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### THTR 235L.01: Dramatic Literature

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<b>THTR 235L Dramatic Literature</b>	
<b>Instructor</b> Dr. Bernadette Sweeney T.A.: Dr. Peter Philips	<b>Class Dates &amp; Location</b> MWF 1:10 – 2.00 pm LA 201
<b>Contact Information</b> Email: Bernadette.sweeney@mso.umt.edu	<b>Office Hours</b> Tuesday & Thursday 12.40-2.10 pm McGill 212c

**Course Overview:** This course is designed to familiarize the student with various aspects of both historical and contemporary dramatic literature. Students will investigate this topic through literary criticism and script analysis of six plays. Due to the nature of the material, attention will also be given to theatre as a practical art form inspired by the written text. Selected scenes will be considered in performance on film, through class demonstration, and through attending live performances. This course, faithfully undertaken, will provide students with a strong foundational knowledge of story, structure, dramatic action, character development, symbolic layering and theme that will enhance their skills and experiences as perceptive and participatory readers, writers, audience members, and potential practitioners of theatre.

<b>Expected Student Learning Outcomes:</b>
Have a broad knowledge of dramatic literature, style, context, plot, structure, and character.
Have a knowledge of chosen play texts through close reading
Have a critically informed understanding of chosen play texts through reading and analysis of critical material
Have an understanding of how each play performs its language, characters, place, plot, politics, context and the conditions of contemporaneous production
Have engaged with this work through script analysis, scene study, research and critique
Have articulated their engagement with the work through formal research and writing of structured criticism and analysis
Have developed the skills necessary to engage in independent criticism and analysis of dramatic literature as a practitioner, reader, or audience member

<b>Required Materials:</b>
<i>Page and Stage: An Approach to Script Analysis</i> , by Stanley Vincent Longman
PLAYS LISTED ARE IN <i>THE NORTON ANTHOLOGY OF DRAMA VOLUME 2</i> OR AVAILABLE ON MOODLE
Tickets to the UM Production of <i>A CHRISTMAS CAROL</i> , Available at the UMArts Box Office. Visit <a href="http://www.umtheatredance.org">www.umtheatredance.org</a> for more information.
Materials on Reserve, Moodle, or handed out in class

**Attendance and Promptness:** This course is participatory in nature. School of Theatre & Dance policies will be enforced strictly. Only documented absences will be ex-

cused. For every unexcused absence your grade will be lowered a third of a letter grade.

Furthermore, besides adversely affecting your own learning, arriving late for class disrupts the learning process of your fellow students. Tardiness in excess of 10 minutes will be considered a complete absence, and every two instances of tardiness—of whatever duration—will equate to one absence.

### **Moodle and Electronic Communication**

All course assignments, readings, and handouts will be placed on Moodle this semester. You are expected to check the web daily in order to participate fully in the class. All written work must be formatted in the manner stated on the assignment page and submitted IN HARD COPY by the beginning of class on the date due.

Please silence your cell phone in class. I will have my phone on vibrate in case an emergency text message should be sent by the university. If you have scripts or performance texts to share stored on your iPhone, Android, iPad, laptop or other equivalent device, please set it to “Airplane Mode” so that the functionality is limited to stored data retrieval for class participation. If accessing the web becomes necessary, please ask for permission and inform me that you are doing so for the benefit of the entire class before proceeding. Raise your hand and proclaim, “I’m Googling it!”

If your device rings accidentally during class, please silence it as **QUICKLY AS HUMANLY POSSIBLE**. Don’t be embarrassed, just turn it off and all will be forgiven. Having said that anyone caught text messaging, posting to Facebook, or frivolously surfing the web on such a device will be dismissed immediately from class, resulting in a complete absence for the day. **I’M NOT KIDDING.**

**Grading Scale and Breakdown:** Evaluation will be based on participation in class activities and discussion; three papers for formal assessment, and possible quizzes should the quality of the discussions ever falter.

<b>Grading Scale:</b>	
A	100 – 90%
B	89 – 80%
C	79 – 70 %
D	69 – 60%
F	59 and Below
<b>Assignments:</b>	<b>Percentage:</b>
Paper 1 – 800-1000 Words	10%
Paper 2 – 1000-1200 Words	20%
Paper 3 – 1300-1500 Words	50%
Participation	20%

<b>Course Schedule:</b>	
<b>Topic/Date</b>	<b>Topic/Reading Due:</b>

<b>Weeks 1-2</b> <b>AUG 25 – SEPT 5</b> <b>NO CLASS MON</b> <b>SEPT 1</b>	The Nature of Drama: What is a Play <i>THE IMPORTANCE OF BEING EARNEST</i> by Oscar Wilde
	Essay 1 Assigned
<b>Weeks 3-4</b> <b>SEPT 8-19</b> <b>NO CLASS FRI</b> <b>SEPT 12</b>	Playwright and Audience <i>A STREETCAR NAMED DESIRE</i> by Tennessee Williams
	Essay 1 Due WEDS SEPT 10 by start of class [HARD COPY ONLY]
<b>Weeks 5-6</b> <b>SEPT 22- OCT 3</b>	The Contextual Dimension of Drama <i>MACHINAL</i> by Sophie Treadwell
	Essay 2 Assigned
<b>Weeks 7-8</b> <b>OCT 6-17</b>	The Temporal Dimension of Drama <i>WAITING FOR GODOT</i> by Samuel Beckett
	Essay 2 Due FRIDAY OCT 17 <sup>TH</sup> by start of class [HARD COPY ONLY]
<b>Weeks 9-10</b> <b>OCT 20-31</b>	Form and Style in Drama <i>TRANSLATIONS</i> by Brian Friel
	Final Paper Assigned
<b>Weeks 11- 13</b> <b>NOV 3-14</b>	Steps in Analysis <i>A CHRISTMAS CAROL</i> by Charles Dickens, adapted by Jere Lee Hodgkin Final Paper DRAFT Due NOV 10 <sup>TH</sup> [HARD COPY ONLY]
<b>Week 13 – 15</b> <b>NOV 17-DEC 5</b> <b>NO CLASS 26 &amp; 28</b>	FINAL PAPER DRAFT MEETINGS Class review Final Paper Due at FINAL CLASS DEC 5TH [HARD COPY ONLY]

### **Academic Misconduct and the Student Conduct Code**

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [http://life.umt.edu/vpsa/student\\_conduct.php](http://life.umt.edu/vpsa/student_conduct.php).

All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance *Student Handbook*. The *Handbook* is available online at <http://www.umt.edu/umarts/theatredance/About/handbook.php>.

There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mind-

ful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.

Due to safety considerations, at **no** point during a student's time spent in class or serving on a production (in any capacity) should non-enrolled persons be guests of that student **without my consent**. Presence of such unauthorized persons in a class, shop, or any back-stage/off-stage area will negatively affect a student's grade.

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*The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation.*