

THF 220 Principles of Dramatic Analysis in Theatre and Film **Fall 2017/HYBRID**

On-line/Hybrid Section of THF 220

Rachel Bowditch, Ph.D.

Associate Professor

Wednesdays 10am-12pm, Dixie Gammage Hall 260

Email: Rachel.Bowditch@asu.edu

In-Class Discussion Sessions of THF 220

Nicola Olsen

Office Hours: Tuesdays 3pm-4pm

Email: nolsen3@asu.edu

Stephanie Hart

Office Hours: Tuesdays 3pm-4pm

Email: dragonflystudiophotography@gmail.com

Chris Danowski

Office Hours: Tuesday, 10:30-11:30, at Charlie's Cafe at the Design Studio North

Email: cdanowsk@asu.edu

<p><i>**If you have questions about your mid-term or final paper, your grade, or need specific guidance on other assignments PLEASE COME AND SEE US DURING OFFICE HOURS! Don't wait until the last minute to ask for help.</i></p>
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COURSE DESCRIPTION:

The goal of the class is to learn critical thinking skills, both written and verbal, for the analysis of plays and films. This class focuses on a variety of narrative (storytelling) techniques and genres in theatre and film: from classical dramatic structure (Aristotle) to non-linear narrative, Greek and Shakespearean tragedy, Realism, Absurdism, docudrama, and documentary. Students will also be introduced to feminist concepts and critical race theory as critical lenses for understanding representation in theatre and film.

COURSE LEARNING OUTCOMES/GOALS:

1. Students will effectively articulate written and verbal analysis of plays, films, and productions you have read and/or viewed. (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. Students will identify, apply, and contextualize principles/approaches of dramatic analysis.
3. Students will develop, expand, and defend a personal philosophy, aesthetic, and ethics about theatre and film.
4. Students will apply theoretical lenses from critical race theory to feminism/s and be able to apply these lenses through verbal and written communication.

REQUIRED VIEWING AT HOME:

For this class, you will need to register for a Netflix account and place the following films on your cue to view at home:

- *Sunset Blvd.* by Billy Wilder
- *Miss Representation* (Viewing In-class)
- *Crash* by Paul Haggis (not on Netflix instant, but available on Amazon streaming)
- *Mr. Nobody* by Jaco Van Dormael

REQUIRED READING

Plays Available On-Line:

Plays

- *Hamlet* by William Shakespeare
- *A Doll's House* by Ibsen

Essays

- Aristotle's *Poetics*
- Nick Baumann, “Waiting For Godot - & much more - in New Orleans.”
- Holland Cotter, “A Broken City. A Tree. Evening.”
- *Critical Race Theory: An Introduction* by Richard Delgado and Jean Stefancic
- Essay by bell hooks *Teaching Critical Thinking: Practical Wisdom*: Chapter One “Critical Thinking,” Chapter 3 “Engaged Pedagogy”

In Bookstore:

- *Antigone* by Sophocles
- *Twilight: Los Angeles* by Anna Deavere Smith
- *Waiting For Godot* by Samuel Beckett
- *The Laramie Project* by Moisés Kaufman
- *Writing about Theatre and Drama* by Suzanne Hudson

****ALL WRITTEN WORK MUST BE TURNED IN VIA TURN-IT-IN AND HARD COPY.**

EXTRA CREDIT

Each extra credit review is worth up to 10 points. You can submit TWO reviews for extra credit. Please follow the same guidelines for review requirements (2-3 pages, either a production or a review response).

EXTRA CREDIT CAN ONLY BE COMPLETED IF YOU HAVE COMPLETED ALL OTHER REQUIRED ASSIGNMENTS (ALL FOUR WRITING RESPONSE ASSIGNMENTS). THE LAST DAY EXTRA CREDIT REVIEWS WILL BE ACCEPTED IS THE LAST DAY OF CLASS – APPROVE FILM SELECTION WITH YOUR INSTRUCTOR IN ADVANCE.

COURSE POLICIES**COURSE WITHDRAWAL DEADLINE**

If you wish to withdraw from this course, it is your responsibility to do so by **November 1st, 2017**. Course registration changes are processed through MyASU: <http://my.asu.edu>.

What Is Turn-It-In?

Turn-It-In 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 Turn-It-In, where 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 still needs to learn about the use of sources, and to develop a learning plan or strategy.

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.

Under the ASU Student Academic Integrity Policy (<http://provost.asu.edu/academicintegrity>), “[e]ach student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments.” This policy also defines academic dishonesty and sets a process for faculty members and colleges to sanction dishonesty. Violations of this policy fall into five broad areas that include but are not limited to:

- Cheating on an academic evaluation or assignments
- Plagiarizing
- Academic deceit, such as fabricating data or information
- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

We sanction any incidents of academic dishonesty in my courses using University and HIDA guidelines. Should you have any question about whether or not something falls subject to this clause, feel free to contact us or review the university policy on academic integrity at the above link.

Policy against threatening behavior

Self-discipline and a respect for the rights of others in the classroom or studio and university community are necessary for a productive learning and teaching environment. Threatening or violent behavior will result in the administrative withdrawal of the student from the class.

Disruptive behavior may result in the removal of the student from the class. Students are required to read and act in accordance with university and Arizona Board of Regents policies, including:

The Student Code of Conduct: Arizona Board of Regents Policies 5-301 through 5-308:

<http://www.abor.asu.edu/1%5Fthe%5Fregents/policymanual/chap5/>

Late Assignments:

NO LATE ASSIGNMENTS WILL BE ACCEPTED except for documented medical reasons.

Attendance (60 points): Attendance is mandatory. Having done the reading *with text in hand* along with extensive and consistent class participation is fundamental to success in this class. Students are required to be active discussion participants.

You must bring a doctor’s note if you cannot attend class or email with your reason 24 hours in advance. If we are not contacted before class you will be marked with an unexcused absence and this will affect your grade.

After two absences, each subsequent absence will cost 10 points. If need be, points will also be deducted from the participation grade. (Absences include ALL class time).

ATTENDANCE WILL BE TAKEN AT THE BEGINNING OF CLASS IN THE FORM OF THE WEEKLY QUIZ ABOUT THE READINGS. IF YOU ARE LATE, YOU CANNOT MAKE UP THE QUIZ, AND IT IS YOUR RESPONSIBILITY TO CHECK IN WITH A T.A. TO VERIFY YOUR ATTENDANCE.

STUDENTS WITH MORE THAN FIVE UNEXCUSED ABSENCES WILL RECEIVE A FAILING GRADE IN THE CLASS.

In-class Participation (35 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 TA about your written assignments and course material; and work constructively and collegially on group assignments and exercises.

Online Participation (30 points): You are required to read and review all material for each unit on-line. Your attendance online will be tracked and recorded. There will be a quiz each week in discussion worth 5 points reviewing all on-line content.

Quizzes

- 1) **Online quizzes** open a week before they are due. These quizzes are to be done after reading the online lecture content; they total 60 points, so do not forget these!
- 2) **In-Class quizzes** are taken at the beginning of class each day a film or play is to be discussed (usually Thursdays). These also total 55 points.

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. **NO LATE assignments will be accepted.**

Students should refer to the WRITING GUIDELINES. These guidelines apply to EVERY assignment.

NO PAPERS WILL BE ACCEPTED VIA EMAIL. ALL PAPERS MUST BE TURNED IN VIA HARDCOPY AND TURN-IT-IN. ANY PAPER NOT SUBMITTED TO TURN-IT-IN WILL NOT RECEIVE A GRADE. IF THERE IS A PROBLEM WITH TURN-IT-IN PLEASE CONTACT US IMMEDIATELY.

If you miss class, it is your responsibility to turn in all assignments in advance (put it in your TA's mailbox). IT IS NOT OUR 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.

Tardiness: Your TAs will note when you are late for **class or lecture**. The first two tardies will not count against you; **subsequent tardies may cost up to 5 points each off** of your attendance or participation grade, at the discretion of the TA.

TO AVOID EXCESSIVE PENALTIES FOR TARDINESS AND ABSENCES, E-MAIL YOUR TA AS SOON AS YOU KNOW YOU WILL BE LATE OR MISS CLASS. We are more likely to be forgiving the more you communicate with us.

Classroom Etiquette:

- If you are using a laptop and you are caught doing email or anything OTHER than taking class notes, you will **NOT** be permitted to use your laptop again in class. 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. If you are caught texting during class, your cellphone will be taken away from you for the remainder of the class.

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.

Honors Contracts Available (meet with professor)

Students may choose to take this class as part of an honors contract, which will require an additional 5-7 page research paper, topic to be designed with the professor.

Honors Contract is due: December 6th, 2017.

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 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.

MODULE ONE: INTRODUCTION TO DRAMATIC ANALYSIS IN THEATRE & FILM

Unit 1: Introduction to Dramatic Analysis

	Homework	In-Class
Thursday August 17 Section A: Discussion		Review syllabus and THF 220 writing guidelines/standards Review Writing Rubric Discuss the relationship between theatre and film Introducing key terms and concepts
Tuesday August 22 Section B: Writing Lab	READ: Hudson: “Responding to Theatre and Drama” Chapter One (pp1-27) “Principles of Effective Writing” Chapter Two (28-56) BRING TO CLASS: two contrasting reviews of the same work (either a play or film). Please have read the reviews and be prepared to discuss them.	Discuss Contrasting Reviews Experience paper (in-class)

Unit 2: Writing About Theatre and Film: Establishing A Working Vocabulary

Thursday August 24 Section A: Discussion	VIEW AT HOME/Netflix: <i>Sunset Blvd.</i> by Billy Wilder CULTURAL DOCUMENT #1: <i>Sunset Blvd.</i> (5 points)	Discussion of <i>Sunset Blvd.</i> Complete Unit 2: online quiz
Tuesday August 29 Section B: Writing Lab	DUE: Writing Response #1: Film Production Response of <i>Sunset Blvd.</i> (DRAFT) READ: Hudson: “Handbook” (pp218-242)	Peer review writing response #1 with partner Writing a critical review Production Response vs. Review Response Writing Mechanics Quiz: Formatting, citations, and proofreading. (20 POINTS)

MODULE TWO: TRAGEDY AND LINEAR NARRATIVE STRUCTURE

Unit 3: Classical Dramatic Theory/Aristotle's *Poetics* and *Antigone* by Sophocles

<p>Thursday August 31 Section A: Discussion</p>	<p>READ: Online: (www.gutenberg.org) Aristotle's <i>Poetics</i></p> <p>READ: Online: (www.gutenberg.org) Sophocles' <i>Antigone</i> (In bookstore)</p> <p>CULTURAL DOCUMENT #2: <i>Antigone</i> (5 points)</p> <p>DUE: Writing Response #1: Film Production Response of <i>Sunset Blvd.</i> (FINAL)</p>	<p>Discuss <i>Poetics</i> and <i>Antigone</i></p> <p>Complete Unit 3: online quiz</p>
<p>Tuesday September 5 Section B: Writing Lab</p>	<p>READ: Hudson "Writing the Argument Essay" Chapter 4 p.107-143</p>	

Unit 4: Shakespearean Tragedy and *Hamlet*

<p>Thursday September 7 Section A: Discussion</p>	<p>READ: <i>Hamlet</i> (on-line) http://shakespeare.mit.edu/hamlet/index.html or any published version.</p> <p>CULTURAL DOCUMENT #3: <i>Hamlet</i>/play (5 points)</p>	<p><i>Hamlet</i> discussion</p> <p>Complete Unit 4: online quiz</p>
<p>Tuesday September 12 Section B: Writing Lab</p>	<p>DUE: Writing Assignment #2: Aristotle / Tragedy (DRAFT)</p>	<p>Peer review writing response #2</p>

Unit 5: Women in *Hamlet*

<p>Thursday September 14 Section A: Discussion (continued next page)</p>	<p>DUE: Writing Assignment #2: Aristotle / Tragedy (FINAL)</p>	<p>Discussion about Gertrude and Ophelia—in class exercise</p> <p>Complete Unit 5: online quiz</p>
<p>Tuesday September 19 Section B</p>	<p>Discuss women and <i>Hamlet</i></p>	<p>Discuss feminism/s</p>

MODULE THREE: CRITICAL FRAMEWORKS/ FEMINISM(S) AND CRITICAL RACE THEORY

Unit 6: Introduction to Feminism/s, Realism, and *A Doll's House* by Ibsen

Thursday September 21 Section A: Discussion	READ: Article on Feminism by Sue-Ellen Case (online)	Discussion on Feminism/s Complete Unit 6: online quiz
Tuesday September 26 Section B: Writing Lab	READ: Henrik Ibsen, <i>A Doll's House</i> at http://www.gutenberg.org/etext/2542 CULTURAL DOCUMENT #4: <i>A Doll's House</i> (5 points)	Discussion on <i>A Doll's House</i> . <i>A Doll's House</i> scene analysis/beat in-class exercise

Unit 7: Feminism/s/*Miss Representation*

Thursday September 28 Section A: Discussion	View <i>Miss Representation</i> CULTURAL DOCUMENT #5: <i>Miss Representation</i> (5 points)	Complete Unit 7: online quiz
Tuesday October 3 Section B: Writing Lab	Discuss feminism/s and <i>Miss Representation</i> DUE: Writing Assignment #3: Feminism/s (DRAFT) (**Please submit to Turn-It-In)	Peer review writing response #3 Mid-term exam review
Thursday October 5 Session A: Discussion	In-Class Mid-term Exam	

FALL BREAK/NO CLASS October 7th to 10th (No Class Tuesday October 10th)**

Unit 8: Introduction to Critical Race Theory/*Twilight: Los Angeles*

Thursday October 12 Section A: Discussion	READ (In Bookstore): <i>Twilight: Los Angeles</i> by Anna Deavere Smith (5 points) CULTURAL DOCUMENT #6: <i>Twilight: Los Angeles</i>	Discuss Critical Race Theory and <i>Twilight</i> Complete Unit 8: online quiz
Tuesday October 17	DUE: Writing Assignment #3: Feminism/s (FINAL) (**Please submit to Turn-It-In)	Final Paper Prompt/Developing a

Section B: Writing Lab	READ: Hudson: "Writing the Analytical Essay" Chapter 3 p. 57-106 Hudson: "Writing the Research Paper" Chapter Six (187-208)	thesis
Unit 9: Critical Race Theory/<i>Crash</i>		
Thursday October 19 Section A: Discussion	VIEW in Class: <i>Crash</i> by Paul Haggis CULTURAL DOCUMENT #7: <i>Crash</i> (5 points) READ: bell hooks reading (On-line)	Discuss Critical Race Theory and <i>Crash</i> Complete Unit 9: online quiz
Tuesday October 24 Section B: Writing Lab	DUE: WRITING ASSIGNMENT #4: CRITICAL RACE THEORY (DRAFT) (**Please submit to Turn-It-In)	In-class writing assignment Peer review writing response #4
MODULE FOUR: NON-LINEAR DRAMATIC STRUCTURE		
Unit 10: Theatre of the Absurd/ <i>Waiting For Godot</i>		
Thursday October 26 Section A: Discussion	READ: <i>Waiting For Godot</i> by Samuel Beckett (Bookstore) READ Online: <ul style="list-style-type: none"> • Nick Baumann, "Waiting For Godot - & much more - in New Orleans." • Holland Cotter, "A Broken City. A Tree. Evening." • Hudson: "Absurd, Absurder, Absurdist" (p.100-104) CULTURAL DOCUMENT #8: <i>Waiting for Godot</i> (5 points)	Discuss <i>Waiting for Godot</i> Complete Unit 10: online quiz
Tuesday October 31 Section B: Writing Lab	DUE: WRITING ASSIGNMENT #4: CRITICAL RACE THEORY (FINAL) (**Please submit to Turn-It-In) FINAL PAPER Workshop 1: Intro Material (10 points): Thesis and works cited	Exercise in Class: "Guidelines for Peer Review" Hudson (52-53)

	(Please bring TWO copies into class: one for instructor and one for peer review)	
Unit 11: Non-linear Dramatic Structure on Film/<i>Mr. Nobody</i>		
Thursday November 2 Section A: Discussion	VIEWING AT HOME/Netflix: <i>Mr. Nobody</i> by Jaco Van Dormael CULTURAL DOCUMENT #9: <i>Mr. Nobody</i> (5 points)	<i>Discuss Mr. Nobody</i> Complete Unit 11: online quiz
Tuesday November 7 Section B: Writing Lab	FINAL PAPER Workshop 2: Introductory paragraph/outline (10 points): (Please bring TWO copies into class: one for instructor and one for peer review)	Peer review exercise
MODULE FIVE: DOCUDRAMA AND DOCUMENTARY		
Unit 12: Docudrama/<i>The Laramie Project</i>		
Thursday November 9 Section A: Discussion	READ: <i>The Laramie Project</i> by Moisés Kaufman (bookstore/online) CULTURAL DOCUMENT #10: <i>The Laramie Project</i> (5 points)	Discussion on <i>The Laramie Project</i> Complete Unit 12: online quiz VIEWING SELECTIONS: <i>The Laramie Project</i> in class
Tuesday November 14 Section B: Writing Lab	FINAL PAPER Workshop 3: Draft of Final Paper (10 points): (Please bring TWO copies into class: one for instructor and one for peer review)	
Unit 13: Documentary		
Thursday November 16 Section A: Discussion	VIEW in Class: Selections from Documentary Films	Discuss documentary film Complete Unit 13: online quiz
Tuesday November 21 Section B: Writing Lab	CULTURAL DOCUMENT #11: <i>Selected Documentary</i> (5 points) THEATRE REVIEW DUE: Please review due. Please attach ticket and submit Turn-It-In. **You may turn in this assignment earlier.	
**No Class November 23/THANKSGIVING		
Tuesday	DUE: FINAL ANALYSIS PAPER	In-class exam review

November 28	(5-7pages)	
Thursday November 30	In-Class Final exam DUE: Extra Credit Essays (Not required)	

PERSONAL ASSIGNMENT TRACKER

220 GRADING BREAKDOWN		
	POINTS	TOTAL
ATTENDANCE	60	
ON-LINE PARTICIPATION	30	
IN-CLASS PARTICIPATION	35	
ABSENCES		
LATES		
WRITING ASSIGNMENTS		
#1: Film Review	25	
#2: Aristotle/Classical Tragedy	25	
#3: Feminism/s	25	
#4: Critical Race Theory	25	
11 Cultural Documents/ 5 points each	55	
Theatrical Review (Mainstage ASU Production)	25	
WRITING QUIZ	20	
12 ON-LINE QUIZZES / 5 points each	60	
11 READING QUIZZES / 5 points each	55	
Mid-term Exam	40	
Final Exam	40	
Final Paper Workshop 1: Thesis and Works Cited	10	
Final Paper Workshop 2: Introductory Paragraph/Outline	10	
Final Paper Workshop 3: Draft of Final Paper	10	
Final Dramatic Analysis Paper	50	
600 points	TOTAL POINTS	
EXTRA CREDIT (20 points)		
Extra credit review #1	10	
Extra credit review #2	10	

GRADING SCALE:

A+	98-100%	B+	87-89%	C+	77-79%	D+	67-69%	E	59% or below
A	93-97%	B	83-86%	C	73-76%	D	63-66%		
A-	90-92%	B-	80-82%	C-	70-72%	D-	60-62%		

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.

The instructor reserves the right to change, delete and/or add to the course requirements at any time.

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

A Short Guide to Writing About Film by Timothy Corrigan

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

Highly recommended: *MLA Handbook for Writers of Research Papers* (Seventh Edition) by Modern Language Association.