

**THF 220 Principles of Dramatic Analysis
in Theatre and Film
SUMMER 2012**

Monday/Wednesday/Friday : 7:45pm-9:30 PM FAC 222

Instructor/ Office Hours:

Enza Giannone

By Appointment Only

Enza.Giannone@asu.edu

Tower Center A (123 E. University Dr.

[http:// www.asu.edu/tour/tempe/tower.html](http://www.asu.edu/tour/tempe/tower.html))

*****If you have questions about your mid-term or final paper, your grade, or need specific guidance on other assignments PLEASE COME AND MAKE AN APPOINTMENT WITH ME! Don't wait until the last minute to ask for help.***

COURSE DESCRIPTION:

This class introduces you to a variety of narrative (storytelling) techniques and genres in theatre and film. The goal of the class is to learn critical skills, both written and verbal, for the analysis of plays and films. We will look closely at various e through a variety of perspectives such as feminism and critical race theory.

COURSE GOALS:

1. Effectively articulate written and verbal analysis of plays, films, and productions you have read and/or attended. (This course fulfills the general studies “L” core area of literacy and critical inquiry, “in which students learn how to gather, interpret, and evaluate evidence and to express their findings in writing and speech.”)
2. Identify, apply, and contextualize principles/approaches of dramatic analysis.
3. Begin to develop, expand, and defend a personal philosophy, aesthetic and ethics about theatre/film and dramatic literature.

REQUIRED READING:

Available at ASU library or online purchase:

1. Waiting For Godot by Samuel Beckett
2. The Laramie Project by Moises Kaufman

Other readings will be made available online or in class handouts.

Optional but highly recommended:

MLA Handbook for Writers of Research Papers (Seventh Edition) by Modern Language Association. ISBN 978-1603290241.

Writing about Theatre and Drama by Suzanne Hudson (2nd Edition)

HAVE THE MATERIAL READ BEFORE LECTURE EACH WEEK.

Most VIEWINGS will occur IN CLASS.:

Suggested Books For Further Reading and Reference

For Theatre

Page and Stage: An Approach to Script Analysis by Stanley Vincent Longman

Script Analysis: For Actors, Directors, and Designers by James Thomas

The Actor's Script: Script Analysis for Performers by Charles S. Waxberg

For Film

Film Art by David Bordwell and Kristin Thompson

Film Analysis: A Norton Reader by Jeffrey Geiger

Dictionary of Film Terms: The Aesthetic Companion to Film Analysis by Frank E. Beaver

Film Theory and Criticism: Introductory Readings edited by Gerald Mast and Marshall Cohen

GRADED ASSIGNMENTS AND EXAMS (120 points):

1. TWO SHORT ESSAYS (3-4 pages) – 10 points each
2. FIVE PRESENTATIONS (7-10 minutes in class) – 10 points each
3. FINAL PAPER (7-10 pages) – 25 points
4. FINAL EXAM – via Safe Assignment – 15 points

WRITTEN WORK WILL BE TURNED IN VIA SAFE ASSIGNMENT AND HARD COPY. (Final Paper – SafeAssignment Only)

What Is SafeAssignment?

SafeAssignment is a powerful tool for improving instruction in the proper use of sources. You will be able to submit intermediate and final drafts of your written assignments through Safe Assignment. Your writing will be compared against a huge database of publications and papers:

1. Millions of documents from constantly updated snapshots of the Internet
2. Published works in password-protected electronic document databases
3. Newspapers, magazines, term paper mills, electronic books, and online reference sites
4. Papers submitted by other ASU students

The result is an "Originality report" that identifies all material in your paper that appears to be derived from other sources, including both sources that are properly acknowledged and cited and any that are not. This report can be reviewed by student and instructor to determine if the sources are used properly, to identify what the student yet needs to learn about the use of sources, and to develop a learning plan or strategy. The result will be better teaching and better learning and, of course, improved skill in the use of sources.

Presentations (10 points each):

Each Friday students will come to class prepared to present examples of theatre, film, and/or media representations that critically explore the week's discussion topics. Each presentation must include the following: 1). A 1-2 page written production/performance review of the example(s) chosen submitted to Safe Assignment. This should guide your presentation and must include a thesis or an argument (just like an essay) that either analyzes why the examples were chosen as representative of the week's discussion or that argue a certain point; 2). Discussion questions for the class; and 3). Be 8-10 minutes long. **You will find detailed presentation assignment prompts on our Blackboard site.**

Presentation Schedule:

Wk 1 5/25 “Dramatic Structure and Contemporary storytelling in Theatre/Film”

Wk 2 : 6/1 No Class

Wk 3 : 6/8 “Tragedy and Shakespearean Drama (*Othello*)”

Wk 4 : 6/15 “Genre and Symbols”

Wk 5 : 6/22 “Feminisms and gender performance”

Wk 6 : 6/29 “Critical Race Theory and the performance of race”

Wk 7 : 7/6 No presentations this week

Wk 8 : 7/13 No presentations this week/Final Exam

Late Assignments:

You will lose 5 points for each day a written assignment is late. Written assignments will only be accepted as hard copies during scheduled class time. You may be allowed to resubmit a paper under some circumstances, but **ONLY** if you turn in something before the deadline. There will be no make-up assignments if you miss a presentation. **There are no exceptions to any of this unless there is an emergency or medical reasons.**

Attendance (15 points): Attendance is mandatory. Since this is a summer session class, the information we need to convey has been packed into a VERY tight space, and missing any class time will likely leave you behind. **PLEASE MAKE EVERY EFFORT TO BE ON TIME FOR EVERY CLASS.** If you need to miss any class time, **LET THE INSTRUCTOR KNOW BEFORE HAND.**

You must bring a doctor’s note, or other documented proof, if you cannot attend class. If the instructor is contacted before class you will be marked with an unexcused absence and this will affect your grade.

ANY UNEXCUSED ABSENCE WILL RESULT IN A -5 POINT DEDUCTION from your grade. ANY STUDENT WHO HAS MORE THAN THREE ABSENCES OVERALL (EXCUSED OR NOT) MAY BE IN DANGER OF FAILING THE COURSE.

Participation (15 points): Simply showing up to discussion and lecture and doing the assignments is not enough to succeed in this class: an important part of this class is being able to articulate your critical thoughts verbally and exchange ideas with your peers. To receive a good participation grade, make the effort to say something in discussion section every week; raise your hand when questions are asked in both discussion and lecture; communicate with your instructor about your written assignments and course material; and work constructively and collegially on group assignments and exercises.

EXTRA CREDIT

The instructor will give you ONE opportunity to write an EXTRA CREDIT REVIEW of a LOCAL THEATRE PRODUCTION. It must be turned in NO LATER THAN MONDAY JULY 9th, via SafeAssignment. More details about this assignment will be discussed in class.

IF YOU DO NOT COMPLETE ALL OF THE REQUIRED ASSIGNMENTS (LISTED ABOVE), YOU ARE INELIGIBLE FOR ANY EXTRA CREDIT.

COURSE POLICIES

Assignment Mechanics and Formatting:

All assignments must be typed, double-spaced, stapled, and marked with your last name and page number in the upper right corner. Please cite all sources and be consistent using MLA format. **I WILL NOT ACCEPT PAPERS THAT ARE NOT STAPLED .**

Students should refer to the WRITING GUIDELINES handed out in class. These guidelines apply to EVERY assignment.

NO PAPERS WILL BE ACCEPTED VIA EMAIL. IF THERE IS A PROBLEM WITH SAFE ASSIGNMENT PLEASE CONTACT ME IMMEDIATELY.

If you miss class, it is your responsibility to turn in all assignments in advance (put it in your instructor's mailbox in Dixie Gammage 232). IT IS NOT MY JOB TO REMIND YOU OF INCOMPLETE OR MISSING ASSIGNMENTS.

Please be sure to keep all graded assignments until the end of the semester in case there is error with entered grades.

Classroom Etiquette:

- Please do **NOT** chew gum loudly during class. Since this is a very small class, you may bring a snack. Please do not bring any food items with offensive smells or that are distracting.
- LAPTOPS may only be used for taking notes. LAPTOPS and IPADS and all other devices must be **TURNED OFF** or darkened when we are screening clips.
- **NO TEXTING** or cell phone calls in class. **TURN YOUR PHONES OFF COMPLETELY** so you aren't tempted, **OR AT LEAST PUT THEM IN SILENT MODE.**
- You may record class lectures for your own personal use and study **ONLY.**

Grading Standards:

A = Original and clearly written thesis with examples from text illustrating the argument. Factual information is correct; the form of the essay is correct; both the introduction and conclusion are fully stated; adheres to the specific requirements of the assignment. Demonstrates outstanding and successfully realized effort; is written in excellent, college-level English, with proper MLA citation for all sources, and proper formatting.

B = Original and clearly written thesis with examples from the text illustrating the argument. Essay adheres to the specific requirements of the assignment. Difficulty with some of the following: information, form, introduction, conclusion, or examples. Demonstrates good and consistently realized effort. May contain some minor errors in formatting, MLA citation; may contain some slight grammatical, spelling, typographical, or proofreading errors.

C = Essay adheres to the specific requirements of the assignment. Difficulty with some of the following: thesis, information, form, introduction, conclusion, examples, and writing. Satisfies basic requirements. May demonstrate inadequate ability with formatting, proofreading, and citation. **NOTE:** Per ASU regulations, there is no C- for a final grade.

D = Does not adhere to the specific requirements of the assignment. Difficulty with many of the following: thesis, information, form, introduction, conclusion, examples, and writing. Generally,

not satisfactory. Demonstrates poor (below college-level) ability with formatting, proofreading, and citation. NOTE: Per ASU regulations, there is no D+ for a final grade.

E = Does not meet minimal requirements. Demonstrates little effort.

Plagiarism

Plagiarism is a VERY serious breach of academic integrity. If you are caught plagiarizing, you will receive an automatic grade of E and possibly a grade of XE, which will remain on your permanent academic record.

The full ASU policy on Plagiarism and Academic Integrity can be found at <http://provost.asu.edu/academicintegrity>. It is your responsibility as a student to know and understand these policies and regulations.

Students with Disabilities

Students with disabilities should consult the Disability Resource Center to see if there are programs or materials to help you succeed in this class. DRC students are in various cases allowed to engage private note-takers and make special arrangements regarding class assignments and exams. All requests for special accommodations must be made through DRC: if you believe you may qualify for any of these services, please contact DRC at the beginning of the semester. INFORM INSTRUCTOR OF ANY SPECIAL NEEDS IMMEDIATELY. DO NOT WAIT UNTIL IT IS TOO LATE. <http://www.asu.edu/studentaffairs/ed/drc/>

Honors Contract

Students may choose to take this class as part of an honors contract, which will require a longer and more substantive final project, to be designed with the instructor.

Writing Center

Students who demonstrate difficulty in successfully completing required writing assignments may be directed to the campus Writing Center. If you have had problems with writing assignments in the past, or are confused about some of the basic elements of writing and grammar, we strongly suggest visiting the Writing Center EARLY in the semester, as they will be able to give you pointers and feedback in a focused and productive manner. <http://studentsuccess.asu.edu/writingcenters>

****To maintain the integrity of the class goals, the instructor reserves the right to change, delete and/or add to the course requirements and calendar at any time.****

COURSE CALENDAR

WEEK 1 :

Discussions Topics: “**Theatre and Film Experience--How we telling and consume stories.**”

Analysis, criticism, and the role of the viewer: How can being a critical viewer make us better people, artists and storytellers?

May 21

Lecture:

- Introductions
- Class goals/syllabus
- Introduction to SoTF Writing Standards--*Writing Quiz*
- Writing and Research Basics
- Standard Formatting for theatre and film papers
- Using research and databases
- Introducing key terms and concepts
- Reviewing MLA citation rules

May 23

Read (before class):

Hudson: “Principles of Effective Writing” Chapter Two (28-56) (Blackboard)

Screening:

The Lion King (1994)

May 25

Presentations:

Examples illustrative of contemporary storytelling

WEEK 2 :

Discussions Topics: “Classical Dramatic Theory.” Learning and applying the terms of tragedy to various texts.

May 28

Memorial Day: NO CLASS TODAY

May 30

Read (before class):

- Aristotle’s *Poetics* (Blackboard)
- Sophocles’ *Oedipus Rex* (Oedipus the King) (Blackboard)

Lecture:

- Aristotle’s Six Elements of Tragedy (and Seven Characteristics)
- Oedipus Rex* as Tragedy

June 1

NO CLASS TODAY--Look ahead: Read *Othello* and begin considering Writing Assignment #1

WEEK 3 :

Discussions Topics: “The Role of Shakespearean Drama – past and present.” Who is “tragic” in *Othello*? Shakespeare adaptations: to adapt or not to adapt?

June 4

Read (before class):

Othello (Blackboard)

Lecture:

Review Aristotle’s Elements and Characteristics of tragedy
Shakespearean Tragedy and Characterization
Reading and Understanding Verse
Subtext and Revisionist Readings

June 6

Read (before class):

Hudson “Writing the Argument Essay” Chapter 4 p.107-143 (Blackboard)

Screening:

O (2001)

Clips from *Othello* (BBC Production) and *A Double Life* (1947)

June 8

Presentations:

Your adaptations of *Othello*

WEEK 4 :

Discussions Topics: “Genre and culture.” Applying genre to various texts.

June 11

****Writing Assignment #1 (Tragedy) DUE IN CLASS & VIA SAFE ASSIGNMENT****

Read (before class):

Sobchack and Sobchack. “Genre Films” (Handout)

Hess. “Genre films and the status quo”

<http://www.ejumpcut.org/archive/onlinessays/JC01folder/GenreFilms.html>

Lecture:

Studying Film Genres and Styles
Understanding Comedy, Melodrama, and Psychological Realism
Writing Film Reviews

June 13

Screening: TBD

June 15

Presentations:

Applying genre analysis to various text examples

WEEK 5 :

Discussions Topics: "Gender in contemporary media." Gender construction, performance, and subversion in theatre, film, and media.

June 18

Read (before class):

Desdemona: A Play About a Handkerchief by Paula Vogel (Blackboard)

Excerpt from *The Feminist Spectator as Critic* by Jill Dolan (Blackboard)

Lecture:

Feminism and masculinity in theatre and film

Gender in performance

June 20

Screening Clips:

Killing Us Softly 4: Advertising's Image of Women (2010)

Miss Representation (2011)

Tough Guise: Violence, Media & the Crisis in Masculinity (1999)

The Codes of Gender (2011)

June 22

Presentations:

Examples of gender performance in contemporary media

WEEK 6 :

Discussions Topics: "Race in Theatre and Film." Exploring the performance of race, media representation of race and the "other," including stereotypes and myths.

June 25

Read (before class):

In the Blood by Suzan Lori Parks (Blackboard)

"The Resisting Viewer" by bell hooks, excerpt from *Teaching Resistance* (Blackboard)

Lecture:

Critical Race Theory

Representation of race in theatre and film

June 27

Read (before class):

Hudson: "Writing the Analytical Essay" Chapter 3 p. 57-106

Screening Clips:

Do the Right Thing (1989)

Crash (2004)

June 29

Presentations:

Critical examples of the performance of Race in theatre and film

WEEK 7 :

Discussions Topics: “Experimental Film and Non-Linear Drama.” Zeitgeist and societal revelations from “non-traditional” art.

July 2

Writing Assignment #2(Race/Gender) DUE IN CLASS & VIA SAFE ASSIGNMENT

Read (before class):

Waiting for Godot by Samuel Beckett
Brecht’s “A Short Organum for Theatre”

Lecture:

Absurdism and Existentialism
Brecht and other forms of non-realist theatre

July 4

Fourth of July--No Class

July 6 No presentations this week

Screening:

Beckett on Film
Being John Malkovich (1999)

WEEK 8 :

Discussions Topics: “Theatre and Film as representations of ‘truth.’” Documentary theatre and film: perception, intent, propaganda, and the politics of theatre/film.

July 9

Read (before class):

The Laramie Project by Moises Kaufmann
Excerpts from Augusto Boal’s works

Lecture:

Docudrama and social justice theatre

July 11

Screening:

The Laramie Project (2002)

July 13

Final Exam

Final Paper Due via SafeAssignment by 7:00 PM. There are no exceptions to this as grades are due July 15.

220 GRADING BREAKDOWN		
	POINTS	TOTAL
ATTENDANCE and PARTICIPATION	30	
ASSIGNMENTS		
5 Presentations	50	
Writing Assignment #1: Classical Theory/Tragedy	10	
Writing Assignment#2: Race and Gender	10	
FINAL ASSIGNMENTS		
Final Paper	25	
Final Exam	25	
150 points	TOTAL POINTS	

Assignment	Due Date
Presentation #1 “Dramatic Structure and Contemporary storytelling in Theatre/Film”	May 25
Presentation #2 “Tragedy and Shakespearean Drama (<i>Othello</i>)”	June 8
Writing Assignment #1 Tragedy	June 11
Presentation #3 “Genre and Symbols”	June 15
Presentation #4 “Feminisms and gender performance”	June 22
Presentation #5 “Critical Race Theory and the performance of race”	June 29
Writing Assignment #2 Race and Gender	July 2
Final Paper	July 13
Final Exam in Class	July 13