOURS**

Monday: 3:30pm – 4:30pm

Tuesday: 2:15pm – 3:45pm

Wednesday: 3:30pm – 4:30pm

Thursday: 2:15pm – 2:45pm

Friday: 10:00am – 11:00am

*Office hours will be conducted via Zoom. The room will be open for the duration of office hours each day, but to protect student privacy, please use email to communicate when you are coming.*

Join Zoom Meeting

<https://monmouthcollege.zoom.us/j/3054376878>

Meeting ID: 305 437 6878

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*If my office hours do not accommodate your schedule, please request an alternate appointment. Thank you!*

**COURSE DESCRIPTION**

[](http://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwip1IOqrdzVAhUI6IMKHRtJDG8QjRwIBw&url=http://wyomingpublicmedia.org/post/hundreds-debate-merits-reading-resources-cody&psig=AFQjCNHUfs-Cx_F05bc_f80t1gT-lLo9VA&ust=1502993516413273) [](http://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjin7TLrdzVAhUo0oMKHVAoDocQjRwIBw&url=http://mainepressassociation.org/2015/11/20/uncategorized/analysis-contest-results-found/&psig=AFQjCNGCyV7ln4OXbECGP-YHC7nBIjiamQ&ust=1502993554183121)

As stated in the Monmouth College Academic Catalog, Script Analysis and Dramatic Literature is a course offering students **“A study of the major theory and techniques of play analysis from the perspective of the director, designer, scholar, critic and actor. Readings and analysis of numerous plays, historical research, and exercises intended to reveal a play’s textual, creative and contextual elements.”[[1]](#footnote-1)**

Central to the course is:

* In-depth study of the following prominent theories on and techniques of play analysis:
  + Aristotle, Burgoyne and Downey, Hodge, and Ball
* The close, critical reading of dramatic literature for the purpose of developing significant understanding of dramatic structure, genre, style, and historical/political/social contexts in which plays are nested.
  + The course especially draws upon works from the American canon. Students wishing to engage with dramatic literature from other countries should consider taking THEA272: Classical Theatre History, THEA273: Modern Theatre History, or INTG202: World Drama.
  + Diversity is achieved through gender parity among the playwrights, and the inclusion of plays by playwrights who are people of color and/or members of sexual, religious, or otherwise marginalized groups.

The course is conducted through a variety of mediums: required readings; lectures; group discussions; in-class formative assessments; informal and formal writing assignments; student presentations; quizzes; exams; projects; performative exercises; and the viewing of live performances and/or films.

**COURSE LEARNING GOALS**

[](https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjwlqbKsNzVAhVs6YMKHW5YCR0QjRwIBw&url=https://financenewmexico.org/articles/general-business-advice/knowing-the-difference-between-goals-objectives-critical-in-business-planning/&psig=AFQjCNG1ikSkjjbKm63vWFGMv1cZlnP53A&ust=1502994377758562) [](https://www.google.com/imgres?imgurl=http://pjmcclure.com/blog/wp-content/uploads/2013/12/learning-priorities-Development.jpg&imgrefurl=http://pjmcclure.com/blog/learn-love-learning/&docid=EIkp6dvdr8NMfM&tbnid=2Msn0_urt7iyCM:&vet=10ahUKEwizraH6sNzVAhXm5YMKHZxSBFEQMwiAASg8MDw..i&w=728&h=728&bih=911&biw=1920&q=learning&ved=0ahUKEwizraH6sNzVAhXm5YMKHZxSBFEQMwiAASg8MDw&iact=mrc&uact=8)

1) Aligned with the view expressed in the Monmouth College Academic Catalogue that “The Fine Arts contain some of the greatest accomplishments of the human imagination and spirit,”[[2]](#footnote-2) students will demonstrate knowledge of important works of dramatic literature, notable playwrights, and prominent theoretical frameworks for analysis.

2) Students will demonstrate proficiency in disciplinary research methods.

3) Students will demonstrate understanding of the fundamental elements of a play: Plot, Character, Language, Thought, Spectacle, and Melody. Notably, students will be able to apply their understanding through formal, written analyses.

4) Given the subjective nature of art, students will understand how to engage in spirited and rigorous conversation of plays, how to effectively bring to discussions their own interpretations, and how to demonstrate a collegial willingness to listen to the interpretations of others.

**COURSE LEARNING OUTCOMES**

1) Students will be able to demonstrate their comprehension on the fundamental elements of play in both oral (in class discussions) and written (formal analyses) contexts.

2) Students will be able to apply their knowledge of analysis in the context of realized productions through critiquing plays produced by the Department of Theatre this semester.

3) Students will be able to employ dramaturgical research skills to cultivate and demonstrate a working knowledge of many of America’s foremost playwrights, and the historical/social/political circumstances surrounding their plays. Relatedly, students will be able to apply their research skills to the plays that they read to extrapolate complex meanings.

**ALIGNMENT WITH NAST COMPETENCIES**

**Theatre Education major:**

Item 1

b.

Item 3

(1)(6)

**Theatre major:**

Item 1

a.

(1)(6)

Item 2

a.

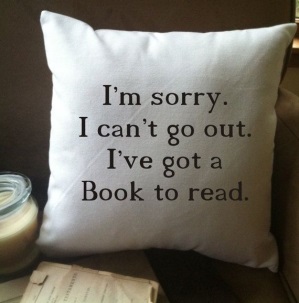
(1)(2)(3)(4)

**REQUIRED TEXTS**

**KEY ASSESMENT ARTIFACT**

The key assessment artifact is the final exam, which will be assessed against NAST competencies.

**REQUIRED READINGS**

[](https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjU65ylttzVAhUJwYMKHdILCUUQjRwIBw&url=https://www.pinterest.com/explore/reading-books/&psig=AFQjCNEI-Jgy9rL8gFtWm3J8UUrIf2XgDg&ust=1502995902767391)[](https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwipjp3utNzVAhWp7oMKHal7BWUQjRwIBw&url=https://www.flickr.com/photos/fmgbain/6636556953&psig=AFQjCNE3Xm0pCrpVRMQwyU1JwpPX8y8xTQ&ust=1502995490798663)

Albee, Edward. *Two Plays By Edward Albee: The American Dream and Zoo Story.* New York: Plume, 1997.

Aristotle. *Poetics*. Dover Thrift, 1997.

Burgoyne, Suzanne, and Patricia Downey. *Thinking Through Script Analysis*. Focus Publishing, 2012.

Glaspell, Susan. *Trifles*. Macfarland, 2015.

Hansberry, Lorraine. *A Raisin in the Sun.* Methuen, 2001.

Hellman, Lillian. *The Children’s Hour.* New York: Dramatists Play Service, Inc., 1953.

O’Neill, Eugene. *The Emperor Jones.* New York: Dover Thrift, 2011.

Miller, Arthur. *Death of a Salesman.* Penguin, 1976.

Sophocles. *Oedipus Rex.* Dover Thrift, 1991.

Wilder, Thornton. *The Skin of Our Teeth.* Harper Perennial Modern Classics, 2003.

Williams, Tennessee. *A Streetcar Named Desire.* Mass Market Paperback, 1986.

Wilson, August. *The Piano Lesson.* Plume, 1990.

***\*Additional readings will be POSTED TO MOODLE for you to access electronically.***

***These posted readings are from:***

Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays.* SIU Press, 1983.

Hodge, Francis. *Play Directing: Analysis, Communication, and Style, Third Edition.* Prentice Hall, 1993.

Wainscott, Ronald, and Kathy Fletcher. *Theatre: Collaborative Acts, Third Edition*. Allyn & Bacon, 2010.

Williams, Tennessee. *Suddenly Last Summer.* Mass Market Paperback, 1986.

**NOTICES FROM THE COLLEGE**

[](https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjeg_THvNzVAhWW0YMKHRLSBHgQjRwIBw&url=https://www.theodysseyonline.com/@monmouth-college&psig=AFQjCNEx_2lCwTIpn_L82GASN2EjZhpduA&ust=1502997610334102)

NOTICE OF ACCOMMODATION

Students in need of special accommodations related to the curriculum, instruction and/or assessment methods should not hesitate to contact the instructor. Your learning is valued, and every effort will be made to ensure that you are able to fully engage with course readings and other audio/visual materials, as well as participate in class discussions and activities. Please be assured that the instructor maintains a strict confidentiality agreement.

DISABILITY SUPPORT SERVICES

Monmouth College (MC) wants to help all students be as academically successful as possible. It is the goal of MC to accommodate students with disabilities pursuant to federal law, state law, and the college’s commitment to equal educational opportunity. Any student with a disability who needs an accommodation should speak with the Teaching and Learning Center located on the 2nd floor of Poling Hall, 309-457-2257, or <http://www.monmouthcollege.edu/life/disability-services>.

***\*If you have not been diagnosed with a learning disability but believe that you would benefit from disability screening, please contact Counseling Services.***

**\**The professor will be notified of students with accommodations; however, it is the student’s responsibility to activate her/his accommodations. Please meet with me ASAP if this applies to you!***

Updated COVID Statement:

**Student Success at Monmouth College:**

Student Success & Accessibility Services offers FREE resources to assist Monmouth College students with their academic success. Programs include Supplemental Instruction for difficult classes as well as Drop-In tutoring. Our office is here to help all students excel academically, so everyone can work toward better grades, practice stronger study skills, and manage their time better.

COUNSELING SERVICES

Monmouth College provides cost-free, professional and confidential counseling sessions to support you and to help you manage challenges that may impact your personal and academic success. The center is located in the upper level of Poling Hall, offices 204 and 216. Hours are Monday-Friday, 8:30am to 5:00pm. To request a confidential appointment online, click on this link  <https://titanium.monmouthcollege.edu/> or email [counselingcenter@monmouthcollege.edu](mailto:counselingcenter@monmouthcollege.edu), Cindy Beadles at ([cbeadles@monmouthcollege.edu](mailto:cbeadles@monmouthcollege.edu)) or Tom Caudill at ([tcaudill@monmouthcollege.edu](mailto:tcaudill@monmouthcollege.edu).”

SYLLABUS CHANGES

This syllabus is subject to change. Occasional modifications related to the content of the course and schedule may be made in order to ensure that the learning environment is student-centered. In the event of changes, an updated syllabus will be posted to Moodle. It is your responsibility to print any/all revisions.

ACADEMIC SUPPORT SERVICES

**The Teaching and Learning Center offers** various resources to assist MC students with their academic success. All programs are FREE to MC student and are here to help you excel academically. These services are not just for struggling students, but are designed to assist ALL STUDENTS to get better grades, learn stronger study skills, and be able to academically manage their time. The Teaching and Learning Center is located on the 2nd floor of Poling Hall with staff available from 8:00am—4:30pm, 309-457-2257, or <http://www.monmouthcollege.edu/academic/support/tlc>.

**The MC Writing Center** offers unlimited, FREE peer tutoring sessions for students. Peer writing tutors work with writers from any major, of any writing ability, on any type of writing assignment, and at any stage in the writing process, from planning to drafting to revising to editing. The MC writing center is located on the 3rd floor of the Mellinger Teaching and Learning Center, and is open Sunday-Thursday 7:00-10:0pm and Monday-Thursday 3:00-5:00pm on a first-come, first-served basis. No appointment is necessary! Visit http://writingat mc.wordpress.com/writing-center/ for more information.

Updated COVID Statement (below):

**Writing Tutoring:** Available in-person as well as online. No appointments are necessary for in-person tutoring. Email Dr. Shweta Arpit Srivastava ([ssrivastava@monmouthcolege.edu](mailto:ssrivastava@monmouthcolege.edu)) for online appointments. Scheduling online appointments may take up to 48 hours.

**Hewes Library** is staffed with knowledgeable librarians who are available to help you with your research essays and other research-based projects. Their assistance ranges from initial exploration of a topic, to finding particular types of scholarly sources, to assisting with proper citation of sources. Visit the Hewes Library reference desk, or contact the library staff by email at [reference@monmouthcollege.edu](mailto:reference@monmouthcollege.edu), or by phone at (309)457-2301.

Reference Desk Schedule

Sunday – 1pm. to 4:30pm. and 6pm to 9pm

Monday – 9am to noon, 1:30pm to 4:30pm, and 6:00pm to 9:00pm

Tuesday - 9am to noon, 1:30pm to 4:30pm, and 6:00pm to 9:00pm

Wednesday - 9am to noon, 1:30pm to 4:30pm, and 6:00pm to 9:00pm

Thursday - 9am to noon, 1:30pm to 4:30pm, and 6:00pm to 9:00pm

Friday - 9am to noon, 1:30 pm to 4:30 pm

Saturday – Closed

Updated COVID Statement:

To follow current guidelines, we’ve had to make several changes in the building. Rather than list all of them here, we have created a tab titled “Reopening Fall” on the library’s homepage.

<https://library.monmouthcollege.edu/home/reopening>

ACADEMIC DISHONESTY POLICY

We believe that academic honesty is of the utmost importance for the maintenance and growth of our intellectual community. At Monmouth College, the faculty and staff strive to create positive and transformational learning experiences. One step in our mission to provide excellent teaching involves our emphasis on the promotion of free inquiry, original thinking and the holistic development of our students. Monmouth College strives to offer a learning environment which stresses a vigorous work ethic and stringent moral codes of behavior. We believe that one of our core commitments is the fostering of personal and academic integrity. Our students are encouraged to think of the campus as an educational community with ties to the local, national and global society. Honesty in one’s academic work is of the utmost importance for the maintenance and growth of the individual and of our intellectual community. We therefore require all our students to contribute to this community of learners and to make a vigorous commitment to academic honesty. We view academic dishonesty as a threat to the integrity and intellectual mission of our institution. Any breach of the academic honesty policy – either intentionally or unintentionally - will be taken seriously and may result not only in failure in the course, but in suspension or expulsion from the college. It is each student’s responsibility to read, understand and comply with the general academic honesty policy at Monmouth College, as defined here in the Scots Guide, and to the specific guidelines for each course, as elaborated on the professor’s syllabus.

The following areas are examples of violations of the academic honesty policy:

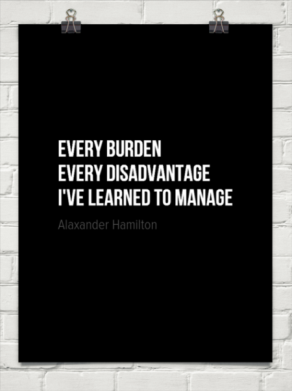
1. Cheating on tests, labs, etc;
2. Plagiarism, i.e., using the words, ideas, writing, or work of another without giving appropriate credit;
3. Improper collaboration between students, i.e., not doing one’s own work on outside assignments specified as group projects by the instructor;
4. Submitting work previously submitted in another course, without previous authorization by the instructor.

**Please note that the listing above is not exhaustive.** The complete Monmouth College Academic Honesty Policy can be found on the College web page by clicking on “Student Life” then on “Scot’s Guide” in the navigation bar to the left, then “Academic Regulations” in the navigation bar at the left. Or you can visit the web page directly by typing in this URL: <http://department.monm.edu/stuserv/student-handbook/academic.htm>.

**It is assumed that students will educate themselves regarding what is considered to be academic dishonesty, so excuses or claims of ignorance will not mitigate the consequences of any violations. Consult the instructor immediately if you have any questions, concerns, or even the slightest hesitation related to academic honesty.**

Violation of the academic honesty policy has varying consequences; these consequences correspond to the severity of the infraction, as judged by the instructor. Minimally, a violation will result in 0 points earned on the assignment in question. Severe infractions will result in the student’s dismissal from the class and a resulting grade of “F.” **All cases of academic dishonesty will be reported to the Associate Dean, who may recommend to the Admissions and Academic Status Committee further action, including suspension or dismissal from Monmouth College.** It is assumed that students will educate themselves regarding what is considered to be academic dishonesty, so **excuses or claims of ignorance will not mitigate the consequences of any violations.**

**COURSEWORK & POINT ALLOCATIONS**

Required Readings

Your success in this class *is dependent upon having completed* ***all*** *assigned readings* ***prior*** *to the class period at which they are due*. Having completed the reading ensures that you are familiar with major ideas and are able to ***productively* *contribute*** *to in-class conversations*. Quizzes will be administered regularly in effort to help keep students accountable; ***additionally, for each class period on which assigned readings are due from Burgoyne and Downey, and/or a play, students are expected to bring to class a completed Annotation Worksheet.***Despite these external pressures, students are reminded that intrinsic motivation is critical to collegiate and professional success. Hold yourself to high standards and take your coursework seriously!

\*Completing the annotation worksheets accounts for up to 48 points.

In-class Discussions

The professor values academic pluralism, meaning ***your ideas matter***! Art is inherently subjective; thus, much of our class time will be dedicated to the sharing of our ideas and interpretations. In this sense, we will be learning together and co-constructing knowledge*.* ***It is imperative that all members of the learning community come to class prepared to contribute their opinions and questions*.** ***To assist with this, students are required to bring their textbook and scripts to class with thoroughly completed annotations. At the start of each meeting, the instructor will verify that students are completing annotations, which the students will then reference throughout discussions. See Dr. V’s Helpful Tips for Annotating Plays handout.*** Although the course will have lecture components, supplementary discussion is essential. Participate! *Indeed, attendance is mandatory.*

\*Contributing regularly and productively accounts for up to 52 points.

*FusionFest VII* Worksheet

\*1 worksheet X 20 points = 20 points possible

Scenic Unit Analysis Worksheets

\*20 points X 2 = 40 points possible

Quizzes

Nine times throughout the semester, students will take a quiz that covers approximately two weeks’ worth of course material. The quizzes are returned in the following class meeting so that students can quickly assess their mastery of course material, and overall progress in the class.

\*9 quizzes X 10 points each = 90 points possible.

Exams

At midterm and on the last class meeting, students will take cumulative exams.

\*The midterm will be worth 100 points.

\*The final will be worth 100 points.

Play Attendance

As theatre is an embodied art, it is important that our investigation of theatre move beyond the classroom and

into sites of creation and performance. Students are required to attend the following productions: *Fusion*

*Fest VII*, *An Enemy of the People*, and *Dead Man’s Cell Phone.*

Play Analyses

Four times throughout the semester, students will complete a formal analysis. Analysis 1 is a Given Circumstances analysis. Analysis 2 is a Character analysis. Analysis 3 is a Plot Analysis. Analysis is a complete script analysis. **Templates for the analyses will be posted to Moodle.**

\*Four analyses X 100 points each = 400 points possible.

Drafts of Play Analyses

Analysis 1 and 2 are straight-forward, but lengthy undertakings. To promote students’ timeliness in completing the work, 2 “substantial progress” deadlines are assigned. Analyses 3 and 4 are also lengthy, but require more nuanced analysis. To mentor students and provide feedback, these analyses require students to meet “full draft” deadlines.

\*4 “substantial progress” deadlines X 25 points each = 100 points possible

Playwright Introduction Lecture

Each student will prepare 1 lecture based on dramaturgical research about an assigned playwright and play. The research employs biographical research methods, New Historicism, and has students engaging with primary and secondary sources.

\*50 points X 2 = 100 points possible

**TOTAL POINTS POSSIBLE: 1,050**

**GRADING SCALE**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **B+** 87% - 89% | **C+** 77% - 79% | **D+** 67% - 69% | **F**  < 59% F |
| **A** 94% - 100% | **B** 84% - 86% | **C**  74% - 76% | **D**  64% - 66% |  |
| **A-**  90% - 93% | **B-** 80% - 83% | **C-** 70% - 73% | **D-** 60% - 63% |  |

**COURSE POLICIES**

[](https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwicnL7DxNzVAhUR0IMKHeyHAX0QjRwIBw&url=https://twitter.com/attn&psig=AFQjCNFZL0SiJWP0rMFF5vjdM04HDaICtw&ust=1502999746654774) [](https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=0ahUKEwjZ0ZXrxNzVAhVoyoMKHUsdAh8QjRwIBw&url=https://www.keepcalm-o-matic.co.uk/p/keep-calm-and-follow-the-rules-11/&psig=AFQjCNF2BXf76DpXWkUKmUVHQDUcfHiWXA&ust=1502999819075550)

1) You are required to write directly into the analysis templates posted to Moodle for the analyses. NOTE: MLA style manual must be followed explicitly.

2) The final comparative essay must be submitted with the Cover Sheet Checklist, which is posted to Moodle.

3) In the event of an emergency, students may submit papers via email prior to the start of class on the due date. *NOTE: the paper will only be graded if a hard copy is presented at the next class.*

4) **Late work is not accepted.** One extension per assignment will be granted, but it is the student’s responsibility to request the extension at least 32 hours in advance.

5) Absence on the day of a quiz or examination will forfeit the student’s opportunity to earn points *unless (s)he has previously consulted with the instructor and requested alternate arrangements.*

6) **Class attendance is mandatory.** It is disadvantageous to your learning, and to that of your colleagues, when lectures are missed and/or you are absent from in-class discussions. **Each student is allotted one week of unexcused absences; in this case, two class periods.** Beginning with the third unexcused absence, each absence will result in a half letter grade deduction from the student’s overall standing in the course. *NOTE: Repeated tardiness (more than 5 minutes past start time) will also have consequences; being tardy 3 times is equal to missing one class. Arriving to class more than 15 minutes late constitutes an absence.*

7) Attendance at live theatre productions is required. Consider the money spent on this ticket as the equivalent of purchasing additional (very cheap) textbooks. Plan accordingly! Further, your failure to secure a ticket in advance does not excuse you, should the production be sold out. Again, plan accordingly!

8) Additional course readings *will* be posted to Moodle. *It is crucial that you check this site regularly.*

9) There will be no discrimination based upon race, ethnicity, sexual orientation, religion, gender, age, or physical handicap. **Inflammatory speech and behavior of any kind will not be tolerated.**

10) Grade disputes on general coursework, assignments, and exams should be brought to the instructor’s attention within 48 hours. Grade disputes on the final grade must come to the professor within 24 hours of the final grade being posted to Moodle.

11) Cellphones should be silenced during class meeting times. Laptops can be used for note-taking, but please refrain from navigating social media sites, as it is distracting to the instructor and those around you.

12) Email is to be regarded as professional communication. Helpful tips:

* Include a subject line.
* Include a greeting that addresses me with a title (Dr. or Professor).
* Use complete sentences in the body of the email, and spell out all words.
* Include a closing salutation and your name.

## 13) To pass the class, students must submit the following assignments and with no extensions: Playwright Introduction Lectures, and all four analyses.

**SCHEDULE OF COURSE MATERIAL AND DUE DATES**

*This class meets on Tuesdays and Thursdays from 12:30pm – 1:45pm. Wells Theater plaza / Wells Theater*

Consistent with Monmouth College policy, students should expect to work an average of 10 to 12 hours per week *outside* of class meeting times. 40% of those hours should be devoted to completing all required readings prior to the class period on which they are due. Reading the texts should be supplemented with annotations, both on the worksheet and in the text with highlighting. 25% of those hours should be devoted to studying annotations and class notes in preparation for upcoming class discussions, quizzes, and examinations. The final 35% of those hours should be devoted to ongoing work on analyses and presentations.

**UNIT ONE:**

**ANCIENT GREECE & EARLY APPROACHES TO TEXT ANALYSIS**

***\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*Add a New Historicism reading.***

**WEEK ONE**

T 18 AUG: **DUE 🡪** N/A.

**MATERIAL COVERED 🡪** Introduction to the class. Review syllabus. Begin lecture on the historical context for Aristotle’s *Poetics* and Sophocles’ *Oedipus Rex.*

TH 20 AUG: **DUE 🡪** Pages 1 – 27 (stop at section XV) in *Poetics* by Aristotle. Cut this in half.

**MATERIAL COVERED 🡪** Continue lecture on the historical context for Aristotle’s *Poetics* and Sophocles’ *Oedipus Rex.* Discussion of assigned reading.

**WEEK TWO**

T 25 AUG: **DUE 🡪** *Oedipus Rex* by Sophocles.

**IMPORTANT EVENT 🡪** Quiz #1

**MATERIAL COVERED 🡪** Discussion of *Oedipus Rex* vis-à-vis assigned pages from *Poetics*.

TH 27 AUG: **DUE 🡪** Pages 27 (start at section XV) – 37 and pages 58-60 in *Poetics.*

**MATERIAL COVERED 🡪** Continued discussion of *Oedipus Rex* vis-à-vis assigned pages from *Poetics*.

**UNIT TWO:**

**MODERN AMERICAN DRAMATIC LIT. & SCRIPT ANALYSIS**

Given Circumstances needs more time AND don’t do Philosophies and Ideologies yet. Do that under Thematic Analysis.

**WEEK THREE**

T 1 SEP: **DUE 🡪** *Death of a Salesman* by Arthur Miller and Chapter 2 in *Thinking Through Script Analysis (*henceforth abbreviated as *TTSA).*

**IMPORTANT EVENTS 🡪** Quiz #2. Playwright Introduction demonstration by Dr. V.

**MATERIAL COVERED 🡪** Lecture on Given Circumstances. Analyze the Given Circumstances in *Death of a Salesman.*

TH 3 SEP: **DUE 🡪** “Previous Action” section from *Play Directing: Analysis, Communication, and Style* by Francis Hodge (posted to Moodle), and pages 83 (start at “How do I create a character biography?”) – 84 (stop at the final paragraph on the page).

**MATERIAL COVERED 🡪** Lecture on Previous Action. Continue analysis of Given Circumstances in *Death of a Salesman*, to include Previous Action. Assign Analysis 1: Given Circumstances Analysis for *The Skin of Our Teeth* by Thornton Wilder.

Read and annotate *The Skin of Our Teeth* as soon as possible following class.

Then move on to preparing a Given Circumstances analysis for this play.

**WEEK FOUR**

T 8 SEP: **DUE 🡪** *The Skin of Our Teeth* by Thornton Wilder, and page 74 in *TTSA* (“What are character spines?” and “What’s the format for a spine?” headings only).

**IMPORTANT EVENTS 🡪** Quiz #3. Playwright Introduction for Thornton Wilder.

**MATERIAL COVERED 🡪** Lecture on character spines. Identify character spines for principle characters in *The Skin of Our Teeth.* In-class writing workshop for Given Circumstances analysis of *The Skin of Our Teeth.*

TH 10 SEP: **DUE 🡪** “Character” section from Chapter 4 of *Theatre: Collaborative Acts* by Wainscott and

Fletcher(posted to Moodle).

**MATERIAL COVERED 🡪** Lecture on Character analysis. Analyze Mr. Antrobus from *The Skin of Our Teeth.*

F 11 SEP: **DUE AT THEA 119:** “Substantial progress” completed for Analysis 1: Given Circumstances Analysis for *The Skin of Our Teeth.*

**WEEK FIVE**

T 15 SEP: **DUE 🡪** Final draft of Analysis 1: Given Circumstances Analysis for *The Skin of Our Teeth.*

**IMPORTANT EVENT 🡪** Quiz #4, part A.

**MATERIAL COVERED 🡪** Finish lecture on Character analysis and character spines vis-à-vis *The Skin of Our Teeth.*

You have substantial reading due Thursday. Do not delay getting started!

TH 17 SEP: **DUE 🡪** *A Raisin in the Sun* by Lorraine Hansberry, and pages 31-36 in *TTSA.*

**IMPORTANT EVENT 🡪** Quiz #4, part B. Playwright Introduction for Lorraine Hansberry.

**MATERIAL COVERED 🡪** Begin Plot analysis lecture: Protagonist and Beginning Stasis. Assign Analysis 2. Identify the Protagonist and Beginning Stasis in *A Raisin in the Sun.* Assign Analysis 2: Character Analysis for *A Raisin in the Sun* by Lorraine Hansberry.

You are all Theatre majors so are required to participate in *FusionFest VII* this weekend.

Complete the *FusionFest VII* worksheet on Sunday while the material is fresh.

On Monday, you need to begin working on Analysis 2.

**WEEK SIX**

T 22 SEP: **DUE 🡪** *FusionFest VII* worksheet, and page 37 (stop at “Major Complication”) in Chapter 3 of *TTSA*, and page 99 in *TTSA.*

**IMPORTANT EVENT 🡪** Quiz #5.

**MATERIAL COVERED 🡪** Debrief *FusionFest VII.*Continued lecture on Plot analysis: Inciting Incident, Main Action. Analyze *A Raisin in the Sun* for these plot points.

TH 24 SEP: **DUE 🡪** Pages 37 (start at “Major Complication”) – 42 (stop at “Major Dramatic Question”) in Chapter 3 of *TTSA.* .

**MATERIAL COVERED 🡪** Continue lecture on Plot analysis: Major Complications and Minor Actions. Analyze *A Raisin in the Sun* for these plot points.

F 25 SEP: **DUE AT THEA 119:** “substantial progress” completed for Character analysis of *A Raisin in the Sun.*

**WEEK SEVEN**

T 29 SEP: **DUE 🡪** *Suddenly Last Summer* by Tennessee Williams (posted to Moodle), and pages 42 (start at “Major Crisis”) – 47 in Chapter 3 of *TTSA.*

**IMPORTANT EVENT 🡪** Quiz #6.

**MATERIAL COVERED 🡪** Continue lecture on Plot analysis: Major Crisis, Major Structural Climax, and Ending Stasis. Analyze *Suddenly Last Summer* for these plot points.

TH 1 OCT: **DUE 🡪** Final draft of Analysis 2: Character Analysis for *A Raisin in the Sun*.

**MATERIAL COVERED 🡪** Discuss Analysis 2. Finish Plot analysis.

**WEEK EIGHT**

T 6 OCT: **DUE 🡪** *Trifles* by Susan Glaspell.

**IMPORTANT EVENT 🡪** Playwright Introduction for Susan Glaspell.

**MATERIAL COVERED 🡪** Study Session for Midterm Examination.

TH 8 OCT: **DUE 🡪** N/A.

**IMPORTANT EVENT 🡪** **MIDTERM EXAMINATION!**

**MATERIAL COVERED 🡪** Assign Analysis 3: Plot Analysis for *The Children’s Hour.*

It is likely that some, if not all, of you are approaching technical rehearsals for *An Enemy of the People*

amidst the analysis project. Do not delay in finishing reading and annotating *The Children’s Hour*.

Note that *Emperor Jones* is due on Tuesday.

**WEEK NINE**

T 13 OCT: **DUE 🡪** *The Emperor Jones* by Eugene O’Neill, and “We See You White American Theatre” (posted to Moodle).

**IMPORTANT EVENT 🡪** Quiz #7 (reading quiz for both plays). Playwright Introduction for Eugene O’Neill.

**MATERIAL COVERED 🡪** Discussion of the play’s aesthetic movements (Expressionism and Realism) and the impact had on plot construction. Discussion of the ethics and artistic intent re: language used in the text with comparison to the plays of August Wilson.

TH 15 OCT: **DUE 🡪** Chapter 4 of *TTSA.*

**MATERIAL COVERED 🡪** Lecture on R.A.S. Continued analysis and discussion of *The Emperor Jones*; identify the R.A.S. Continued discussion of the play’s historical significance.

You are required to schedule an appointment with Dr. V prior to T 20 OCT.

Due at the appointment is “substantial work” on Analysis 3.

**WEEK TEN**

T 20 OCT: **DUE 🡪** N/A.

**MATERIAL CONVERED 🡪** In-class writing workshop on Analysis 3.

TH 22 OCT: **DUE 🡪** Final Draft: Plot analysis for *The Children’s Hour* by Lillian Hellman.

**MATERIAL COVERED 🡪** Debrief analysis.

You are required to attend *An Enemy of the People* by Arthur Miller.

**WEEK ELEVEN**

T 27 OCT: **DUE 🡪** N/A.

**MATERIAL COVERED 🡪 NO CLASS. MENTORING DAY.** It would be wise of you to use class time to begin reading *A Streetcar Named Desire* by Tennessee Williams.

TH 29 OCT: **DUE 🡪** Page 42 in *TTSA*, and Chapter 7 in *TTSA.*

**MATERIAL COVERED 🡪** Lecture on T.S. Identify T.S. for *The Emperor Jones* and *The Children’s Hour.*

**WEEK TWLEVE**

T 3 NOV: **DUE 🡪** *A Streetcar Named Desire* by Tennessee Williams, and have all plot points identified for this play (you do not have to document the textual justification).

**IMPORTANT EVENT 🡪** Quiz #8. Playwright Introduction for Tennessee Williams.

**MATERIAL COVERED 🡪** Discuss plot of *A Streetcar Named Desire.*

TH 5 NOV: **DUE 🡪** Pages 99-125 in Chapter 6 of *TTSA*.

**MATERIAL COVERED 🡪** Lecture on Scenic Unit analysis. Begin analyzing scenic units in *A Streetcar Named Desire.* Assign passage for Scenic Unit analysis homework assignment.

**WEEK THIRTEEN**

T 10 NOV **DUE 🡪** Scenic Unit analysis homework assignment.

**IMPORTANT EVENT 🡪** Quiz #9.

**MATERIAL COVERED 🡪** Continued Scenic Unit analysis for *A Streetcar Named Desire.* Assign passage for Scenic Unit analysis homework assignment.

TH 12 NOV: **DUE 🡪** Scenic Unit analysis homework assignment.

**MATERIAL COVERED 🡪** Continued Scenic Unit analysis for *A Streetcar Named Desire.*

You are required to attend *Dead Man’s Cell Phone* by Sarah Ruhl in its opening weekend.

**WEEK FOURTEEN**

T 17 NOV: **DUE 🡪** Prepared questions for Principles of Directing students.

**IMPORTANT EVENT 🡪** Playwright Introduction for August Wilson.

**MATERIAL COVERED 🡪** Discussion about *Dead Man’s Cell Phone* with Principles of Directing students. Assign Analysis 4: Full Script Analysis of *The Piano Lesson* by August Wilson.

TH 19 NOV: **DUE 🡪** *The Zoo Story by Edward Albee*

**IMPORTANT EVENT 🡪** Playwright Introduction for Edward Albee.

**MATERIAL COVERED 🡪** Study session for Final Examination.

F 20 NOV: **DUE AT THEA 119:** “Substantial progress” completed for Analysis 4: Full Script Analysis for *The Piano Lesson.*

**WEEK FIFTEEN**

T 24 NOV: **DUE 🡪** N/A.

**IMPORTANT EVENT 🡪 FINAL ANALYSIS DUE. DO NOT CHANGE THIS.**

TH 28 NOV: **DUE 🡪** N/A.

**MATERIAL COVERED 🡪 NO CLASS. HAPPY THANKSGIVING.**

**WEEK SIXTEEN**

**THE FINAL IS SCHEDULED FOR 6:30PM**

**ON T 1 DECEMBER VIA ZOOM (details below).**

**AT THE FINAL, YOU WILL TAKE THE FINAL EXAMINATION. DO NOT CHANGE THIS. THE EXAM ABSOLUTELY NEEDS 3 HOURS.**

**Join Zoom Meeting**

**https://monmouthcollege.zoom.us/j/99604421664?pwd=RmIzVHlCTUhuRFZWUXNGN0RUZFpyZz09**

**Meeting ID: 996 0442 1664**

**Passcode: 246470**

1. Monmouth College, “Academic Catalogue,” *Monmouth College*, accessed August 21, 2015, <http://ou.monmouthcollege.edu/_resources/pdf/academics/advising/2015-2016.pdf>.. [↑](#footnote-ref-1)
2. Monmouth College, “Academic Catalogue,” *Monmouth College*, accessed August 18, 2015, <http://ou.monmouthcollege.edu/_resources/pdf/academics/advising/2015-2016.pdf>. [↑](#footnote-ref-2)