**Introduction to Dramatic Art**

THEA 0810 (Spring 2013)

MWF 2-2:50 Bellefield 314

Instructor: Kristi Good—kag131@pitt.edu

TA: Andrew Sours—ajs190@pitt.edu

Office Hours: Wednesdays, 11am-1pm, 16th Floor CL Lobby

“A play in a book is only the shadow of a play and not even a clear shadow of it…The printed script is hardly more than an architect’s blueprint of a house not yet built…The color, the grace and levitation, the structural pattern in motion, the quick interplay of live beings, suspended like fitful lightening in a cloud, these things are the play, not the words on paper.” -Tennessee Williams

**COURSE DESCRIPTION**

Drama is a unique art that exists as both the written word on the page and a live performance on the stage. As such, it cannot be fully appreciated if studied exclusively in either form. This course is an introduction to the integrated study of dramatic texts and performance from a variety of geographical and historical contexts.

Script analysis (the examination of how a dramatic text is put together) will be accompanied by interpretation: how a play and its structural characteristics offer possible meaning on the page and on the stage. As dramatic texts are blueprints for production, we will explore how script analysis can inform choices in the visualizing and staging of a play in time and space for an intended audience.

Students will apply concepts learned in class through written and oral individual and group assignments. We will also attend and/watch live theatre and performance events.

COURSE GOALS

* To acquire and apply play analysis vocabulary on the page and for the stage
* To interpret and analyze how a play offers possible meaning
* To compare and contrast script characteristics on the page and in production

REQUIRED TEXTS

* *Interpreting the Play Script: Contemplation and Analysis* by Anne Fliotsos (available at the bookstore)
* *The Longman Anthology of Drama and Theatre: A Global Perspective* (available at the bookstore)
* Pitt Rep Semester Pass
* Folder/Binder/Notebook for in-class notes and handouts

REQUIRED PRODUCTIONS

* Lab #3: *The Sandalwood Box/In the Still of the Night* January 30-February 3
* Mainstage: *Zanna, Don’t!* February 14-March 3
* Lab #4: *A Cloud in Trousers* February 27-March 3
* Mainstage: *City of Asylum* April 4-14

**CONTACTS**

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Contact Info\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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**DIVERSITY CLAUSE**

All participants of this class, both students and instructors, are required to help promote and maintain, at all times, a positive atmosphere in which everyone displays and receives respect, tolerance, and encouragement regardless of race, gender, religion, age, national origin, disability, sexual orientation, socioeconomic background, or talent level.

**ACADEMIC INTEGRITY**

Students are expected to comply with the University of Pittsburgh’s Policy on Academic integrity. Any student suspected of violating this obligation for any reason during the semester will be required to participate in the procedural process as outlined in the University Guidelines on Academic Integrity. For further information see: http://www.pitt.edu/~provost/ai1.html.

**STUDENTS WITH DISABILITIES**

If you have a disability for which you are or may be requesting accommodation, you are encouraged to contact both your instructor and the Office of Disability Resources and Services, 216 William Pitt Union, 412.648.7890/412.383.7355 (TTY), as early as possible. DRS will verify your disability and determine reasonable accommodations for this course.

**ATTENDANCE POLICY**

I will take attendance every day. If you arrive late, you must see me AFTER CLASS so that I can mark you present. Because arriving late is disruptive and disrespectful to me and to your peers, each tardy equals half of an absence NO MATTER HOW LATE YOU ARE. A student may have three absences without penalty, but each subsequent absence will result in a deduction from the student’s final grade: 4% deducted from the final course grade for each additional absence.

**CLASS PARTICIPATION**

Calculation of a student’s grade for class participation involves: attendance, alertness, and active participation in class discussions. Please have all relevant readings/materials and your syllabus with you when you come to class. For class discussions that do not involve a journal entry or exercise, students are expected to bring at least one question/comment about the material to class to facilitate discussion. If you do not come prepared with questions/comments, the entire class will be dismissed and considered absent for the day.

**COURSE SCHEDULE**

**Part I:**

Week 1 **Class Activity:**  **For Next Class:**

1.7 Syllabus; Introductions Read: Fliotsos Ch. 1

1.9 Discussion Read & Journal: *Medea*

1.11 *Medea* Discussion Read: Fliotsos pp. 35-50

Week 2

1.14 Discussion Read & Journal: *Tartuffe*

1.16 *Tartuffe* Discussion Read: Fliotsos pp. 50-53, Exercise pg. 52

1.18 Discussion Read & Journal: *The Sandalwood Box*, Fliotsos pp. 56-58

Week 3

1.21 MLK Jr. Day, NO CLASS

1.23 *The Sandalwood Box* Page Discussion Read & Journal: *Death & the King’s Horseman*

1.25 *Death & the King’s Horseman* Discussion Exercise pg. 53 (Part A, B, C—One character only)

Week 4

1.28 Discussion Read: Fliotsos pp. 54-55

1.30 Discussion Exercise pp. 55-56

2.1 Discussion Read & Journal: *The Recognition of Sakuntala*

Week 5

2.4 *Sakuntala* Discussion Read: Fliotsos pp. 59-60, Exercise pp. 59-60 (for Friday)

2.6 *The Sandalwood Box* Stage Discussion TBD

2.8 *Sakuntala* Discussion (cont.) Read & Journal: *Zanna, Don’t!*

Week 6

2.11 *Zanna, Don’t!* Page Discussion Review: Fliotsos pp. 35-60

2.13 Discussion TBD

2.15 Discussion Read & Journal: *Trifles*

Week 7

2.18 *Trifles* Discussion Read: Fliotsos pp. 60-65

2.20 Discussion Review: Fliotsos pp. 64-65 for in-class exercise

2.22 Exercise pp. 64-65 Read: Fliotsos pp. 65-70

Week 8

2.25 Discussion; Assign Action Analysis Read & Journal: *A Cloud in Trousers*; Review: Fliotsos pp. 56-58

2.27 *A Cloud in Trousers* Page Discussion Read: Fliotsos Ch. 4

2.29 Final Project Discussion TBD

Week 9

3.4 *A Cloud in Trousers* Stage Discussion TBD

3.6 *Zanna, Don’t!* Stage Discussion TBD

3.8 Action Analysis Paper Due Read & Journal: *Cloud 9*

Week 10

3.11 SPRING BREAK

3.13 SPRING BREAK

3.15 SPRING BREAK

Week 11

3.18 *Cloud 9* Discussion Read: Fliotsos pp. 76-84, Thomas PDF

3.20 Discussion Read & Journal: *Woyzeck*

3.22 *Woyzeck* Discussion Read: Fliotsos pp. 85-87

Week 12

3.25 Exercise: Fliotsos pg. 87 TBD

3.27 Class Exercise/Discussion Read & Journal: *City of Asylum*

3.29 *City of Asylum* Page Discussion Read & Journal: *Fires in the Mirror*

Week 13

4.1 *Fires in the Mirror* Discussion TBD

4.3 Preliminary Work Due TBD

4.5 Watch *Fires in the Mirror* Read & Journal: *Medeaplay*

Week 14

4.8 *Medeaplay* Discussion Review: Fliotsos Ch. 4

4.10 Class Exercise/Discussion TBD

4.12 Class Exercise/Discussion TBD

Week 15

4.15 *City of Asylum* Stage Discussion No Assignment

4.17 Final Project Presentations No Assignment

4.19 Final Project Presentations No Assignment

Week 16

4.22-4.26 NO FINAL! HOORAY!

**GRADING BREAKDOWN**

Journals & Exercises (17@20 pts) 340

Production Response Paper (2@50 pts.) 100

Action Analysis Paper 150

Final Project 200

Participation 210 (5 pts./day)

Total 1000

**GRADING SCALE**

A+ = 975 – 1000 C+ = 775 – 799 F = Less than 600

A = 925 – 974 C = 725 – 774

A- = 900 – 924 C- = 700 – 724

B+ = 875 – 899 D+ = 675 – 699

B = 825 – 874 D = 625 –674

B- = 800 – 824 D- = 600 – 624

**ASSIGNMENT BREAKDOWN \*Late assignments will not be accepted.**

Written assignments that will be turned in must:

* Have your name in upper left or right corner
* Have 1 inch margins
* Use Times New Roman or Helvetica font, size 12
* Be double-spaced and justified
* Be stapled

If it doesn’t follow these rules, don’t bother turning it in.

**JOURNAL ENTRIES**

These entries will be submitted privately to Blackboard by 8pm the day before class discussion. Late submissions will receive zero points. You will be expected to draw from your journal entry to participate in the class discussion.

The first part of your journal should include AT LEAST 3 examples of visceral responses that you felt on your first reading of the play. These examples could fall under the heading of:

* Feelings
* Ideas
* Images
* Sounds
* Smells
* Tactile Responses

Feel free to include images or links to websites/music/media/etc.

In the second part of your journal entry, reflect on your visceral responses. Use the following prompt to help guide you in your reflection: What is it about your personal experience or point of view that contributes to your reaction? Are there cultural mores, ethical values, personal experiences, memories, dreams, or other phenomena that come into play?

**PRODUCTION RESPONSE PAPER**

Students will write two short production response papers on any two of the four shows that we see this season, utilizing the vocabulary and methodologies of the course. We will be reading the script beforehand, thus production and script should be put into conversation in the paper. The instructor will provide a specific prompt and grading rubric. Papers are due on the day of the in-class “Stage Discussion” for the production to which the student is responding.

**ACTION ANALYSIS PAPER**

An Action Analysis paper on the play *Riders to the Sea* (in the Longman Anthology) will be due on March 3rd. This assignment will follow the guidelines in the Fliotsos Exercise on pg. 70, which draws from the information on pp. 65-70. The instructor will provide a grading rubric.

**FINAL PROJECT**

In the final week of class April 15-19, small groups of students will present a play that we have read in class in the style of a production meeting. Each member of the group will take on a different role in the “production” of the play. Possible roles might include director, set designer, costume designer, lighting designer, sound designer, marketing/graphic designer, or dramaturg. The group will decide on a concept for the production, and each member will create a visual (or in the case of the sound designer, auditory) presentation that embodies that concept. Creative work will be accompanied by a written reflection from each team member about your individual creative process (details will be discussed later in the semester). The duration of each group presentation is TBD and the instructor will provide a grading rubric. A preliminary group concept and drafts of visual/auditory designs will be due in class on April 3rd.