# THEATRE 201, Play Analysis Ver. 1.3

# Block 4, 2018

9:00 - 11:00 AM, 1:00 – 3:00 PM Monday – Friday. Please see corresponding calendar Armstrong 24

**Instructor:** Jay Edelnant **Office Hours**: 3PM-4PM

Office: B48 Or by appointment – Please text.

Cell Phone: 319.830.9357 If you e-mail after 5 pm, please text to let [email:jedelnant@cornellcollege.edu](mailto:jedelnant@cornellcollege.edu) me know you’ve sent an e-mail.

# REQUIRED TEXTS/MATERIALS: (available online )

***Aristotle's Poetics*.**

**Ball, David, *Backwards & Forwards***

**Pritner, Cal, *Introduction to Play Analysis***

**Fliotsos, Anne, *Interpreting the Play Script: Contemplation and Analysis***

Provided by the instructor -

*Your Typical, Everyday Romantic Comedy* by Johnson

*Oedipus by Sophocles Tartuffe* by Moliere

*As You Like It by Shakespeare A Doll House* by Ibsen

Other scripts and handouts as given by the instructor: Letts, *August: Osage County*

Schwartz, *God’s Ear*

Vogel, *How I Learned to Drive Indecent*

Churchill, *Love and Information* Treadwell, *Machinal* Overmeyer, *On the Verge* McDonaugh, *Pillowman*

Ruhl, *The Clean House In the Next Room*

Lindsey-Abaire, *Venus in Fur*

Valdez, *Zoot Suit*

Hwang, *M. Butterfly*

# Required attendance:

**Note:** A LOT of communication will happen via e-mail to your Cornell College account and Moodle. Be sure to check both every day. This class is designed to be a mid-level, undergraduate, major class in both the level of reading and the format of the schedule. While I will provide some of the information and most of the direction, a good deal of the information and analysis and most of the synthesis will come from your work as individuals and teams and your interaction with others. If you are not prepared to present or discuss, you deprive the class of your perception of the material and leave us without of a specific point of view that cannot be duplicated or replaced. If you do not

prepare you are quite literally depriving the class of a universe of information important enough to be included in a crowded class schedule.

I expect everyone to participate in class discussion. This means you will need to keep current with your reading: in many cases this may mean having to read difficult or complex material more than once and then studying it so that you understand it and are able to communicate your understanding to others. (For more information, see Salvatori & Donahue *The Elements (and Pleasures) of Difficulty*). Also, this class is supposed to be one that allows you to apply the information you have obtained in your other classes and experiences thus far. It also expects you to carry this information forward into all of your other classes. If you are not in the habit of speaking up in classes, force yourself. If you don't speak up, it will be very difficult to evaluate your progress in the class except by formal mechanisms, like exams and papers.

**DESCRIPTION: (From the catalogue)** Study and practice of play analysis with an emphasis on exploring the potential for live performance embedded in a written text. Students will learn to employ a three-tiered approach to analyzing plays: textual/structural, dramaturgical/contextual, and creative/intuitive.

**FURTHER DESCRIPTION**: In this course we will approach the study of the play, from page to stage, with the emphasis on Formalist (Aristotelian) Analysis. The intent is for the student to develop a formal approach to exploring a play script from the point of view of the actor, director, designer, dramaturge, and audience. An introduction to theatre research methods.

# CORNELL COLLEGE EDUCATIONAL PRIORITIES AND OUTCOMES:

This course supports all Educational Priorities and Outcomes of Cornell College with emphases on vocation, knowledge, inquiry, reasoning, communication, and intercultural literacy.

**DEPARTMENTAL OUTCOMES:** [*http://www.cornellcollege.edu/theatre/mission-*](http://www.cornellcollege.edu/theatre/mission-) *outcomes/index.shtml*

This course meets the following Departmental Outcomes:

Intercultural Literacy and Inquiry, Knowledge and Application, Collaboration, Vocation and Well- Being.

# COURSE OBJECTIVES:

Note well that this is a course that will teach you a specific methodology. The purpose of the course is to expose you to a widely accepted but by no means singular method of approaching play analysis and to make you familiar with the sources and procedures for conducting analysis.

This course will allow students the opportunity to:

1. Students will read and become familiar with the vocabulary of Formalist constructs for play structure, especially the idea of dramatic action, and demonstrate their understanding through classroom exercises, examinations, and the application of Aristotelian analysis to play scripts.
2. Students will see, read, become fluent in, write about, and discuss a group of plays that represent particular achievements in the literature of the theatre and demonstrate some

balance among the concerns of literary classicism and contemporary values. They will be able to articulate elementary analysis of dramatic structure in these plays orally and in writing.

1. Students will understand the function of analysis as it relates to the major divisions of theatre activity: playwriting, directing, designing, acting, and criticism.
2. Students will understand the collaborative nature of theatrical activity and participate in individual and collaborative projects that will feature the analysis of dramatic literature.

# COURSE REQUIREMENTS:

**Participation – 100 total points**

The art and craft of theatre requires many people in full participation. Attendance and physical/verbal participation will be a crucial element in this class. Class participation could be accounted for through any or all of the following: The successful participation in class exercises, papers/responses, positive participation in projects, successful completion of responses to the readings, completion of daily assignments and/or an assessment of positive class participation. Participation will be determined by the instructor. Please see the tardy policy in the syllabus. These assignments cannot be made up except in the case of extreme extenuating circumstances.

# Quizzes/Top Tens – max 100 total points (as needed, 25 pts each)

Quizzes will be given at the beginning of the class session noted on the schedule and must be completed within 10 minutes. Students arriving late to class will not be permitted additional time, please see the tardy and absent policy below.

# Tests – 300 total points (3 @ 100 pts. Each)

There are currently 3 tests scheduled for the block. The tests are cumulative. These tests will be given at the beginning of the class session noted in the schedule. Students who miss test/quizzes because of absence or tardiness will not be permitted to make them up except in the case of extreme extenuating circumstances. Please note the tardy policy. The instructor reserves the right to pop-quiz at any time.

# Group Presentations – max 100 (2 @ 50 pts each)

Students will be asked to prepare notes and materials for three corresponding play scripts. More information will be found in the assignment format on Moodle.

# Cards – max 100 total points – (as needed, 25 pts each)

Students will be asked to reflect, respond, research and/or generate materials to spur discussion on the course topics and/or play scripts. More information can be found in the assignment format on Moodle.

# GROUP PROJECTS: 150 pts.

Students will be put into collaborative teams of 3 or 4 and asked to create a production proposal for a specific text. These presentations will be between 15 and 20 minutes. The final grade will be an average of an individual and group grade. Further details will be provided at a later date. More information can be found in the assignment format on Moodle.

# Total points: 800 (may vary based on needs.

**Extra Credit:** There is no opportunity for extra credit in this course.

# COURSE POLICIES:

**Statement of understanding:**

If the student is present on or after the morning session of the second day of the course, it will be considered a statement that the student understands, and recognizes, all course policies including those regarding attendance, civility in the classroom and tardiness.

# Grading

All grades based on this 100 point scale:

100 - 94 A

93 - 90 A-

89 - 87 B+

86 - 84 B

83 - 80 B-

79 - 77 C+

76 - 74 C

73 – 70 C-

69 - 60 D

59 - 0 F

# Grading Policy:

A “C” is average. If you fulfill the basic and minimum requirements of this course, you will earn a “C.” Most careers require you to do adequate work, and most people choose to do adequate work. There is nothing wrong with doing adequate work. Doing adequate work means you have more time with your friends, more time to relax. Doing fine, doing “C” work, is a valid lifestyle choice. If you demonstrate above-average and active analytical engagement both in class and in your assignments, you will earn a “B.” An “A” is reserved for work which demonstrates consistent genuine excellence and participation which consistently demonstrates genuine interest; it requires inventive, thought- provoking ideas and polished, sophisticated delivery; it demonstrates risk-taking, thorough understanding, creative insight, attention to detail, and a strong engagement in the texts. An “A” requires consistent excellence. Receiving a grade of a “D” or below means that you have not shown sufficient effort, have failed to meet the course requirements, or have hurt your grade by plagiarizing or failing to attend class.

# Participation in the Production Process:

Participation in the production process, whether on the Cornell College campus or otherwise, will not be accepted as a valid excuse for failure to successfully complete course requirements.

Extensions will not be granted for students citing participation in any theatrical production as the reason for the request.

# Attendance:

Your participation in this course is essential; as a result, so is attendance. In the event of illness or other mitigating circumstances, you are allowed to miss 1 class session without penalty. Please note that afternoon sessions count as another class session and therefore will count as another absence. Each subsequent absence after 1 will result in a one-full letter grade reduction of your final grade.

For instance, a final grade of A would be reduced to B with two absences; C with three absences; D with four absences; and F with five or more absences. An excused absence will be granted only for direct participation in a Cornell College sanctioned event. (Example: You’re on the track team and

traveling to an event). Extraordinary circumstances will be dealt with on a one-to-one basis as needed and at the instructor’s discretion. If you believe you have an extraordinary circumstance you must communicate with the instructor no later than one day after the date of absence. If you miss a class (for whatever reason) you are responsible for finding out what you missed in detail. E-mailing me or stopping me in the hallway to ask “What did I miss?” is not the solution. While I will be happy to summarize the discussion or exercise, you must understand that I have already covered this material in detail for the class and it is your obligation, no matter what the reason was for your absence, to get detailed notes from other, presumably reliable, classmates. If you ask a classmate what happened in class and then he or she says "Nothing" or "The usual," it is your clue that you need to inquire further.

# Tardiness:

Students arriving 10 min. after the start of class session will automatically be counted as absent on the second tardy. Extraordinary circumstances will be dealt with on a one-to-one basis as needed and at the instructor’s discretion.

# Day Drop Policy:

In order to be eligible for the 15 day drop, students must have attended the class faithfully; have completed all tests and assignments and have made a determined effort to learn the course material. Eligibility for the Drop Policy must be discussed in advance with the professor and is left to the professor’s discretion. Please see the following link for more information: <http://www.cornellcollege.edu/registrar/registration-information/adding-and-dropping-classes.shtml>

# Computers in the Classroom:

Computers and electronic devices are allowed in the classroom under the following restrictions:

* 1. Electronic devices must be used only for the understanding of the course content, reading of

course texts, and furthering of course topics. Facebook, twitter and other social media use is

not allowed. Use of electronics will be withdrawn from use by the entire class upon the first

offense of any individual student.

* 1. Students using electronic devices must do so in full view of the faculty.
  2. All sound effects must be muted unless specifically looking for video, etc.
  3. If the use of electronics proves distracting to the educational environment, electronics will be

banned in the classroom for the rest of the block.

* 1. Cell phones must be muted. Texting or the like is not allowed. Students found texting will be

removed from the classroom upon the first offense.

* 1. When on field trips and/or with guests, no use of any electronic devices will be allowed at

any time.

* 1. The professor reserves the right to rescind the use of electronics in the class room at any time.

# Printing of Assignments:

I will be specific if assignments will be allowed to arrive via e-mail or other mediated form. E- MAILED assignments and/or assignments uploaded to Moodle must arrive prior to the start of the class session that they are due. Consider printing/e-mailing time in your scheduling of assignments. Always keep a copy of you work for yourself as a hedge against glitches.

# Late/Missed Assignments/Class Work/Presentations:

Presentations/exams will only be rescheduled in extraordinary circumstances and at the instructor’s discretion. Written assignments which are handed in any time after the beginning of class on the “due date” will be penalized at the rate of one letter grade per day. This includes assignments that are e-mailed after the start of class. Should the student ask, “Can I e-mail it to you right after class?” the response will be, “Of course, and it will be considered late material.” **If you are unable to turn in your materials on time, the professor asks that you NOT interrupt class to “negotiate” a later turn-in date.** Speak with the professor before or after class. The date and time of the final will be moved only under extreme and extraordinary circumstances, please plan your travel accordingly.

# Missed Readings and Handouts:

Students will be given reading assignments from the text, as well as numerous handouts. It is the responsibility of the student to read and maintain all materials, as well as gather all materials, notes, and handouts covered during the student’s absence. Know that it is the STUDENT’s responsibility to gather any and all information/materials missed in class. Ask your colleagues for support if you must miss a class. Do not ask the professor, “Did I miss anything?” at the start of the next class session.

# Breaks:

The calendar allows for many unscheduled class sessions throughout this block to allow students to deeply engage the material and prepare for the upcoming course. In doing so, time in class is precious and so will be filled. Breaks will be given at the professor’s discretion. Should you need to step out of class for a biological break, please feel free to do so when you need. The professor asks that you consider the focus of your colleagues when leaving or returning. Participation points will be reduced if there is a pattern of frequent and long breaks from the sessions.

# Food/Drink in the Classroom:

Food and drink ARE allowed in the classroom as long as the classroom remains clean.

Should students step into a theater for any reason, please know that no food or drink is allowed in the studio, Kimmel or the Up Town Theatre Space.

# Civility in the Classroom:

Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure such an environment, unless otherwise approved by the instructor, students are prohibited from using phones or the like, making offensive and/or defamatory remarks, reading newspapers/magazines, sleeping, bringing a weapon of any kind, or engaging in any other form of distraction or disruption of the educational process in the classroom. Students are also asked to consider their professionalism in communication with peers and faculty, and refrain from unnecessary “side-bar” conversation while the group is discussing. The professor encourages a robust, energetic and civil conversation that could include disagreement, and asks that all involved practice the tenants of civil discourse when discussing. This basic protocol, politeness and professionalism will be asked of everyone in the course, and is a skill that will serve you well in the future.

In the case of a violation of this policy, the instructor will note the behavior and expect it to immediately cease. In case of a second violation the student will lose their daily points and the instructor could schedule a meeting with the student to discuss the Civility in the Classroom policy. In the case of a third violation, the instructor will refer the student to the department chair who will schedule a meeting with the student. At this meeting or any subsequent meeting, the student will be notified that their behavior could result in the immediate removal from the course and immediate referral to the Office of the Dean of Students for disciplinary action.

# Physical Contact

Though this is not slated as an acting course, you may be asked to work in groups to prepare materials, read aloud from scripts or the like. Due to the nature of this class, it is important that each student understand there may be a low level of physical contact among the students, and between the students and instructor. However, you should never feel uncomfortable, unsafe, or forced to engage in physical contact. If you ever feel uncomfortable or have any concerns, please speak with the instructor. Also, because of the physical aspect of the class work, it is courteous to practice a certain degree of personal hygiene in order to maintain cleanliness and comfort in the classroom.

Please arrive to class clean. . If you do not feel comfortable doing this, you may speak with Scott Olinger, Chair of Theatre and Dance.

# Dress:

Students may be asked to stand and move while reading texts in order to fully explore the playwright’s intentions. Please consider this and dress accordingly.

# Communication with the Faculty

Professors have varied duties to the college, and teaching in the classroom is but one part of the job. Production work, committee assignments, departmental meetings and other such items fill the day quickly. You will notice that my home number is on this syllabus. Please call me there up to 7 PM at night if you need to (and after 7:00 AM if needed). Although my schedule is very busy, I will make time to meet with you if you make the best effort to contact me. If all else fails, leave me an email with several times you can meet, remembering that it may take more time to respond. I promise to make time to meet with you but you must make a good faith effort to reach me. As I do not “Friend” current students, please do not request that I “Friend you” on Facebook until after graduation. When you do communicate with the professor, please consider professionalism and practice politeness as I will do the same for you. When you text, tell me who you are.

# Policy on Human Rights

This class looks to bring together, in common pursuit of its educational goals, persons of many nations, races, and creeds. In no aspect of this course shall there be differences in the treatment of persons because of race, creed, color, national origin, age, sex, disability, sexual orientation, gender identity, or any other classification that deprives the person of consideration as an individual, and that equal opportunity and access to facilities shall be available to all. If there are any questions or concerns, please see the professor and/or Scott Olinger, chair of the Department.

# Statement regarding content of reading

The professor has taken great strides to provide the student with a breadth of reading experiences in this course. Materials will reflect the culture of the era in which the play was written and the perspective of the playwright. Therefore, characters, word choice, topic and situations in the readings may be considered untraditional, uncomfortable and perhaps even shocking to the reader. Some play scripts will contain coarse language, adult situations, adult humor or the like. The professor strongly urges students

to see this as an opportunity for civic engagement through civil dialogue with their fellow classmates. The professor will do anything she can to provide a safe and productive educational environment and hopes that students assist in this process as well. Should a student have any questions or concerns regarding the readings in this course, or any other aspect of the course, they are encouraged to set a time to talk with the professor.

# Accommodations for Disabilities

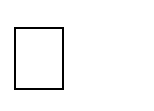
Cornell College is committed to providing equal opportunities to all students. Students who need accommodations for learning disabilities must provide documentation from a professional qualified to diagnose learning disabilities. For more information see [cornellcollege.edu/disabilities/documentation/index.shtml](http://www.cornellcollege.edu/disabilities/documentation/index.shtml)**.** Students requesting services may schedule a meeting with the disabilities services coordinator as early as possible to discuss their needs and develop an individualized accommodation plan. Ideally, this meeting would take place well before the start of classes. At the beginning of each course, the student must notify the instructor within the first three days of the term of any accommodations needed for the duration of the course.

# Academic Honesty

The following is reprinted from The Compass:

*Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgment of sources, whether intended or not, this may constitute a violation of the College’s requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Compass, our student handbook, under the heading ``Honesty in Academic Work.''*

*If you are found to be dishonest in your work, the instructor has the right to fail you on that assignment, or for the class in its entirety. Plagiarism will not be tolerated in any form. In this class, plagiarism refers to copying from another student’s exam or quiz, or claiming another designer/director’s work in part or whole. This can sometimes be a tricky area when using research; if you have any questions about whether or not you may be plagiarizing someone’s work, talk to me and we’ll discuss the issue. Claiming ignorance after the project is turned in is not acceptable.*

This professor strongly believes that proper citation and proper use of information is not only legally necessary, but reveals the writer’s credibility and professionalism in generating cogent arguments. For detailed information on detecting plagiarism in your writing and exercises see: [**http://www.georgetown.edu/honor/plagiarism.html**](http://www.georgetown.edu/honor/plagiarism.html)[**http://www.indiana.edu/~wts/wts/plagiarism.html**](http://www.indiana.edu/%7Ewts/wts/plagiarism.html)[**http://www.dianahacker.com/writersref/flash/rs\_menu.asp**](http://www.dianahacker.com/writersref/flash/rs_menu.asp) **(exercises)**

# Emergency Procedures for Armstrong Hall

1. In the event of fire or a building evacuation, please exit through the north side of the building (the “front”) and gather as a group in the grass outside of Merner Hall.
2. In the event of a tornado or severe weather emergency, go to the greenroom hallway.
3. In the event of a medical emergency, call 911 (9-911 from a campus phone) and then call public safety at x4299. Send someone to wait at the front and rear entrances to the building to guide first responders to the classroom.
4. In the event of a violent weapons incident, lock and barricade doors, turn off lights, close window blinds, get low and stay behind cover (desks, walls, etc.). Silence cell phones and stay quiet. Stay put until notified by safety officials that it is safe to leave.

# Tips for success in this course:

* Read every word of the required readings.
* Study and discuss the readings/assignments in groups prior to the class session.
* Arrive with questions and be available to learning from everyone.
* Do not wait until the last minute.
* Use your resources – The Writing Studio and Jen Rouse, the Fine Arts Liaison, etc..
* Take notes in class and as you read on your own.
* Consider your level of professionalism, personal responsibility and personal initiative in approaching questions, challenges, projects, and communications with cast, peers and the instructor.

# Statement regarding Theatre as a Liberal Art …because it’s worth noting.

*The liberal arts engage students in the study of the human condition by exploring the disciplines broadly defined by the sciences, the arts, culture, literature and history.*

*THEATRE is a small component of these human endeavors but its reach is ambitious. Theatre has been historically dedicated to the act of imitating, replicating and representing our lives. In many ways it is the ultimate “liberal” art if one understands the word “liberal” to mean generous or broadly encompassing. In the Western world theatre evolved from religious practice and storytelling….and was afforded a place of reverence and respect by early civilizations: The Greeks, the Romans, the Egyptians.*

*Theatre’s mandate is to explore any and all facets of our lives. It demands intellectual rigor and multifarious artistic inspiration because theatre is primarily interested in uncovering the truth about how we live. It is this search for truth that puts theatre into the very core of liberal pursuits. Theatre is a genuine liberal art.*

*Professor Richard Kalinoski, UWash*

***SUGGESTIONS FOR FURTHER READING***

**Smiley, Samuel, *Playwrighting: The Structure of Action*, 1971. Advice to playwrights based heavily on Aristotelian ideas about dramatic structure.**

# Grote, David, *Script Analysis*, 1985. Good though overly complex set of analytical templates for production workers

**Hornby, Richard, *Script into Performance: A Structuralist View of Play Production*, 1985. Heavily biased approach to analysis using an image-based (rather than action-based) method.**

**Hodge, Francis, *Play Directing: Analysis, Communication, and Style*., 1971, 3e 1990. Basic analysis for the director provides excellent coverage of given circumstances.**

# Barry, Jackson, *Dramatic Structure*, 1970. A little more complex discussion of structure and how it works in a broad spectrum of applications and methods.

**Thomas, James, *Script Analysis*, 1992. A review of the analysis of a script based on a simplified notion of "given circumstances. (See bibliography at conclusion of Thomas text for more titles.)**

**Hayman, Ronald, *How to Read a Play*, 1977. A very simple and straightforward attempt to teach you how to imagine what goes on in a play from a reading (more for English classes, I think.)**

**Ingham, Rosemary, *From Page to Stage*, 1998. An analysis book ostensibly for designers but useful for all. Heavily influenced by Hodge’s directing book.**

**Waxberg, Charles, *The Actor’s Script*, 1998. An analysis book for performers, useful introduction to given circumstances and beat analysis; unfortunate choices of key terms.**

**Castagno, Paul, *New Playwrighting Strategies*, 2001. A breakthrough book that gives names to the techniques of new (non-linear or non-Aristotelian) plays like polyvocality, and uses the works of new playwrights for illustration, like Susan Lori Parks, Mac Wellman, Len Jenkins, Eric Overmeyer. Not really an analysis book, just works like one.**

**Pritner, Carl and Scott Walters, *Introduction to Play Analysis*, 2005. Recent abbreviated guide to analysis, mainly dealing with given circumstances and analysis of conflict.**

**Longman, Stanley V., *Page and Stage: An Approach to Script Analysis*, 2004. A somewhat advanced analysis book based on the idea of dramatic tension with interesting section on analysis of time and discussion of dramatic form**

**Rush, David, *A Student Guide to Play Analysis*, 2005. A solid supporting text for many of the techniques introduced in this class.**

# Salvatori, Mariolina and Patricia Donohue, *The Elements (and Pleasures) of Difficulty*. 2005. How to read hard texts, including poetry and Shakespeare. Presents a method (journaling, reflective questioning) to help you deal with dense or complex work.

**Writing About Theatre:**

**Lipson, Charles*, Doing Honest Work in College: How to Prepare Citations, Avoid Plagiarism, and Achieve Real Academic Success,* 2004. An excellent, clear introduction to academic writing with complete guides to MLA, Chicago, and APA styles. Also deals with honest work in group projects, collaborative learning issues and the like. Students report it very helpful for all their classes, not just this one.**

# Thaiss, Christopher and Rick Davis, *Writing About Theatre*, 1999. Traditional “Writing About” book giving guidelines for writing different kinds of papers (history, dramatic criticism, analysis, etc.).

**Hudson, Suzanne, *Writing About Theatre and Drama*, 2006 (First Ed, 2000, retitled from *How to Write About Theatre & Drama*. Somewhat basic writing-helper with lots of student writing and help with the writing and thinking process, logic, argumentation, mechanics, and citation.**

***Rough Draft COURSE CALENDAR: Subject to change. Please check Moodle and your Cornell e-mail frequently. More detail as I get to know you and see how we do.***

***Class sessions meet 9:00 – 11:00 am and 1:00 – 3:00 pm unless otherwise noted.***

**Week One: Introductions and Basic structures –Aristotle & Oedipus**

**Monday**

Introduction to course; syllabus review, ground rules for discussion. What’s a Play? Sources of Data, fact inference & proof.

PM SESSION First Reading Check list, Given Circumstances, “Arthur Hadley to Wed” Spines. Structure & Building Blocks; Genres and Modes.

For remainder of week Read Ball, 9-76; Pritner: 1-53

Read “Arthur Hadley to Wed.”

Read:”Your Typical…Romantic Comedy”. Begin Analysis of” Romantic Comedy.” Read *Oedipus* and Aristotle *Poetics*

The Idea of Action in *Oedipus,* Triggers and Heaps, Spines, Action Flow and causality. <https://www.youtube.com/watch?v=b2dArV3dwu0> <https://www.youtube.com/watch?v=nGlQkaoIfBI>

# Tuesday – The Given Circumstances

Group Presentation: Top Ten List of Pritner, Ch 3

Group Presentation: Top Ten List of Ball, Part One: Shape PM SESSION: Work on

# Wednesday – Formalist Analysis

**Group Presentation: Top Ten List: Poetics**

Overview of The Poetics - <https://www.youtube.com/watch?v=b2dArV3dwu0>

Read and take notes on the above website.

**Thursday –**

**Group Presentation Oedipus—First Reading Card**

# Friday 9-10 Review Rubrics for Oedipus Assignment

# 10-11 visit from Jen Rouse (Library & Writing Support Resources.)

**NO PM SESSION – PLEASE READ/STUDY IN GROUPS**

***COURSE CALENDAR: Subject to change. Please check Moodle and your Cornell e-mail frequently.***

**Week Two: *Tartuffe* & Ball; Given Circumstances, Character Monday –**

**NO AM SESSION**

**PM— Oedipus Assignment Due at 1 pm.**

**Discuss assignment process and share results**

**BEGIN Group tasks:**

**Group 1 Pritner on Contracts & Interpretation Ch. 4 & 5**

**Group 2 Ball Part 2 Methods, Forwards, Character, Image, Theme**

**Group 3 MoliereTop Ten (Author Bio)**

**Group 4 *Tartuffe* Top Ten (Stage History)**

**Group 5 Commedia dell Arte**

**Tuesday - AM Begin *Tartuffe*: How do we get from *Oedipus* to Shakespeare**

**Group 1 & 2 Read Rush on Characters**

**PM Group 3 & 4**

**Wednesday – AM Group 5 Commedia, , Review Oedipus Flow, Rush, character types**

**PM Catch up, deal with Tartuffe Assignment; Freytag Intro. To Final Project**

**Thursday-- Intro to Shakespeare**

Read and consider.<http://www.soulcraft.co/essays/the_12_common_archetypes.html>

<http://jamesharris.design/periodic/>

Read *AYLI* if you haven’t. If you’re in it, consider reading another good Shakespeare comedy (*12th Night*, *Much Ado About Nothing*) Shakespeare & Aristotle’s Diction & Music; Elevated Language; Figures of Sense, Imagery, Figures of Sound

**Friday – NO AM or PM Session**

***COURSE CALENDAR: Subject to change. Please check Moodle and your Cornell e-mail frequently.***

**Week Three: *A Doll House*: The Well Made Play & Modern Structure**

**Monday**

**NO AM SESSION**

**PM Tartuffe Paper Due 1 pm; Scribe and the Well-Made Play Begin Ibsen; A Doll House**

**BEGIN Group tasks:**

**Group 1 IBSEN**

**Group 2 Well Made Plays**

**Group 3 A Doll House(Stage History)**

**Group 4 Brecht**

**Group 5 Fliotsos—pp. 76-113**

**Tuesday**

**AM**

**PM**

# Wednesday –

# AM Brecht

# PM

# Thursday -

AM

PM

**Friday -**

FINAL PROJECT WILL FOCUS ON Play of your choosing from group list

# NO PM SESSION – PLEASE READ IN GROUPS

***COURSE CALENDAR: Subject to change. Please check Moodle and your Cornell e-mail frequently.***

**Week Four: Non-Linear Plays**

**Monday**

**NO AM SESSION – CONSIDER STUDY**

**GROUPS?**

**Tuesday – Brecht; Breaking the mold.**

PM – Final Project Prep –

# Wednesday - DESIGN STORM

**PRESENTATIONS**

**PLAN FOR AM AND PM SESSION - ATTENDANCE AT PM SESSION REQUIRED**

**Group Member Dismissal Policy**

Borrowed from Dr. Trudy Peterson

Situations occasionally arise wherein, for a variety of reasons, group members are not willing or able to handle their fair share of the group’s responsibilities. In the majority of instances these situations are handled internally without the intervention of the course instructor.

It is recognized, however, that internal adjustment, peer pressure, and informal ostracism are not always successful in motivating some individuals. Therefore, in the event that a situation of laxity and/or irresponsibility becomes untenable, the majority of group members may present a formal case for dismissal to the course instructor for discussion and review.

The steps in the firing process are as follows:

* 1. The member must be notified that s/he is not performing duties. This should be a verbal encounter by one member of the group. The confronting member of the group must tell the person specifically what is not being done that should be and what needs to be done to avoid the firing process. A witness needs to be present.
  2. If Step #1 does not yield successful results, the group needs to give, in person, a copy of a formal memo. The memo must clearly document what is not being done that needs to be done and what this person, to avoid the firing process, must accomplish. You need to reference the situation that took place in Step #1. You also need to inform the member of your intention to fire him/her. You need to provide a copy of this memo to me.
  3. If Step #2 does not yield successful results, the group needs to write a memo to me recommending that the person be fired from the group. You will need to document all of the evidence in support of your case.
  4. I will meet with the person with whom the group is having difficulties. If I feel that firing is justified on the basis of that meeting (and the data provided by the group), the person will be officially fired and all parties will be notified. If I feel a firing is not in order, I will call a meeting with the group and the individual to work out possible alternatives.

In the event that the group’s decision is upheld, the individual in question will be dismissed from the group. The individual will then be given the option of forfeiting the grade (resulting in a 0) for the project in question, or be granted freedom to do the entirety of the project on their own. If the individual chooses this option, an entirely new topic will be chosen and the individual must work on the same timeline as their peers. Late or incomplete projects will be subject to the same assessment standards as the rest of the class.