On-line/Hybrid Section of THF 220
Nicola Olsen
Office Hours: by appointment (please, email)
Email: nolsen3@asu.edu

In-Class Discussion Sessions of THF 220

Stephanie Hart
Office Hours: Tuesday 12:00 - 1:00 in the Lyceum
Email: smhart2@asu.edu

Brian Foley
Office Hours: Tuesday 1:30-2:15pm by appointment
Email: bdfoley@asu.edu

Donta McGilvery
Office Hours: by appointment (please, email)
Email: dmcgilve@asu.edu

Sarah Tan
Office Hours: Monday 12:00-1:00 pm at the Lyceum
Email: shtan@asu.edu

Young Nae Choi
Office Hours: by appointment (please, email)
Email: ychoi79@asu.edu

**If you have questions about your mid-term or final paper, your grade, or need specific guidance on other assignments PLEASE CONTACT US!  
Don’t wait until the last minute to ask for help.
COURSE DESCRIPTION:

This is a hybrid class consisting of content in Canvas and in-person discussion sessions with your TA. 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 TEXTS AND FILMS

Writing text
- *Writing about Theatre and Drama* by Suzanne Hudson (available in the bookstore)

Required Films
For this class, you will need to rent the following films from a streaming service of your choice. Instead of buying a book you are renting a movie:
- *Sunset Blvd.* by Billy Wilder
- *FEMINISM FILM (TBD)*
- *Hidden Figures* by Theodore Melfi
- *Mr. Nobody* by Jaco Van Dormael

Required Plays
Look for production script copies.
- *Antigone* by Sophocles ([online](#) or bookstore)
- *Twilight: Los Angeles* by Anna Deavere Smith (bookstore)
- *Waiting for Godot* by Samuel Beckett (bookstore)
- *The Laramie Project* by Moisés Kaufman (bookstore)
- *Hamlet* by William Shakespeare ([online](#) or bookstore)
- *A Doll’s House* by Ibsen ([online](#) or bookstore)
Required Essays (included in the Canvas content)

- Essay by bell hooks *Teaching Critical Thinking: Practical Wisdom*
- Aristotle’s *Poetics*
- *Feminism and Theater* by Sue Ellen Case
- *Feminist Theory* by bell hooks
- *Critical Race Theory: An Introduction* by Richard Delgado and Jean Stefancic
- *Waiting For Godot - & much more - in New Orleans.* by Nick Baumann
- *A Broken City. A Tree. Evening.* by Holland Cotter

ASSIGNMENTS

Writing Assignments
In this class you will write 4 essays, one theater review, and a final essay (5-7 pages). You will also participate in peer review and other small writing prep assignments.

- **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** in the Canvas Content as well as the **WRITING RUBRIC.**
- **All writing assignments are submitted through Canvas. Your TA may require a hardcopy as well.**

Quizzes
You will have quizzes covering the Canvas content as well as the assigned scripts and films.

1) **Canvas quizzes:** 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. These total 55 points.

Culture Documents/Analysis Activity
For each film we watch and play we read you will be required to either complete a Culture Document to turn in or do an Analysis Assignment in class for 5 point each totaling 55 points for the semester. The syllabus outlines when it is a Culture Document due as homework and when the in class Analysis Activity will happen.

Midterm and Final Test
The midterm and the final are each worth 50 points. We will have review days to prepare for each test.
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 FOUR WRITING RESPONSE ASSIGNMENTS. EXTRA CREDIT REVIEWS WILL BE ACCEPTED THE LAST DAY OF CLASS – APPROVE FILM OR PLAY SELECTION WITH YOUR INSTRUCTOR IN ADVANCE.

ATTENDANCE

Attendance (60 points): Attendance is mandatory. Having done the reading with text in hand.

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

Tardiness: 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.

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 TO VERIFY YOUR ATTENDANCE.

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.

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.

In-class Participation (45 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.

COURSE POLICIES

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

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/

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.

**Objectionable material**
We may deal in class with subjects, acts, ideas, words, and imagery that a student finds offensive or objectionable. Opinions may be expressed by instructor or fellow students which conflict with an individual student’s beliefs. While every attempt will be made to respect students’ beliefs and values, this class will engage issues, avoiding censorship and euphemism.

**Threatening Behavior**
ASU has a policy against threatening behavior, per the *Student Services Manual*, SSM 104–02, “Handling Disruptive, Threatening, or Violent Individuals on Campus.”

**Counseling Services**
A. ASU Counseling Services offers professional confidential, time-limited, counseling and crisis services for students experiencing emotional concerns, problems in adjusting, and other factors that affect their ability to achieve their academic and personal goals. We will talk with you, help you identify solutions or support, and connect you with those services at ASU or in the community.
B. https://eoss.asu.edu/counseling
C. Hours: Monday-Friday, 8 a.m. - 5 p.m.

West: 602-543-8125
After-hours/weekends: Call EMPACT’s 24-hour ASU-dedicated crisis hotline: 480-921-1006

**Discrimination**
Title IX (now required) "Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including
counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at https://urldefense.proofpoint.com/v2/url?u=https-3A__sexualviolenceprevention.asu.edu_faqs&d=DwICAg&c=I45AxH-kUV29SRQusp9vYR0n1GycN4_2jInuKy6zbqQ&r=V795aOxkYLWthrHM3ScGSkXruUMUejJ4tCuM8-n-Nwk&m=SwUZv30__fcWULqNH5rwisuCWlP3XnnbeIsDaUy0_gs&s=MQtJhG4eP9z6ovdYBAdUZ4ubzJeS7FRPJXhEd7078c&e=

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, https://urldefense.proofpoint.com/v2/url?u=https-3A__eoss.asu.edu_counseling&d=DwICAg&c=I45AxH-kUV29SRQusp9vYR0n1GycN4_2jInuKy6zbqQ&r=V795aOxkYLWthrHM3ScGSkXruUMUejJ4tCuM8-n-Nwk&m=SwUZv30__fcWULqNH5rwisuCWlP3XnnbeIsDaUy0_gs&s=Q91FZt5Nqg7LulqQZOLg2O7uE1G_gTYG8QEfihkY&e=, is available if you wish discuss any concerns confidentially and privately."

**Honors Contracts Available (email Nicola Olsen to set up a Meeting)**

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: **Friday, April 26, 2019.** Please submit a HARD COPY.

**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 available 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

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<thead>
<tr>
<th>Date</th>
<th>Homework</th>
<th>In-Class</th>
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<tr>
<td>T 01/08</td>
<td>None</td>
<td>Review syllabus, writing guidelines/standards, Writing Rubric and Culture DocumentDiscuss the meaning, ethics and key ingredients of telling stories.</td>
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<td>Th 01/10</td>
<td><strong>READ:</strong> Hudson: “Principles of Effective Writing” Chapter Two (28-56) and “Writing the Performance Review” Chapter Five (144-185) <strong>BRING TO CLASS:</strong> two contrasting reviews of the same work (either a play or film). Please have read the reviews and be prepared to discuss them. <strong>BRING TO CLASS:</strong> Printed copy of Experience paper Complete Unit 2: online quiz</td>
<td>Discuss Similarities and Differences of theater and film, effective performance review writing and evaluate Contrasting Reviews Writing Mechanics Quiz: Formatting, citations, and proofreading. (20 POINTS)</td>
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## Unit 2: Writing About Theatre and Film: Establishing A Working Vocabulary

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<th>Date</th>
<th>Homework</th>
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<tr>
<td>T 01/15</td>
<td><strong>VIEW AT HOME:</strong> <em>Sunset Blvd.</em> by Billy Wilder **CULTURAL DOCUMENT/Analysis #1: <em>Sunset Blvd.</em> (5 points) <strong>BRING TO CLASS</strong>: Completed Writing Quiz (Hudson pgs 218-242 review grammar and punctuation)</td>
<td>Discussion of <em>Sunset Blvd.</em> And Unit 2 vocabulary</td>
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<td>Assignment</td>
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<td>Th 01/17 Writing Lab #2</td>
<td>DUE: Writing Response #1: Film Production Response of <em>Sunset Blvd.</em> (DRAFT)</td>
<td>READ: bell hooks article “Critical Thinking” (online content)</td>
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<td><strong>MODULE TWO: TRAGEDY AND LINEAR NARRATIVE STRUCTURE</strong></td>
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<td><strong>Unit 3: Classical Dramatic Theory/Aristotle’s <em>Poetics</em> and <em>Antigone</em> by Sophocles</strong></td>
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<td>T 01/22</td>
<td>READ: Online: <a href="http://www.gutenberg.org">www.gutenberg.org</a> Aristotle’s <em>Poetics</em></td>
<td>Discuss <em>Poetics</em> and <em>Antigone</em></td>
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<td>READ: Online: <a href="http://www.gutenberg.org">www.gutenberg.org</a> Sophocles’ <em>Antigone</em> (In bookstore)</td>
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<td>CULTURAL DOCUMENT/Analysis #2: <em>Antigone</em> (5 points)</td>
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<td>Complete Unit 3: online quiz</td>
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<td>Th 01/24</td>
<td>DUE: Writing Response #1: Film Production Response of <em>Sunset Blvd.</em> (FINAL)</td>
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<td><strong>Unit 4: Shakespearean Tragedy and <em>Hamlet</em></strong></td>
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<td>T 01/29</td>
<td>READ: <em>Hamlet</em> (on-line) <a href="http://shakespeare.mit.edu/hamlet/index.html">http://shakespeare.mit.edu/hamlet/index.html</a> or any published version.</td>
<td>Hamlet discussion</td>
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<td>Complete Unit 4: online quiz</td>
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<td>Th 01/31 Writing Lab #3</td>
<td>DUE: Writing Assignment #2: Aristotle / Tragedy (DRAFT)</td>
<td>READ: Hudson: “Writing the Analytical Essay” Chapter 3 p. 57-106</td>
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<td><strong>Unit 5: Women in <em>Hamlet</em></strong></td>
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<td>Task 1</td>
<td>Task 2</td>
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| T 02/05 | Discuss women and *Hamlet*  
Complete Unit 5: online quiz | Discussion about Gertrude and Ophelia | Cultural Document/Analysis #3: *Hamlet* (5 points) in class analysis assignment |

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

**Unit 6: Introduction to Feminism**

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<th>Date</th>
<th>Task 1</th>
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<th>Task 3</th>
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| Th 02/07 | DUE: Writing Assignment #2: Aristotle / Tragedy (FINAL)  
**WATCH AT HOME:** *The Breadwinner/Whale Rider* | Discuss *Breadwinner/Whale Rider* |  |
| T 2/12 | **READ:** Article on Feminism by Sue-Ellen Case and *Feminist Theory* by bell hooks (online)  
Complete Unit 6: online quiz | Discuss the Sue Ellen Case and bell hooks articles | Cultural Document/Analysis #4: *The Breadwinner/Whale Rider* (5 points) In class analysis assignment |

**Unit 7: Realism, and *A Doll’s House* by Ibsen**

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<th>Date</th>
<th>Task 1</th>
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<th>Task 3</th>
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| Th 2/14 | **READ:** Henrik Ibsen, *A Doll’s House* at [http://www.gutenberg.org/etext/2542](http://www.gutenberg.org/etext/2542)  
Complete Unit 7: online quiz | Discussion on *A Doll’s House*. |  |
| T 2/19 | Hudson “Writing the Argument Essay”  
Chapter 4 p.107-143 | Peer review writing response #3 | Discuss Argument Essay |
| Th 2/21 | **DUE:** Writing Assignment #3: Feminism/s (DRAFT) | Cultural Document/Analysis#5  
*A Doll’s House* (5 points)  
In class scene/beat analysis activity |  |
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<th>Date</th>
<th>Event</th>
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<tr>
<td>T 2/26</td>
<td>Mid-term exam review</td>
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<td>Th 2/28</td>
<td>In-Class Mid-term Exam</td>
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<td>March 3-10</td>
<td>Spring Break (no classes)</td>
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<td><strong>Unit 8: Introduction to Critical Race Theory/Twilight: Los Angeles</strong></td>
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<td>T 3/12</td>
<td>DUE: Writing Assignment #3: Feminism/s (FINAL)</td>
<td>Discuss Critical Race Theory and <em>Twilight</em></td>
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<td><strong>READ (In Bookstore): Twilight: Los Angeles</strong> by Anna Deavere Smith**</td>
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<td><strong>CULTURAL DOCUMENT/Analysis #6: Twilight: Los Angeles (5 Points)</strong></td>
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<td>Complete Unit 8: online quiz</td>
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<td><strong>Unit 9: Critical Race Theory/Hidden Figures</strong></td>
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<td>Th 3/14</td>
<td><strong>WATCH AT HOME: Hidden Figures</strong> by Theodore Melfi</td>
<td>Discuss Critical Race Theory and <em>Hidden Figures</em></td>
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<td><strong>READ: Critical Race Theory: An Introduction</strong> by Richard Delgado and Jean Stefancic (On-line)</td>
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<td>Complete Unit 9: online quiz</td>
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<td>Tuesday 3/19</td>
<td><strong>DUE: WRITING ASSIGNMENT #4: CRITICAL RACE THEORY (DRAFT)</strong></td>
<td>Peer review writing response #4</td>
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<td>Writing Lab #5</td>
<td><strong>CULTURAL DOCUMENT/Analysis #7: Hidden Figures</strong> (5 points)</td>
<td>In class analysis assignment</td>
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<td><strong>MODULE FOUR: NON-LINEAR DRAMATIC STRUCTURE</strong></td>
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<td><strong>Unit 10: Theatre of the Absurd/ Waiting for Godot</strong></td>
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<td>Day</td>
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<td>Th 3/21</td>
<td><strong>READ:</strong> <em>Waiting for Godot</em> by Samuel Beckett (Bookstore)</td>
<td>Discuss <em>Waiting for Godot</em></td>
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<td><strong>READ Online:</strong></td>
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<td>- Hudson: “Absurd, Absurder, Absurdist” (p.100-104)</td>
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<td>Complete Unit 10: online quiz</td>
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<td>T 3/26</td>
<td><strong>DUE:</strong> WRITING ASSIGNMENT #4: CRITICAL RACE THEORY (FINAL)</td>
<td>Exercise in Class:</td>
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<td><strong>FINAL PAPER Workshop 1:</strong> Intro Material (10 points):</td>
<td>“Guidelines for Peer Review” Hudson (52-53)</td>
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<td>- Thesis and works cited</td>
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<td>(Please bring TWO copies into class: one for instructor and one for peer review)</td>
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<td><strong>READ</strong></td>
<td>Final Paper</td>
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<td>Hudson: “Writing the Research Paper”</td>
<td>Prompt/Developing a thesis</td>
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<td>Chapter Six (187-208)</td>
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<td><strong>CULTURAL DOCUMENT/Analysis #8:</strong> <em>Waiting for Godot</em> (5 points)</td>
<td><strong>Final Paper</strong></td>
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<td>In class analysis assignment</td>
<td>Prompt/Developing a thesis</td>
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<td><strong>Unit 11: Non-linear Dramatic Structure on Film/Mr. Nobody</strong></td>
<td><strong>Discuss the Research Paper</strong></td>
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<td>Th 3/28</td>
<td><strong>VIEWING AT HOME/Netflix:</strong> <em>Mr. Nobody</em> by Christopher Nolan</td>
<td><strong>Discuss Mr. Nobody</strong></td>
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<td><strong>CULTURAL DOCUMENT/Analysis #9:</strong> <em>Mr. Nobody</em> (5 points)</td>
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<td>Complete Unit 11: online quiz</td>
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**T 4/02**  
Writing Lab #7  
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

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**MODULE FIVE: DOCUDRAMA AND DOCUMENTARY**

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**Unit 12: Docudrama/The Laramie Project**

| **Th 4/04** | **READ:** *The Laramie Project* by Moisés Kaufman (bookstore/online)  
Complete Unit 12: online quiz | Discussion on *The Laramie Project* |

| **T 4/09** | **CULTURAL DOCUMENT/Analysis #10: The Laramie Project**  
(5 points)  
In class Analysis assignment |

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**Unit 13: Documentary**

| **Th 4/11**  
Writing Lab #8 | **FINAL PAPER Workshop 3: Draft of Final Paper (10 points):**  
(Please bring TWO copies into class: one for instructor and one for peer review) | Peer Review Exercise |

| **T 4/16** | Complete Unit 13: online quiz |

| **Th 4/18** | **CULTURAL DOCUMENT/Analysis #11: Selected Documentary**  
(5 points)  
**THEATRE REVIEW DUE:** *Please attach ticket**  
**You may turn in this assignment earlier.** |

| **T 4/23** | **DUE: FINAL ANALYSIS PAPER**  
(5-7 pages)  
In-class exam review |

| **Th 4/25** | **In-Class Final exam**  
**DUE: Extra Credit Essays (Not required)** |
## PERSONAL ASSIGNMENT TRACKER

### 220 GRADING BREAKDOWN

<table>
<thead>
<tr>
<th>Points</th>
<th>Total</th>
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<tbody>
<tr>
<td>ATTENDANCE</td>
<td>60</td>
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<tr>
<td>IN-CLASS PARTICIPATION</td>
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<tr>
<td>ABSENCES</td>
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<td>LATES</td>
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### WRITING ASSIGNMENTS

1. **Film Review** | 25
2. **Aristotle/Classical Tragedy** | 25
3. **Feminism/s** | 25
4. **Critical Race Theory** | 25
5. **11 Cultural Document/Analysis Assignments/ 5 points each** | 55
6. **Theatrical Review (Mainstage ASU Production)** | 25
7. **WRITING QUIZ** | 20
8. **12 ON-LINE QUIZZES / 5 points each** | 60
9. **11 READING QUIZZES / 5 points each** | 55
10. **Mid-term Exam** | 50
11. **Final Exam** | 50
12. **Final Paper Workshop 1: Thesis and Works Cited** | 10
13. **Final Paper Workshop 2: Introductory Paragraph/Outline** | 10
14. **Final Paper Workshop 3: Draft of Final Paper** | 10
15. **Final Dramatic Analysis Paper** | 50

**600 points**

### TOTAL POINTS

### EXTRA CREDIT (20 points)

1. **Extra credit review #1** | 10
2. **Extra credit review #2** | 10
GRADING SCALE:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A+</td>
<td>98-100%</td>
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<tr>
<td>A</td>
<td>93-97%</td>
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<tr>
<td>A-</td>
<td>90-92%</td>
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<tr>
<td>B+</td>
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<td>63-66%</td>
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<tr>
<td>D-</td>
<td>60-62%</td>
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<tr>
<td>E</td>
<td>59% or below</td>
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</table>

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