

Syllabus

DRAM3291H–Honors Script Analysis

Spring 2006

T/R 11:00–12:15

Rm. 201 Fine Arts Building

Instructor:

Dr. Farley Richmond, assisted by Ms. Nance Daniels of the Department of Comparative Literature

Office: Fine Arts #367

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Office hours: To be announced

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Course Description:

Plays are often thought of as “blueprints” for productions. But before a production of a play may be conceived and constructed, a thorough knowledge of the “blueprint” is necessary whether you are a performer, director, or designer. Playwrights may even benefit by carefully analyzing other writers’ blueprints. The purpose of this course is to introduce you to particular analytical approaches to plays and how they work. Granted, there are many different ways to approach a play. The ways that are introduced in this class are particularly useful to theatre practitioners, if they are willing to use them without cutting corners. Pay close attention and apply and reapply the principles and methods that you learn and you will be surprised at the positive results you get every time you use them. From time to time reference will be made to film and television scripts but because of the constraints of time we cannot examine this rapidly growing body of literature in any detail.

Attendance Policy:

Class attendance and participation is mandatory. A good part of your grade (25%) depends on class attendance and participation. Make good use of the time in this class to interact with your peers and with Ms. Daniels and me concerning the topic at hand. Note that three absences constitute grounds for removal from the class. (2 latenesses=1 absence) See me if you have a problem coming to class on time or attending class regularly. **Ordinarily, work will not be accepted late!** A letter detailing the reason the work might be submitted late and a compelling reason for the lateness that is accompanied by a legitimate medical explanation signed by a doctor and cleared by the Vice President for Student Affairs must accompany any appeal to this policy!

Evaluation:

25% Participation and Attendance (including pop quizzes, written assignments or exercises)

30% Written evaluation of three productions produced by the department: Children of an Idol Moon, Feb. 16-18, 22-25 at 8pm and 26 at 2:30pm; Polaroid Stories, March 23-25, 29-31, April 1 at 8pm and April 2 at 2:30pm; and, King Lear, April 20-22, 26-29 at 8pm and April 25 at 1pm and April 30 at 2:30pm. NO other productions may be substituted for the three works mentioned.

25% Final Project due the last day of class. **No exceptions!**

20% Final Exam over the plays and principles applied to their analysis

Required Texts:

The Longman Anthology of Drama and Theater: A Global Perspective. Ed. By Greenwald, Schultz, and Pomo. NY: Addison-Wesley Educational Publishers, 2001.

Tentative Schedule*

January 10, Tues	Intro. Assignments, etc.
12, Thurs	<u>Hamlet</u>
17, Tues	“
19, Thurs	“
24, Tues	<u>Medea</u>
26, Thurs	“
31, Tues	<u>A Midsummer Night’s Dream</u>
Feb. 2, Thurs	“
7, Tues	<u>Tartuffe</u>
9, Thurs	“
14, Tues	<u>A Doll’s House</u>
16, Thurs	“
21, Tues	<u>Death of a Salesman</u>
23, Thurs	“
28, Tues	<u>Komachi at Sekidera</u> ; <u>Children</u> paper due
March 2, Thurs	“
7, Tues	<u>Kanjincho</u>
9, Thurs	“
14, Tues	Spring Break
16, Thurs	“ “
21, Tues	<u>Buried Child</u>
23, Thurs	“
28, Tues	<u>Fences</u>
30, Thurs	“
April 4, Tues	<u>The Dance and the Railroad</u> ; <u>Polaroid</u> paper due
6, Thurs	“

	11, Tues	<u>Top Girls</u>
	13, Thurs	“
	18, Tues	<u>Angels in America: Part I</u>
	20, Thurs	“
	25, Tues	<u>Twilight: Los Angeles; Lear</u> paper due
	27, Thurs	“
May	2, Tues	Reading Day
	3-5, 8-9	Finals

*Please Note: If I change anything on this schedule, I will discuss it with you beforehand.