

**SYLLABUS**  
**THEA1713-01 Script Analysis**  
**M-W-F 11.00 am – 11.50 am, ED202**  
<http://www.suu.edu/faculty/frezza/>

**COURSE DESCRIPTION:** Theatre and its children, film and television, are devoted to telling stories, sometimes for entertainment, sometimes for education, sometimes for persuasion. As creative artists, we're interested in looking behind the obvious story, the "surface" of the film, or play, in search of the hidden message so that we can reflect both "outer and inner" in our designs, acting and directing.

Also, we seek to understand how the various design elements of the production contribute to the understanding of the audience, whether passive, as in film, or participatory, as in theatre.

The plays we'll be looking at cover a number of themes common to all periods: striving, surviving, mentoring, womanpower, manpower, etc.

Most course materials are great classic literature, but not always "family-friendly". This is a university-level course.

**FACULTY INFORMATION**

Dr. Christine Frezza    Office Phone: 586-7830    Office: 210SH

Office Hours: M-F, H 8 am – 9.30 am; M&T 4.00-5.00 pm

Email: [Frezza@suu.edu](mailto:Frezza@suu.edu). **NOTE: Please use this address; don't mail me on Elearning.**

**REQUIRED TEXTS:** (copies available at the bookstore): Thomas, James. *Script Analysis for Actors, Directors, and Designers, 4th ed.*

Madden, David. *Pocketful of Plays, Vintage Drama, Vol. II.* ISBN: 1413011330

**COURSE OBJECTIVES** The student will

- a) identify, from reading a script, the components common to most storytelling, such as exposition, development, inciting incident, reversal, etc.
- b) analyze the contributions to storytelling of the various design, acting and directorial elements;
- c) dig under the surface of printed scripts to make choices of design elements to aid in telling the story;
- d) apply these principles to design elements for various scripts.

**LEARNING OUTCOMES:** The student will demonstrate his/her understanding and application of the analysis theories covered in the lectures through several presentations and written assignments, a midterm and a final examination.

**COURSE REQUIREMENTS:** The student will complete and turn in three assignments, make one presentation, and take a written midterm and final exam. Each student is required to see all departmental productions.

*How to Get An "A"*

If you show up and do the work, you get a C

If you show and do the work well, you get a B or B- or B+

If you show up and do the work BRILLIANTLY, you get an A- or A.

Grades

Participation	40
Assignments	80
Midterm	25
Final examination	25

**NEW RULE: No assignments will be accepted late. All assignments are due in class, typed, stapled, and with your name on them. Good mechanics are pleasing to the reader.**

Grade Breakdown

A = 95% and above    A- = 93-94%    B+ = 90-92%    B = 85-89%    B- = 80-84%  
C+ = 75-79%        C = 70-74%    C- = 65-69%    D = 60-64%    F = 59% or lower

You can see your grades on elearning, under “My Grades”

Class Decorum

To facilitate a positive learning environment for all students, a minimum level of mutual respect and decorum will be enforced. Hate speech and other forms of disrespect will not be tolerated. Excessive talking during the lecture or other distracting behavior such as leaving during class time (except in an emergency or by prior arrangement with the instructor) will not be allowed. Leaving class for other than these reasons is counted as an absence for the class session. If I have to ask you to stop talking, you will be asked to leave and counted as absent for the day.

**USE OF LAPTOPS FOR PURPOSES OTHER THAN TAKING NOTES AND USE OF CELLPHONES FOR ANYTHING, BUT ESPECIALLY TEXTING?**    Not at any time.

Disclaimer “Information contained in this syllabus, other than the grading, late assignments, makeup work, and attendance policies, may be subject to change with advance notice, as deemed appropriate by the instructor.”

*SUU Policies and Procedures*

**University Policies**

**HEOA COMPLIANCE:** The sharing of copyrighted material through peer-to-peer (P2P) file sharing, except as provided under U.S. copyright law, is prohibited by law. Detailed information can be found at <http://www.suu.edu/it/p2p-student-notice.html>.

**ACADEMIC INTEGRITY:** Scholastic dishonesty will not be tolerated and will be prosecuted to the fullest extent. You are expected to have read and understood the current issue of the student handbook (published by Student Services) regarding student responsibilities and rights, and the intellectual property policy, for information about procedures and about what constitutes acceptable on-campus behavior.)

**ADA COMPLIANCE:** Students with medical, psychological, learning or other disabilities desiring academic adjustments, accommodations or auxiliary aids will need to contact the Southern Utah University Coordinator of Services for Students with Disabilities (SSD), in Room 206F of the Sharwan Smith Center or phone (435) 865-8022. SSD determines eligibility for and authorizes the provision of services.

**EMERGENCY MANAGEMENT:** In case of emergency, the University's Emergency Notification System (ENS) will be activated. Students are encouraged to maintain updated contact information using the link on the homepage of the *mySUU* portal. In addition, students are encouraged to familiarize themselves with the Emergency Response Protocols posted in each classroom. Detailed information about the University's emergency management plan can be found at <http://www.suu.edu/ad/facilities/emergency-procedures.html>

**DEPARTMENTAL POLICIES** The Theatre Arts Department operates under the policies listed in the current Student Handbook, a copy of which is on file in the Main Office. By enrolling in a theatre class, you

understand and agree to these policies. Where the individual class requirements and departmental requirements differ, the more restrictive policy shall be in effect. If you have any questions, please inform your instructor in writing before the end of the Drop/Add period.

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**TENTATIVE SCHEDULE OF ASSIGNMENTS and ACTIVITIES**

DATE	TOPIC	Read/do for Today
Mon 1.10	Introduction and Reading a Play; FINDING a Play	--
Wed 1.12	<i>All plays have.....</i>	Pp xxvii – xxxiv, xl-xli.
Fri 1.14	Action Analysis	<i>Hamlet</i> & Chap.1, 1-25
Mon 1.17	<b>MARTIN LUTHER KING DAY- NO CLASS</b>	--
Wed 1.19	Nonrealistic plays	Chap. 1, 25-38 & <i>Beauty</i>
Fri 1.21	Given Circumstances	Chap. 2 38-58
Mon 1.24	And more	Chap. 2 58-70
Wed. 1.26	Aristotle still relevant	Elearning: Aristotle & Greek Drama
Fri 1.28	Background story	Chap. 3 70-92
Mon 1.31	Applying what we've learned so far	<b>Asgt 1 due &amp; read</b> <i>True West</i>
Wed 2.2	External and Internal Action	Chap. 4 93-102
Fri 2.4	Find it in the play	Chap. 4 114-128 & <i>Sandbox</i>
Mon 2.7	Progressions and Structure & Freytag Pyramid	Chap. 5 129-149
Wed 2.9	Apply this to <i>The Cuban Swimmer</i>	& Chap. 5 150-167
Fri 2.11	Character – Finally!	Chap.6 168-175
Mon 2.14	Apply this to	<i>Cherry Orchard</i> & Ch. 6, 176-193
Wed 2.16	Northrop Frye	Elearning
Fri 2.18	Freud & Stanislavsky	
<b>Mon 2.21</b>	<b>NO CLASS PRESIDENTS' DAY</b>	
Wed 2.23	Review for Midterm– <b>Chap 1-6 and plays</b>	Asgt 2 due – Frye/Sitcom
Fri 2.25	<b>MIDTERM</b>	--
Mon 2.28	Absurdism	
Wed 3.2	Apply this to	<i>Rosencrantz &amp; Guildenstern Are Dead (FILM)</i>
Fri 3.4	Dialogue and Language	Chap. 8 229-238
Mon 3.7	Apply this to	<i>Oleanna</i> and Chap. 8, 239-262
Wed 3.9	Tempo, Rhythm, Mood	Chap. 9, 263-278
Fri 3.11	Apply this to	<i>She Stoops to Conquer</i> & read Chap. 9, 279-286
Mon 3.14	<b>NO CLASS spring break</b>	
<b>Wed 3.16</b>	<b>NO CLASS spring break</b>	
<b>Fri 3.18</b>	<b>NO CLASS spring break</b>	
Mon 3.21	Genre and Style (really a review)	<i>Chap. 10, 287-311</i> <b>Asgt 3 due</b>
Wed 3.23	Tragedy	Elearning & <i>Othello</i>
Fri 3.25	Comedy	TBA
Mon 3.28	Tragicomedy	Remember <i>Cherry Orchard</i>
Wed 3.30	Realism & Antirealism overview	Elearning – isms
Fri 4.1	Idea, theme, message	Chap. 7, 200-228
Mon 4.4	Postmodernism, Post POMO and now	<i>Tender Offer</i>
Wed 4.6	Analyzing musicals	Elearning
Fri 4.8	Analyzing musicals – there's more!	--

Mon 4.11	Putting it all together – The Big Picture	--
Wed 4.13	<b>Group work on presentations</b>	--
Fri 4.15	<b>Antigone presentations</b>	--
Mon 4.18	<b>Antigone presentations</b>	--
Wed. 4.20	<b>Antigone presentations</b>	--
Fri 4.22	<b>NO CLASS Good Friday</b>	--
Mon. 4.15	<b>Antigone presentations &amp; Review for Final</b>	
Wed. 4.27	FINAL EXAM	

James Thomas talks about 25 different plays, more than I expect you to read. However, some you should know well, and others you should know something about, so you can relate to what he's discussing. Here's the list:

Plays to KNOW

Oedipus Rex  
Happy Days  
Hamlet  
Miss Julie  
Cherry Orchard  
True West

Plays to Know ABOUT

Hairy Ape  
Wild Duck  
Death of a Salesman  
Piano Lesson and others on p. xv

And what "knowing" means:

KNOWING a Play

Freitag's Pyramid  
Names and types of characters  
Power of action and relationships  
Motivation and objectives  
Aristotle's elements

Knowing ABOUT a Play:

What happens  
Names of characters  
Their relationships  
Who wins and loses

Useful Websites for Plot Summaries and analysis

Sparknotes.com  
Pinkmonkey.com  
Gradesaver.com  
Antistudy.com  
Campusnut.com

Classicnotes.com  
Enotes.com  
Novelguide.com  
jiffynotes.com  
summarycentral.com

Of course, Cliff notes are always useful.

*Also, in the Reference section of Sherratt Library:*

Masterplots II. Drama series / edited by Frank N. Magill. rPN6112.5.M37\*