

TMA 140 - Script Analysis

Winter 2023

Section 001: 2182 WCCB on M W from 9:00 am - 10:50 am

Instructor/TA Info

Instructor Information

Name: Cameron Cox

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TA Information

Name: Isabella Beals

Office Hours: Only By Appointment

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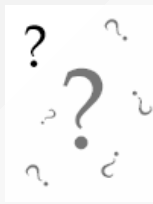
Course Information

Description


No theatre artist should begin to work on a play without first making themselves an expert on the piece they will be bringing to life. Script analysis continues to be one of the most fundamental skills of theatre making. TMA 140 is intended to provide you with a strong foundation in script analysis. You will learn to read and analyze dramatic texts to the end of understanding given circumstances, dramatic conflict, characters, dialogue, language, racial, gender, political and social implications, and dramatic structures necessary in order to participate successfully in any aspect of a production. You will also learn how to develop accurate insights, from the evidence offered in the play, to create sustainable unifying ideas. The course will approach script analysis from the points of view of directors, actors, designers, playwrights, dramaturgs, and other theatre practitioners.

Materials

Item	Price (new)	Price (used)
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	Introduction to Play Analysis 2e <i>Required</i> by Pritner, C	21.95	16.50
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	Glass Menagerie <i>Required</i> by Williams, T	12.95	9.75
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	Monster Calls <i>Optional</i> by Ness, P	12.65	9.50
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Learning Outcomes

Script Analysis

Students will analyze play scripts in preparation for productions.

Structures and Genres

Students will demonstrate a working knowledge of dramatic structures and genres.

Grading Scale

Grades	Percent
A	95%
A-	90%
B+	87%
B	83%

B-	80%
C+	77%
C	73%
C-	70%
D+	67%
D	63%
D-	60%
E	0%

Grading Policy

All assignments are due by 9am (8:59) on the day they are scheduled to be turned in unless otherwise noted. Submissions should be made through Learning Suite and/or submitted via email. Written work will not be accepted late. Please submit assignments early enough that you have time to confirm they have been uploaded in Learning Suite - the system can sometimes be glitchy. You are welcome to send a copy of assignments to Isabella via email by 9am if you are unsure the work has been uploaded, or just as a backup.

As part of the class you are required to attend *12 Angry Jurors*, running February 16- March 3. You are also required to attend at least one performance of *Godspell* between March 11-29 (evenings or matinees; see schedule). All performances require tickets, please see the TMA office for a discount pass and purchase ticket(s) at the box office or online. Students will be writing performance reviews on these BYU shows as class assignments. In addition, students will need to attend one live theatre performance outside of BYU, and watch one professional recorded/streamed theatre performance. Options and suggestions will be discussed in class.

All students are encouraged to support Advanced Directing Projects if any are being offered during the term. Information will be made available as soon as possible. Please see the Announcements and the Schedule, and check your email for details and updates.

Participation Policy

Because of the collaborative nature of this class, attendance is expected as noted on the Schedule. Come prepared to participate fully in the discussions

and activities by completing assignments prior to class. Zoom and/or GroupMe may be occasionally employed during the course of the term.

Attendance Policy

Attendance is required. If you have extenuating circumstances, please email Cameron or Isabella prior to 8am on the day of class to let us know in advance. Absences will affect your grade. Please be on time; if you arrive too late or leave before class is finished you may not receive credit for that day.

Please communicate with the instructor, the TA, and/or your fellow students to get class notes and information about missed classes. Barring illness or emergency, don't be absent on group work and group presentation days.

Assignments

Assignment Descriptions

A Monster Calls Response

Due: Monday, Jan 23 at 8:59 am

- 1) Finish Watching *A Monster Calls*.
- 2) Choose one scene or moment from the second act (3-5 minutes, note the specific time stamp) and describe in detail why you found this section particularly impactful/memorable. (200-300 words)

140 Class Goals

Due: Wednesday, Jan 25 at 8:59 am

1. Report whether or not you read the Introduction (pp. 1-7) in the Pritner/Walters textbook.
2. In a paragraph, explain what you hope to gain out of TMA 140. Certainly, this is a required course for most of those enrolled in it, but at the same time, most of those enrolled are also interested in studying and/or working in the theatre in the future. What benefit do you think that script analysis has for you in your particular interests and plans?

Initial Analysis

Due: Monday, Jan 30 at 8:59 am

After reading both Chapter 1 in the Pritner/Walters text and The Glass Menagerie, answer the following questions:

1. What was your gut response to the play? When reading the play did you visualize the film, or did you create other mental images (and if so, what)?
2. Where and when is the play set? How was that information presented in the dialogue?
3. What was the overall mood of the play? Mostly serious? Comic? Tragic?
4. Did you find yourself identifying with a particular character or characters? Why? Lacking sympathy for others? Why?

Viewing Proposal

Due: Wednesday, Feb 01 at 8:59 am

After reviewing options to view a recorded theatre performance, please select one and submit a 1-paragraph proposal for the piece you would like to watch and write about in your performance response paper due February 22. This may require viewing trailers or behind-the-scenes videos, reading reviews, or gathering images to help you make a decision. We will look over your request and either approve it, or suggest another option. If there is a particular performance you have seen before or one you definitely do NOT want to view, please make a note of those shows as well.

Consider: the value of the piece for particular elements of script analysis (interesting design elements? strong directing/acting choices? classic script/brand-new script? produced by a theatre company with a reputation for quality work? etc...) and the importance of these specific elements for your own interests.

Conflict/Structure

Due: Monday, Feb 06 at 8:59 am

After reading both chapter 2 in the Pritner/Walters text and Lemonade Stand, answer the following five questions:

1. What is the major conflict in *The Glass Menagerie*? Support your answer with specifics from the play.
2. What is the major conflict in *Lemonade Stand*? Support your answer with specifics from the play.
3. What is the dramatic structure of *Lemonade Stand*?
4. What is the dramatic Structure of *The Glass Menagerie*?
5. How does your understanding of the nature of the conflict of a play help you analyze it correctly?

Given Circumstances

Due: Wednesday, Feb 08 at 8:59 am

Apply what you learned from Chapter 3 in the Pritner/Walters text to an analysis of The Glass Menagerie and Lemonade Stand and answer the following five questions:

1. What is the world of the play in each piece that must be established to fully connect the audience with these plays?
2. Which given circumstances seem to have the greatest effect on *The Glass Menagerie* as a whole? Identify three and explain how they affect the play.
3. Which given circumstances seem to have the greatest effect on *Lemonade Stand* as a whole? Identify three and explain how they affect the play.

Design Response

Due: Monday, Feb 13 at 8:59 am

Using the 10 minute play you read in class choose a design area (Lighting, Set, Hair & Makeup, Sound and Costumes) and analyze the script from that perspective. Use the information you gathered in the first half of class applying how Sariah taught us. Aim for 250-300 words. Turn in both the document you made in class with your answers AND the design write up.

Theatrical Contracts

Due: Wednesday, Feb 15 at 8:59 am

Submit at least 250-350 word response to the following three questions:

1. What type of theatrical contract combination (presentational, representational, realistic, non-realistic) is *A Monster Calls*? What effect do you think that type of

contract produced on the audience and why would the designers want that effect?

2. Provide an example of one production element choice in the show for every aspect of the theatrical contract you listed. (i.e. if you say it's a presentational-realistic contract, provide two moments: one moment of a production element being presentational and another moment of a production element being realistic. This can be the same or different element.)
3. If you were to design any element for *A Monster Calls*, and you were asked to establish the same theatrical contract you listed above, what are some possible choices you would make in your chosen design element? (Have some fun and get imaginative with this one!)

Character

Due: Wednesday, Mar 01 at 8:59 am

Pick two characters from *The Glass Menagerie* and answer the following for each of them:

1. What do you learn about the character from their moments of greatest conflict?
2. What is their super-objective?
3. What are some tactics/adaptations you observe in the language they use?
4. Who do they have significant relationships with and how is the status of those relationships (Go beyond mother, brother, sister- what is the nature of these relationships)
5. Give 5 more of the most relevant details you can glean from the script AND explain why they are relevant (age, education, character complexity, etc.)

Game Four Beat Sheet (in class)

Due: Wednesday, Mar 01 at 11:59 pm

Create a Beat Sheet for *Game Four* (found in content) You don't have to complete the play but just get as far as you can in the last hour of class.

Include the following elements:

Beat Number

Beat Name

Location

Character

Objects

Win/Lose/Draw

Beats Part 1

Due: Monday, Mar 06 at 8:59 am

1) Your reading assignment for this day is Ch. 6 from the Pritner/Walters textbook. Submit at least a 3 paragraph statement that fully explains how you plan to properly determine and communicate the beats and actions within a play.

FYI - You will be preparing a fully developed "beat sheet" for *Lemonade Stand* (due March 8th). Please reference the information on director's beats on the Content tab, and refer to the sample beat sheet for *The Glass Menagerie*. For the purposes of this class, yes, you should use and understand all of the columns included in the sample.

12 Angry Jurors

Due: Monday, Mar 06 at 11:59 pm

Following the style described for Performance Response papers, write a 2-3 page analysis of TMA's production of 12 Angry Jurors. Choose anywhere between 1-3 of the ten-minute pieces to discuss. It can be double spaced! Its purpose is to demonstrate your understanding of the principles of script analysis and directing used (or not used) in the production. You should discuss such things as treatment of given circumstances, the application of conflict resolution structure, the director's understanding of the context and genre of the piece, the use of appropriate staging and technical support, how believable the actors were in portraying their characters, and how unified the piece was. You should also include ideas you have about how to learn from and/or improve the production.

Beat Sheet

Due: Wednesday, Mar 08 at 11:00 am

Based on the textbook, class discussion, and notes/suggestions/samples found on the Content tab, create a detailed beat sheet for *The Lemonade Stand*.

Remember that it should be functional as well as analytical - if it would not be useful in a rehearsal setting, it should be reconsidered.

Supplemental Research/ Synthesis

Due: Monday, Mar 13 at 8:59 am

In class you spent 30-45 minutes compiling supplemental research about the theater performance of your choice. Summarize your research for AT LEAST 4 of the 6 following elements. (If you had time to do more feel free to include them as well. Cite relevant sources (for this exercise academic style doesn't matter you can just include a URL) and be thorough. This section should probably be 400-500 words if you've done it correctly.

- 1) Biographical & Autobiographical Author Information
- 2) Interviews
- 3) Past Productions
- 4) Literary Criticism
- 5) Theatrical Conditions/Conventions
- 6) Internet

THEN

Determine an MDQ for the performance you chose and highlight what (if any) of the research you did in class was relevant/informed the conflict and why. (200-300 words)

Production Team

Due: Wednesday, Mar 15 at 8:59 am

Everyone involved in a production is responsible for reading and analyzing the script for their particular production: directors, designers, actors, dramaturgs, etc. Each member of the production team will analyze a script a bit differently—meaning that they look for slightly different things from the text.

For EACH production role (actor, director, stage manager, designers for lights, costumes, sound, set, and dramaturg) briefly identify and describe three things that these individuals would look for in the script. (Yes. Identify and describe

three things that each individual may look for in the script, specific to their production role. ALL 8 of the listed roles.)

Recorded Performance

Due: Monday, Mar 20 at 11:59 pm

Performance Response - Streamed/Recorded Performance

Any time between the beginning of the term and February 22nd you will watch one recorded theatre performance. You may choose a performance available through Drama Online or Digital Theatre + (instructions found on the Content tab), or other streaming service. It must qualify primarily as "theatre" (rather than "dance" or a concert), and must not be an adapted 'movie version' of a play or musical. Please include a link or your viewing site with the paper.

****This assignment is a 2-3 page (double-spaced) analysis of the production.**

The analysis is **not** to be a plot summary or an "I liked it" or "I didn't like it" response. Its purpose is to demonstrate your understanding of the principles of script analysis used (or not used) in the production. You should discuss such things as treatment of given circumstances, the application of conflict resolution structure, the understanding of the context and genre of the piece, the use of appropriate staging and technical support, how believable the actors were in portraying their characters, and how unified the piece was. You should also include ideas you have about how to learn from and/or improve the production.

3/27 In Class Midterm Feedback

Due: Monday, Mar 27 at 11:59 pm

For each group that presents today (3 total groups for 18 total pieces of feedback) write up feedback on their presentation using the following format

- 3 Bullet points of things that you liked or found interesting about their concept. These should be full sentences and make it clear you were paying attention.
- 2 Lingering questions that you have from their presentation. These could be things you found confusing and would like clarification on or just wanting to explore ideas presented further

1 Area for improvement. If you were added onto the production presented what would you suggest to help improve the concept in any way/regard. This should be grounded in the script analysis and not necessarily the production itself.

The assignment will be due at midnight tonight and should be turned in as a microsoft document or PDF on Learning Suite

Young Company- A Midsummer Nights Dream

Due: Monday, Mar 27 at 11:59 pm

You may submit an additional performance response paper after attending *A Midsummer Nights Dream*, Oct. 19-22. (Get a student ticket!) Normal formatting and parameters for a Performance Response paper apply. Paper due within a week of the performance.

Collaboration Assignment Midterm

Due: Wednesday, Mar 29 at 12:00 pm

You will work with a team of class mates to fully analyze the script *Facing Death*. As a group you will make a formal class presentation that demonstrates your understanding of the principles we have been studying in class. You will choose members of your team to take on specific roles within a production team (Director, designers for lights, costumes, make-up, set, sound, props, and a dramaturg). Each team member will be required to present the findings of their analysis and explain how it supports the text of the play and the overall unity of the production.

Please turn in your slides and the document you made with answers to the following questions

- What is the internal action?
- How does the internal action relate to the external action?
- What are the 3 major stages?
 - Stage 1- Dramatizes the overall goal of the protagonist
 - Stage 2- Reveals the hardships encountered by the protagonist in pursuit of the goal
 - Stage 3- Reveals how the protagonist comes to terms with the realities of the play.
- Identify all these given circumstances
 - Time
 - Place
 - Societal Systems
 - Economics

- Culture
 - Politics and Law
 - Learning and the Arts
 - World of the Play
- What is the protagonist's Super Objective?
 - Produce a 1 sentence through-action

Are there aspects of the genre that is relevant to understanding the conflict?

Answer the following conflict analysis questions

What is the core of the play?

What is the major dramatic question?

Reverse it.

At what moment is the subject of the conflict introduced?

At what moment does the protagonist commit irrevocably to overcome the opposing forces?

Who or what is in position to oppose the protagonist?

Who is the person that drove the conflict to the climax?

What are the events that lead up to the climax?

When does the conflict resolve?

Do important events happen after the climax?

Map your story onto the following structures

Story Circles

Lauren Gunderson Model

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Due: Wednesday, Mar 29 at 11:59 pm

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 3 Bullet points of things that you liked or found interesting about their concept. These should be full sentences and make it clear you were paying attention.

2 Lingering questions that you have from their presentation. These could be things you found confusing and would like clarification on or just wanting to explore ideas presented further

1 Area for improvement. If you were added onto the production presented what would you suggest to help improve the concept in any way/regard. This should be grounded in the script analysis and not necessarily the production itself.

The assignment will be due at midnight tonight and should be turned in as a microsoft document or PDF on Learning Suite

Collaboration Assessment/ Reflection

Due: Monday, Apr 03 at 8:59 am

Please respond with a few thoughts about your group's collaboration process - what you learned, what you thought went well, what you might do differently, etc.

If appropriate, you may also express any concerns you have about contributions from individual members of the group. (Be kind and fair!)

This will be part of your overall Midterm project grade.

Godspell

Due: Wednesday, Apr 05 at 11:59 pm

Following the style described for Performance Response papers, write a 2-3 page analysis of TMA's production of *Godspell*.

The purpose of this paper is to demonstrate your understanding of the principles of script analysis and directing used (or not used) in the production. You should discuss such things as treatment of given circumstances, the application of conflict resolution structure, the director's understanding of the context and genre of the piece, the use of appropriate staging and technical support, how believable the actors were in portraying their characters, and how unified the piece was. You should also include ideas you have about how to learn from and/or improve the production.

Live Performance

Due: Wednesday, Apr 12 at 11:59 pm

Performance Response - Live Performance

Any time between the beginning of the term and December 1st you will attend one live theatre performance **not** at BYU. This could be a production offered by UVU or other university, college, or high school, a community production, or a professional production. It must qualify primarily as "theatre" (rather than "dance" or a concert) and take place in a designated theatrical location. Please include an image of your ticket with the paper.

This assignment is a 2-3 page (double-spaced) analysis of the production. The analysis is not to be a plot summary or an "I liked it" or "I didn't like it" response. Its purpose is to demonstrate your understanding of the principles of script analysis used (or not used) in the production. You should discuss such things

as treatment of given circumstances, the application of conflict resolution structure, the understanding of the context and genre of the piece, the use of appropriate staging and technical support, how believable the actors were in portraying their characters, and how unified the piece was. You should also include ideas you have about how to learn from and/or improve the production.

Godspell Extra Credit

Due: Saturday, Apr 15 at 11:59 pm

536 Directing Project - Metamorphosis

Due: Monday, Apr 17 at 11:59 pm

You may submit a 2-3 page performance response paper on the 536 Directing Project show this term. Please focus your primary analysis on the work of the director: how clear was the director's vision? How well was that vision communicated to the actors and designers? Standard formatting and other response paper parameters apply. Please plan to submit your extra credit paper within a week of the performance.

Final Exam Analysis

Due: Wednesday, Apr 19 at 11:59 pm

Script Analysis

FINAL EXAM 140

The purpose of this exam is to assess your skills in script analysis. It is a combination of the assignments, lectures, and midterm collaboration project, and will incorporate skills developed with the performance response papers. It is intended to allow you to demonstrate everything you've learned by analyzing the play *The Happy Journey*.

On the last day of class you will turn in your final in Learning Suite and by email following the Final Exam rubric found in the content section of this class.

The final is due before 11:59 PM.

Attendance

Due: Wednesday, Apr 26 at 11:59 pm

University Policies

Honor Code

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university's expectation, and every instructor's expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

Sexual Misconduct

Brigham Young University prohibits all forms of sexual harassment—including sexual assault, dating violence, domestic violence, and stalking on the basis of sex—by its personnel and students and in all its education programs or activities. University policy requires all faculty members to promptly report incidents of sexual harassment that come to their attention in any way and encourages reports by students who experience or become aware of sexual harassment. Incidents should be reported to the Title IX Coordinator at t9coordinator@byu.edu or (801) 422-8692 or 1085 WSC. Reports may also be submitted online at <https://titleix.byu.edu/report> or 1-888-238-1062 (24-hours a day). BYU offers a number of resources and services for those affected by sexual harassment, including the university's confidential Sexual Assault Survivor Advocate. Additional information about sexual harassment, the university's Sexual Harassment Policy, reporting requirements, and resources can be found in the University Catalog, by visiting <http://titleix.byu.edu>, or by contacting the university's Title IX Coordinator.

Student Disability

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. A disability is a physical or mental impairment that substantially limits one or more major life activities. Whether an impairment is substantially limiting depends on its nature and severity, its duration or expected duration, and its permanent or expected permanent or long-term impact. Examples include vision or hearing impairments, physical disabilities, chronic illnesses, emotional disorders (e.g., depression, anxiety), learning disorders, and attention disorders (e.g., ADHD). If you have a disability which impairs your ability to complete this course successfully, please contact the University Accessibility Center (UAC), 2170 WSC or 801-422-2767 to request a reasonable accommodation. The UAC can also assess students for learning, attention, and emotional concerns. If you feel you have been unlawfully discriminated against on the basis of disability, please contact the Equal Opportunity Office at 801-422-5895, eo_manager@byu.edu, or visit <https://hrs.byu.edu/equal-opportunity> for help.

Academic Honesty

The first injunction of the Honor Code is the call to "be honest." Students come to the university not only to improve their minds, gain knowledge, and develop skills that will assist them in their life's work, but also to build character. "President David O. McKay taught that character is the highest aim of education" (The Aims of a BYU Education, p.6). It is the purpose of the BYU Academic Honesty Policy to assist in fulfilling that aim. BYU students should seek to be totally honest in their dealings with others. They should complete their own work and be evaluated based upon that work. They should avoid academic dishonesty and misconduct in all its forms, including but not limited to plagiarism, fabrication or falsification, cheating, and other academic misconduct.

Inappropriate Use of Course Materials

All course materials (e.g., outlines, handouts, syllabi, exams, quizzes, PowerPoint presentations, lectures, audio and video recordings, etc.) are proprietary. Students are prohibited from posting or selling any such course materials without the express written permission of the professor teaching this course. To do so is a violation of the Brigham Young University Honor Code. It

is also unethical to post your own work (study sheets, papers) from the course on file sharing websites as you are encouraging others to engage in plagiarism. These policies continue indefinitely (not limited to the duration of the semester or term you take this course).

Plagiarism

Intentional plagiarism is a form of intellectual theft that violates widely recognized principles of academic integrity as well as the Honor Code. Such plagiarism may subject the student to appropriate disciplinary action administered through the university Honor Code Office, in addition to academic sanctions that may be applied by an instructor. Inadvertent plagiarism, which may not be a violation of the Honor Code, is nevertheless a form of intellectual carelessness that is unacceptable in the academic community. Plagiarism of any kind is completely contrary to the established practices of higher education where all members of the university are expected to acknowledge the original intellectual work of others that is included in their own work. In some cases, plagiarism may also involve violations of copyright law.

Intentional Plagiarism- Intentional plagiarism is the deliberate act of representing the words, ideas, or data of another as one's own without providing proper attribution to the author through quotation, reference, or footnote.

Inadvertent Plagiarism- Inadvertent plagiarism involves the inappropriate, but non-deliberate, use of another's words, ideas, or data without proper attribution. Inadvertent plagiarism usually results from an ignorant failure to follow established rules for documenting sources or from simply not being sufficiently careful in research and writing. Although not a violation of the Honor Code, inadvertent plagiarism is a form of academic misconduct for which an instructor can impose appropriate academic sanctions. Students who are in doubt as to whether they are providing proper attribution have the responsibility to consult with their instructor and obtain guidance.

Examples of plagiarism include:

- Direct Plagiarism-** The verbatim copying of an original source without acknowledging the source.
- Paraphrased Plagiarism-** The paraphrasing, without acknowledgement, of ideas from another that the reader might mistake for the author's own.
- Plagiarism Mosaic-** The borrowing of words, ideas, or data from an original source and blending this

original material with one's own without acknowledging the source. **Insufficient Acknowledgement**-The partial or incomplete attribution of words, ideas, or data from an original source. Plagiarism may occur with respect to unpublished as well as published material. Copying another student's work and submitting it as one's own individual work without proper attribution is a serious form of plagiarism.

Diversity and Inclusion in the Classroom

"Because we feel the depth of God's love for His children, we care deeply about every child of God, regardless of age, personal circumstances, gender, sexual orientation, or other unique challenges" (President Russell M. Nelson, "The Love and Laws of God," September 2019). As a university community we strive to foster an educational environment that promotes the personal dignity of every student and accept individual responsibility to eliminate racism, sexism, and nationalism. Our course participation reflects our understanding that every individual is a child of Heavenly Parents. We create learning environments in which every individual is motivated to express their opinions and perspectives and ask questions to augment discussions and learning. We listen to, learn from, and strive to consider thoughtfully the opinions of others. We use language that is polite, considerate, and courteous—even when we strongly disagree.

Respectful Environment

"Sadly, from time to time, we do hear reports of those who are at best insensitive and at worst insulting in their comments to and about others... We hear derogatory and sometimes even defamatory comments about those with different political, athletic, or ethnic views or experiences. Such behavior is completely out of place at BYU, and I enlist the aid of all to monitor carefully and, if necessary, correct any such that might occur here, however inadvertent or unintentional. "I worry particularly about demeaning comments made about the career or major choices of women or men either directly or about members of the BYU community generally. We must remember that personal agency is a fundamental principle and that none of us has the right or option to criticize the lawful choices of another." President Cecil O. Samuelson, Annual University

Conference, August 24, 2010 "Occasionally, we ... hear reports that our female faculty feel disrespected, especially by students, for choosing to work at BYU, even though each one has been approved by the BYU Board of Trustees.

Brothers and sisters, these things ought not to be. Not here. Not at a university that shares a constitution with the School of the Prophets." Vice President John S. Tanner, Annual University Conference, August 24, 2010

Mental Health

Mental health concerns and stressful life events can affect students' academic performance and quality of life. BYU Counseling and Psychological Services (CAPS, 1500 WSC, 801-422-3035, caps.byu.edu) provides individual, couples, and group counseling, as well as stress management services. These services are confidential and are provided by the university at no cost for full-time students. For general information please visit <https://caps.byu.edu>; for more immediate concerns please visit <http://help.byu.edu>.

Schedule

Date	In Class	To Do	A	D
M Jan 09 Monday	Introduction and basis for Script Analysis	Read Introduction to Praying with Jane Eyre.pdf Download by Vanessa Zoltan (in content)		
W Jan 11 Wednesday	Names Syllabus overview	Look ahead at upcoming readings and assignments/activities!		
M Jan 16 Monday	Martin Luther King Jr Day			
W Jan 18 Wednesday	<i>A Monster Calls</i>			
M Jan 23 Monday	Discussion on <i>A Monster Calls</i>	Finish Watching <i>A Monster Calls</i>	A	R

Read: Pritner and Walters, "Introduction"

Script Analysis Thomas
Book - Analytical
Thinking Errors (in
Content)

Theatre Production roles

W Jan 25 Components of play analysis Read: Pritner and Walters, "First Reading" (ch.1) 14
Wednesday

Freytag model of play
structure, MDQ

M Jan 30 Genres Read: *The Glass Menagerie* (I really suggest reading it as you will not always have the luxury of having access to a filmed version of the script you are working on. That said I am sensitive to the fact that everyone has different learning styles so if it would be easier for you there is a YouTube link in Content page of a version you could watch) In

We will be looking at options for performances to view; you will submit a written request for the show(s) you are interested in.

W Feb 01 Conflict Read: Pritner and Walters, "Conflict" (ch.2) V
Wednesday P

M Feb 06 Given Circumstances Read: *Lemonade Stand* C
Monday

Read: Pritner and Walters, "Given

		Circumstances" (ch.3)	
W Feb 08 Wednesday	Set Design	Read "Script Analysis for Set Designers"	G C
M Feb 13 Monday	Theatrical Contract	Read: Pritner and Walters, "Theatrical Contract" (ch.4)	D R
W Feb 15 Wednesday	Character	Read: Pritner and Walters, "Characters" (ch.5)	T C
M Feb 20 Monday	Presidents Day		
T Feb 21 Tuesday	Monday Instruction	I am not god, it is Tuesday we are not having class	
W Feb 22 Wednesday	SNOW DAY NO CLASS		
M Feb 27 Monday	Character Continued		
W Mar 01 Wednesday	Conflict Analysis Applied to a Scene - Beats and Superobjectives	FYI - you will be submitting a fully-developed beast sheet for <i>The Lemonade Stand</i> by March 8th (ONE WEEK)	C G S
	*small groups, break <i>Game 4</i> into beats	Read: Pritner and Walters, "Conflict Analysis Applied to a Scene" (ch.6) - Work on your breakdown of beats and actions	
	Review		
M Mar 06 Monday	Conflict Analysis Applied to a Scene (cont.)	Read: Pritner and Walters, "Supplemental Research" (ch.7) <i>We will not discuss this until Wednesday along with chapter 8 so if you would like you can procrastinate this reading but I am leaving it here to show you a more spread pace for the reading</i>	1: B
	Performance Response Discussion - Angry Jurors		

W Mar 08 Wednesday	Synthesis Supplemental Research	Read: Pritner and Walters, "Synthesis" (ch.8) for Monday	B
M Mar 13 Monday	Dramaturg Presentation Production Team Roles	case studies - <i>Tartuffe, Hamlet</i> Please review the following for Monday. https://www.masterclass.com/articles/dramaturgy https://theartofdramaturgy.com/what-is-dramaturgy/	S R S
W Mar 15 Wednesday	<i>Facing Death, Strindberg</i> - read play for group project, review rubric One director's approach - BYU production presentation style Collaboration project intro	Group project presentations begin in a week and a half! https://forms.gle/t22CZVXyphM16JB37	P
M Mar 20 Monday	NO CLASS, NO ATTENDANCE TAKEN - Meet with your group to finalize your presentation!		R P
W Mar 22 Wednesday	In class collaboration time		
M Mar 27 Monday	Collaboration Assignment presentations	Presenting: Presenting:	Y C M N

W Mar 29 Wednesday	Collaboration Assignment presentations	Presenting:	3 M F C A M
M Apr 03 Monday	Godspell Discussion		C A R
W Apr 05 Wednesday	Class debrief, recap, and review - check-in on final projects	Final prep - read <i>Happy Journey to Camden and Trenton</i> by Thorton Wilder, discuss project	G
F Apr 07 Friday	Final project prep	Attendance not required; instructors will be available for feedback and assistance	
M Apr 10 Monday	Final project prep	Attendance not required; instructors will be available for feedback and assistance	
W Apr 12 Wednesday	Final project prep	Attendance not required; instructors will be available for feedback and assistance	L P 5 P A L p re cr
Sa Apr 15 Saturday			G C

M Apr 17 Monday		Class attendance not required; instructors will be available for feedback and assistance	5 P M
		Attendance not required; instructors will be available for feedback and assistance	
W Apr 19 Wednesday	Last Day of Class Final project prep	Final Project due by 11:59PM today	F A
	The Final Project counts as your final exam.		
	Final Project DUE		
M Apr 24 Monday	Final Exam Day		
T Apr 25 Tuesday	Final Exam Day		
W Apr 26 Wednesday			A

Cameron R COX