

Syllabus

DRAM3290–Script Analysis

Fall 2004

T/R 2-3:15pm

Rm. 201 Fine Arts Building

Instructor:

Dr. Farley Richmond
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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 a particular analytical approach to how plays work. Granted, there are many different ways to approach a play. The way that is introduced in this class is particularly useful to theatre practitioners, if they are willing to use it 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 is mandatory. A good part of your grade (10%) depends on class attendance and participation. Make good use of the time in this class to interact with your peers and with 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. Work will not be accepted late unless there is a compelling reason for the lateness that is accompanied by a legitimate medical explanation.

Evaluation:

- 10% Participation and Attendance (including pop quizzes, written assignments or exercises)
- 30% Written evaluation of Antigone scheduled for Seney-Stovall Chapel behind the Varsity Drive-In. Production dates are Sept. 22 to Oct. 2. You are also responsible for writing a critical essay on The Homecoming scheduled for the Cellar Theatre. Production dates are Oct. 13-23.
- 20% On-line work on WEBCT
- 10% Presentation of your project to the class
- 30% Final Project due Thursday, Dec. 2. No exceptions

Required Texts:

Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale: Southern Illinois University Press, 1983.

Halpern, Daniel, ed. *Plays in One Act*. Hopewell, NJ: Aataeus, 1991.

Tentative Schedule*

Aug.	19	Th	Introduction and Assignments
	24	T	Read <u>Hamlet</u> ; Act 1
	26	Th	<u>Hamlet</u> ; Act 2
	31	T	<u>Hamlet</u> ; Act 3 & 4
Sept.	2	Th	<u>Hamlet</u> ; Act 5
	7	T	Read Part 1 of <i>Backward and Forward</i> ; and <u>The Problem</u>
	9	Th	“
	14	T	“
	16	Th	“
	21	T	Read Part 2 of <i>B&F</i> ; and <u>Following the Sun</u>
	23	Th	“
	28	T	“
	30	Th	“
Oct.	5	T	<u>Antigone</u> papers due; discuss play and production
	7	Th	Read <u>Bye Bye Brevort</u>
	12	T	<u>Naomi in the Living Room</u>
	14	Th	<u>Can Can</u>
	19	T	<u>The Moonshot Tapes</u>
	21	Th	<u>Chicks</u>
	26	T	<u>The Homecoming</u> papers due; discuss play and production
	28	Th	Fall Break; No class
Nov.	2	T	<u>The Cuban Swimmer</u>
	4	Th	<u>The Chalky White Substance</u>
	9	T	4 final projects presented
	11	Th	“
	16	T	“
	18	Th	“
	23	T	“
	25	Th	Thanksgiving Holiday; No class
	30	T	4 final projects presented
Dec.	2	Th	“; ALL FINAL PROJECTS DUE
	7	T	Operates on Friday schedule; No class
	9	Th	Last day of class; Review and evaluation; Attendance mandatory

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