Mission Statement:
Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

COURSE SYLLABUS
GRADUATE SCHOOLS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF THEATRE ARTS

THE 713.02
Text Analysis for Production
SPRING 2010
ONLINE COURSE

INSTRUCTOR INFORMATION

Instructor: David Shuhy
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E-mail: deshuhy@salisbury.edu
Office Hours: by appointment
Office Location: Salisbury, MD

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor.
Greetings and welcome to what will hopefully be an exciting and engaging semester. I know, you woke up this morning thinking, “Text analysis, rock on!” Okay, perhaps not, perhaps it was more akin to, “Aww mom, do I gotta?” Hopefully by the end you will feel a bit more excited about what we’re going to be working on here – and yes there will be a lot of work involved – lots of reading, a fair bit of writing, and a whole lot of thinking. Don’t be afraid to latch on and dig in – pull out those intellectual incisors and bite deep into it. It’ll make you feel good, even if all the cool kids aren’t doing it.

Professor Information:
Ph.D. in Theatrical Design Aesthetics and Theory: Union Institute and University
M.A. in Theatre: University of Maine
B.A. in Communications: Salisbury University

For more information regarding myself and my work, please visit my website: http://faculty.salisbury.edu/~deshuhy/

Course Communication:
The best way to get in touch with me over the course of the semester will be through email. I will do my best to respond within 48 hours, although depending on the nature of the question it may take longer to get a final answer or to fully address the issue at hand. You may also call me at my office phone number listed above, but realize that I may take a few days to get the message if it is on a weekend. I can also be found on Facebook if you’re brave enough. Last, over the course of the semester I will hold virtual office hours using Pronto (available through Blackboard) and these will be determined by when they best serve the class as a whole.

Course Description
Designed to familiarize students with the principles, methods, and procedures involved in the analysis of written dramatic texts intended for film, television, or theatrical production. Helps students identify the different elements contained within a script and to understand how each of these relate to one another and work together in creating the overall impression as a work of art. Examines the numerous devices used by artists and technicians in production to communicate their ideas about the written text and how these devices can affect interpretation and realization of the text in production. Focuses primarily on the examination and analysis of dramatic texts for the purpose of script, character and artistic interpretation

Rationale and Overview
Text Analysis is designed to provide students with the tools to analyze plays from the perspective of the director, performer, dramaturge and/or designer. Students will discuss the stylistic and practical requirements of a script in relation to concept and metaphor. Additionally, students will gain in their understanding of these tools through practical application to reading assignments. Finally, students will apply those principles to the analyses of five plays. This is a reading intensive course!
Theme Scripture: Proverbs 3: 13, 17, 18 & 21 (NLT)

13 Joyful is the person who finds wisdom, the one who gains understanding.
17 She will guide you down delightful paths; all her ways are satisfying.
18 Wisdom is a tree of life to those who embrace her; happy are those who hold her tightly.
21 My child, don’t lose sight of common sense and discernment. Hang on to them,

Faith and Learning

One of the primary objectives of this course is to address the issues and implications of our Christian faith in regard to the content of this class. While this course does not focus on theology, the basic philosophical foundations of Christianity will have an impact on the subject matter, discussion and expectations of the course.

Learning Objectives

Each project in this course is designed to address all the objectives of this course, however each script read will require different methods and techniques to successfully achieve each objective. By the end of this course, students will:

1. Analyze a script to discover the practical and conceptual requirements. (MA Outcome #1 & 3)
2. Identify within a “script” the cues, ideas and themes which guide the development of a controlling idea. (MA Outcome #1 & 3)
3. Organize ideas, themes, etc. into a coherent map of the script. (MA Outcome #3)
4. Develop skills necessary for visualizing and communicating thematic elements of a script. (MA Outcome #3)

PROGRAM GOALS (MA Program)

This course contributes to the fulfillment of the following program goals:

1. Students will demonstrate the ability to integrate and apply the Christian faith and biblical truth and principles to the study and practices of communication within a theatre context.
2. Students will demonstrate a working knowledge of theatrical design elements and stage management techniques to theatrical arts endeavors.
3. Students will demonstrate the ability to effectively critique and review theatre literature in order to be able to evaluate varied theatre genres and to understand their structure and meaning.
4. Students will demonstrate a working knowledge of an approach to acting and directing techniques/theories for the stage to include directing and acting projects.
5. Students will demonstrate their obtained knowledge of theatre studies through realizing one of the following final projects: writing a thesis paper on some aspect of
Brace yourself – it’s a long one, but you really need to read it all

teatre theory, literature of creative endeavor in theatre; execute a creative portfolio; take a one/credit hr. comprehensive exam, which asks them to test their acquired knowledge in a series of take home questions researched and written over a week’s time.

**Required Course Materials**

Students are responsible for acquiring the following books and materials for this course by the time the course begins:


**Recommended Course Materials**

The following book is NOT REQUIRED for this course but may prove useful to students as a reference, especially those who are not familiar with various discourses in theatrical theory:


**Course Policies:**

**Instructor’s Philosophy:** This course is both academically and artistically rigorous. As is true in the theatre industry, time is of the essence and therefore assignments are expected to be completed as scheduled; however, I am here to help you in any fashion I am able. I follow the “dunk-tank” philosophy of teaching, I believe in immersion. My expectation is that you will be willing to try new things and work on projects in ways with which you are not comfortable; however, the goal is for teaching and learning. Mistakes are nothing to be feared, rather expected and corrected.

**Attendance:** Regent University recognizes the importance of class attendance and participation for students’ learning. While attendance alone does not guarantee learning, engagement with the class through regular attendance and participation is essential to learning, both to the individual student and to the class itself as all benefit by others’ contributions. At Regent University, class attendance, understood as the act of being present, is considered to be separate from participating in the class, understood as active engagement through discussion and other forms of interaction. Both are valuable to student learning.
Like other institutions of higher education, Regent University is required to maintain accurate attendance records by the U.S. Department of Education.

**University Withdrawal:** Students who have not attended or logged into a class, will, at the end of the second week of the session/semester—in accordance with university practice—be assumed to have unofficially dropped and will be administratively dropped from that class.

**Participation:** Although Blackboard has inherent challenges when it comes to class participation, students will benefit from online discussions in which we can address the readings, assignments, and questions or ideas among ourselves. The key advantage of asynchronous education is that, unlike class, there is no predetermined start and stop time—this is also a key disadvantage. It is important that everyone participate, but also that that none of us become completely overwhelmed. Therefore students will be required to post a minimum of 2 times per week, but please keep individual posts to a few hundred words maximum to allow others the time and room to read and respond to your comments.

**A note about the calendar:** For the process of this course, it will be assumed that the week runs Tuesday through Monday, with the exception of the final week which will end on Sunday May 2, 2010. For this reason, projects will be due on Mondays, and reading assignments should be completed by Tuesday (the first day of the week); therefore the first reading assignment “Preface” and Chapter 1 of *The Theatrical Image* is due on Tuesday 1/11/10. Also, it is strongly recommended that students post at least once in the first three days of the week, and once in the last 4 days of the week. This will allow others time to read and respond to what you write and give you a chance to keep involved in the discussion throughout the week.

**A note on new topics:** Please do not begin a new topic in discussion without actually discussing something new. As discussion unfolds, participants can find it increasingly difficult to follow various threads of discussion as they are spread throughout different topics, therefore please be sure to consider what others have written prior to beginning something new.

Once discussions begin, I expect the kind of discussion that accompanies graduate level education. As a community of artist/scholars, we should be able to advance at least one of the following objectives in each post:

1) **Initiate:** all original posts should initiate new ideas or questions for consideration. Additionally, your responses can initiate new lines of thinking sparked by the originator’s post.
2) Extension: you agree with the poster’s ideas and you wish to extend upon them by offering corroborating evidence from another source, or by offering additional analysis that will illuminate a related area of thought.

3) Clarification: you are not clear about what a student means, so you ask questions to clarify the thoughts of another student. You should all be on the lookout for clarifying questions, and be prepared to respond by providing more analysis and examples.

4) Challenge: you think the poster’s contribution or work is inaccurate, wrong, or inadequate in some way. Respectfully identify the argument you believe to be mistaken, explain why it is flawed, provide evidence an analysis to support your position.

You must keep up with the flow of the postings for the week; that way we can all track through the course together. I recognize that sometimes life gets in the way of academics, but when students routinely participate in a timely manner, it enhances the educational opportunity of all students in the class and serves as encouragement. As such you are expected to post a minimum of two times per week. Again, please be mindful to only begin a new subject line when you are actually discussing a new topic.

Paper/Projects: No course work will be accepted after the due date. Theatre is one of the most time sensitive industries, and this policy is designed to reinforce that fact. Students should always turn in work, in whatever state it exists, when it is due. You will be required to read and analyze five scripts this semester: The Glass Menagerie, Ubu Roi, Luther, Twelfth Night and Hotel Cassiopeia. All papers are to be emailed to the professor by 12 noon on the day due. More on each analysis will be given at below. A final exam/project will also be assigned.

Readings: This is a reading intensive course! Readings from the texts, learning modules and other “handouts” will be assigned throughout the semester. Online discussion will be based upon the assumption that these readings have been completed and you are expected to tie the readings into your posts.

Academic Integrity: The instructor strongly upholds the ideals of academic integrity. Any student found cheating or committing plagiarism will receive an F for that assignment and may face other academic penalties. Please be aware that academic dishonesty may take many forms including, but not limited to:
- not properly citing materials
- using work previously presented for another course
- receiving help on assignments from other individuals

Please be certain to familiarize yourself with MLA formatting and the proper method of citing your sources both within the body of your work and on the works cited page.
Additionally (from the university proper):

Students are on their honor to complete assignments with honesty and integrity. Academic dishonesty involves intentionally or unintentionally stealing the intellectual property of others. Students are expected to be familiar with the university’s policy on academic integrity found in both the University Student Handbook and School of Undergraduate Studies Catalog (http://www.regent.edu/general/catalog/) and to follow it. As an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of academic integrity.

Students should be aware that submitted papers may be checked using Safeassign (Blackboard’s plagiarism detection feature). This feature will determine the percentage of the submitted paper that matches other sources and will generate a report. Scores below 15% include quotes and few common phrases or blocks of text that match other documents, these papers indicate no evidence of the possibility of plagiarism. Scores between 15% and 40% include extensive quoted or paraphrased material or may include plagiarism and will require further review. Scores over 40% indicate a high probability the text in the paper was copied from other sources and should be reviewed for plagiarism. The professor or instructor will contact the student if plagiarism is a concern.

Non-discrimination: Prejudice of any kind will not be accepted in the class, this includes age, race, political stance, religious preference, and ethnicity. Students are allowed to disagree and voice opinions if they do so in a non-offensive manner.

Incomplete Grades Policy: Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular course only for legitimate deficiencies due to illness, emergencies or extraordinary reasons acceptable to the professor, including equipment breakdown or shortages, and not because of neglect on the student’s part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar’s Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP for pass/fail courses) will be posted automatically unless a Request for Extension of Incomplete has been approved and submitted to the Registrar’s Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.
In Progress Grades: In Progress grades shall be given when work is not completed by the end of the term for the following academic work: independent studies, internships, practica, portfolios, theses and dissertations. An IP is also an appropriate grade for courses in which the completion of course requirements for ALL students extends beyond the academic term in which the course is offered. An IP may be continued to a maximum of two terms when the student requests and extension and the approved form is submitted to the Registrar’s Office prior to the end of the first term. If the requirements for removal of the IP grade are not completed by the end of these two terms. A grade of FX (NP for pass/fail courses) will be posted automatically. Exceptions may be made for dissertations, which may continue without penalty. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

Assignments and Grading:

Projects: (15% each)
- Project 1: Quasi-Realism – The Glass Menagerie
- Project 2: Episodic – Twelfth Night
- Project 3: Angry Young Man - Luther
- Project 4: Avant-Garde/’Pa
taphysics – Ubu Roi
- Project 5: Other – Hotel Cassiopeia

For each script you will produce the following three items:

1. An organizational chart which explores the major locations, the style of dialogue, structure of the script, the characters and the major thematic issues presented in the script.
2. A metaphor/controlling idea which is a single image (visual) and written statement that encapsulates the script. The written idea should be presented in the manner shown in the Krempel&Clay text.
3. A 1000 – 1250 word analysis of the structure, themes, style of the script and how that relates to the visual metaphor.

Final Exam: (25%)
You will be given a script prior to the last week of the class. You will have the week to respond, in a 1250 to 2000 word essay, to a single question (given to you at the beginning of the exam time) relating to the script and the material covered in class.
Grading Scale:

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The following is provided by Regent University for all online learners, please consider the following especially if you have not taken an online course before:

Course Communication and Blackboard Netiquette

Communicating online is a great way to learn and connect with people. To make sure that everyone gets the most out of the experience, there are a few rules that apply to all forums on Blackboard.

Engage with other people

1. Adopt a friendly and informal tone.
2. Not too informal though, please no SMS abbreviations, and no swearing.
3. Use emoticons if you wish to imitate body language. Some common ones and their meaning are
   - :-) Smiley face
   - ;-) Wink – sarcasm or jokes without offence
   - :-o Surprise
   - :-D Laughing so much I’m falling off my chair

4. Avoid a SHOUT! (using all upper-case letters is equivalent to shouting).

5. Respond to other people’s requests if you are able to help. You never know when you may need to ask for help.
6. Express your opinions and discuss your personal experiences if you want to, but please...

Avoid offending people by following these actions
1. Re-read your message before sending and only send it if you would be comfortable saying it to the person's face. Consider how it might sound to someone who can’t see your face or who comes from a different background or culture than yourself. Regent students should be globally aware.
2. Don’t jump to conclusions! That message may not have been intentionally offensive, simply careless. Clarify the meaning with the sender if necessary.
3. Don’t use discriminatory (i.e. racist, sexist, homophobic) language.
4. Don’t get personal! Keep any negative personal opinions about other people or groups to yourself.
5. Be careful when expressing disagreement or other strong feelings. It helps to preface such statements with ‘I feel’, or ‘In my opinion’, or ‘I believe’.

Be considerate of other users by...
1. Keeping your messages short (no more than 1 screenful). This also improves your chances of getting a response.
2. When responding to someone who has asked more than one question, quote the relevant question so the person knows what you are referring to.
3. Make sure the subject line of your contribution is relevant to your message and corresponds to the relevant discussion thread. This saves readers’ time when opening messages.
4. Remember, discussion postings can be read by many others. If you want to say something private, send an email instead.
5. Don’t quote personal information from private messages unless you have the person’s permission.

University Policies and Resources

Please review the following links for important information on University policies:

- Academic Calendar/Registrar Information
- Bookstore
- Honor/Plagiarism Policy
- Regent Library
- Student Services (includes links to student handbook, disability services, University calendar, University Writing Center, etc.)
- Technical Support – University Helpdesk
- Grading Policies (incompletes, extensions, IPs, etc.)
  - Incomplete Grades Policy - Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular
course only for legitimate deficiencies due to illness, emergencies or extraordinary reasons acceptable to the professor, including equipment breakdown or shortages, and not because of neglect on the student’s part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar’s Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP for pass/fail courses) will be posted automatically unless a Request for Extension of Incomplete has been approved and submitted to the Registrar’s Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

- **In Progress Grades** - In Progress grades shall be given when work is not completed by the end of the term for the following academic work: independent studies, internships, practica, portfolios, theses and dissertations. An IP is also an appropriate grade for courses in which the completion of course requirements for ALL students extends beyond the academic term in which the course is offered. An IP may be continued to a maximum of two terms when the student requests and extension and the approved form is submitted to the Registrar’s Office prior to the end of the first term. If the requirements for removal of the IP grade are not completed by the end of these two terms, a grade of FX (NP for pass/fail courses) will be posted automatically. Exceptions may be made for dissertations, which may continue without penalty. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

**BLACKBOARD INFORMATION AND REQUIREMENTS**

Blackboard has four primary purposes in our courses: (1) to provide a means for students to receive timely information about the course in general, assignments, grades, and announcements from the instructor; (2) to promote thoughtful interaction between the instructor and students and among students themselves as they work through course materials; (3) to provide a means for students to complete quizzes and other forms of evaluation; and (4) to enhance the learning process by providing a variety of materials.
For courses with online discussions, they will be posted in Blackboard. Unless otherwise instructed, the parameters for a student’s postings are 200 – 300 words (please keep the word count in this range). The purpose of these parameters is to promote writing that is both thorough and concise. The instructor will post questions and activities weekly. Discussion questions will be posted in advance. Since not everyone will see things identically, students are to review one another’s postings in order to further their insight and learning. This is an important benefit of dialogue.

Note that the expectations for quality work in the Blackboard group discussions differ from the minimal requirements for attendance.

Please check the Resources link in Blackboard for University Library information and Academic Support information, Blackboard Tutorials and Resources, Academic Honor Code, Writing Styles, Discipline Policies, and Disability Services.

If you have technical problems with Blackboard and/or are not able to log in, please contact the Help Desk/IT department. You can e-mail the Help Desk at: helpdesk@regent.edu or call at (757) 352-4076.

Because instructors often need to reach students, all students are required to keep their mailing address, e-mail address, and telephone numbers up to date in GENISYS.

http://www.regent.edu/general/student_orientation/tutorials/genisys.cfm

Semester Calendar: This calendar may be altered over the course of the semester. Any changes will be announced during class time.

Week 1: 1/3  The Problem of Analysis
(Monday) The Script and Production:
  - The role of the script in production
  - The responsibility of the director/designer to the script
The Expression of Ideas
  - How to identify the practical, stylistic and evocative elements
  - Conceptual and metaphorical imagery
Read: The Theatrical Image: Preface and Chapter 1 (due 1/11)
Read: The Poetics (due 1/11)

Week 2: 1/11  Metaphor, Interpretation and Controlling Idea
Aristotelian Elements
The Keys of interpretation
  - Structure
  - Language
  - Environment
  - Style
Read: The Theatrical Image: Chapter 2 (due 1/18)
Read: The Colored Museum (due 1/18)
Week 3: 1/18  **Case Study**  
The Colored Museum

**Realism, Stanislavsky & Character**  
Read: In Media Res: Why Multimedia Performance (handout) (due 1/25)

Week 4: 1/25  **The Glass Menagerie**

Week 5: 2/1  **The Glass Menagerie**  
Read “How to Rape Shakespeare” (handout) (due 2/8)

**Shakespeare and the Classical Form**  
Paper 1 – The Glass Menagerie (due 2/1)

Week 6: 2/8  **Twelfth Night**

Week 7: 2/15  **Twelfth Night**  
Read chapter “A World Lit Only by Fire” (due 2/22)  
Read chapter “Young Man Luther” (due 2/22)

Week 8: 2/22  **Angry Young Luther & Liturgical Drama**  
**Luther**  
Paper 2 – Twelfth Night due (2/22)

Spring Break 2/28 – 3/6

Week 9: 3/7  **Luther**  
(Monday)  
Read: Theatrical Terror: Attentats and Symbolist Spectacle (handout) (due 3/15)  
Read: The Death of the Avantgarde (handout) (due 3/15)

Week 11: 3/15  **Modernism, the Avant-garde & the Fringe**  
Paper 3 – Luther (due 3/15)

Week 12: 3/22  **Ubu Roi**

Week 13: 3/29  **Ubu Roi**

Week 14: 4/5  **The Contemporary Theatre & “Other”**  
Paper 4 – Ubu Roi (due 4/5)

Week 15: 4/12  **Hotel Cassiopeia**

Week 16: 4/19  **Hotel Cassiopeia**
Brace yourself – it’s a long one, but you really need to read it all

Week 17: 4/26 Final Exam due Sunday 5/1/10
Paper 5 – Hotel Cassiopeia (due 4/26)

This syllabus is subject to change without notice.
Last updated: 09/27/09

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