

**Saint Louis University**  
**Madrid Campus**  
**Department of Fine & Performing Arts**

**THR 3500 Playscript Analysis**  
Spring Semester, 2018  
3 Credit Hours, TR 17:30-18:45

**Prof. Cary Barney, MFA**  
Office Hours MTWR 16:00-17:30  
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**DESCRIPTION:** “The script is not the play.” A script is to a play what a blueprint is to a building or a written score to a piece of music. In this course we will explore, as theatre practitioners, how to approach and analyze a script not in terms of its literary qualities but in terms of its innate theatricality and latent theatrical possibilities. Among the aspects to be discussed will be overall dramatic structure, scene structure, characterization, conflict, functions of dialogue, dramatic devices, and genre. We will look at each script from the point of view of actors, directors, designers, and audience, and learn to “see” each play as we read its script.

**STUDENT LEARNING OUTCOMES:** By the end of the course, students will:

- have a comprehensive understanding of the mechanics of dramatic construction
- evaluate scripts based on their various components
- “see” plays as they read them, envisioning as fully as possible a script’s potential in production
- understand how the various theatre practitioners, from actors to directors to designers, approach a script
- understand how actors and designers respond to director interpretation of scripts
- understand how a playwright’s intentions can best be conveyed to an audience through production
- understand drama as a communal effort to articulate this experience and find meaning within it (Oscar Wilde: “I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.”)

**TEXTS:** Individual plays, all available in the bookstore. It’s important that we all use the same edition, so that we’re all on the same page. This is especially important with translations. If you are planning to use an electronic version of a translated play, make sure you’re using the same translation as the rest of the class.

**EVALUATION:**

Short papers (one per play, graded cumulatively): 15%  
First long paper: 25%  
Second long paper: 25%  
Exams: 15%  
Preparation/Participation: 20%

**ATTENDANCE AND LATENESS:** I expect you to attend class regularly and to be punctual. You are allowed (but by no means encouraged) to take three unexcused absences; any absences beyond that must be explained by a note from your doctor or your academic advisor or will lead to a lowered grade. Eight or more absences, for any reason, will result in automatic failure of the course. You are expected to keep up with all course contents. Lateness is cumulative. Abruptly coming and going is inconsiderate; don’t do it. (If you must leave in the middle of class, inform me beforehand.)

**PARTICIPATION:** I will only talk if you do! You are expected to come to class prepared to talk knowledgeably about the play under discussion. There may be pop quizzes to test your knowledge of the plays, if I have any reason to doubt you’ve been keeping up with the reading. Participation is 15% of your final grade and is also what makes or breaks the class.

**MOBILE PHONES** must be turned off before you enter the classroom. (Mine will be too.) Class time is a time when you should consider yourself unreachable by phone, except in the case of extreme emergency, in which you will be reached through the front office.

**LAPTOP COMPUTERS, tablets, and other similar electronic devices** may be used only in the front row of the classroom, and only for purposes directly related with the classroom activity occurring at that moment. Students using them for any other purpose will be asked to leave the class and will be considered absent for that day.

**WRITING:** Students will write a short paper (1-2 pages) on each of the plays read for the course, as a way of exploring possible themes for the two longer papers (at least 6 pages each). The first longer paper will be due at midterm and may be revised for a higher grade; the second will be due at the end of the term.

Both papers should focus on the play or plays as texts for theatrical production, exploring how they might work when staged, how different directorial or acting interpretations might be realized in production, and/or specific problems or issues related to theatrical production are raised by the text. In other words, do not treat the plays as you would treat stories or novels, as purely literary texts.

One of the papers may be a detailed description of a hypothetical production based on your own interpretation, taking into account set and costume design, lighting, sound, and casting.

**GRADING PAPERS:** Here is a brief guideline to how papers are graded in this class:

**an A paper**

- shows deep, thoughtful engagement with the play
- has a strong, specific thesis
- demonstrates comprehensive and insightful understanding of the play
- offers an original, highly developed interpretation of the play
- builds on, and goes beyond, classroom discussion
- includes thorough and convincing textual support
- makes excellent use of quotes and outside sources
- is clearly and engagingly written

**a B paper**

- shows thoughtful engagement with the play
- has a clear thesis
- demonstrates clear understanding of the play
- demonstrates a sound interpretation of the play
- makes good use of classroom discussion
- offers good textual support for its arguments
- makes good use of quotes
- is clearly written

**a C paper**

- shows sporadic engagement with the play
- has a very general, obvious or somewhat confused thesis
- demonstrates a basic, though perhaps flawed, understanding of the play
- offers a confused or under-supported interpretation of the play
- includes overly general, sometimes irrelevant textual support
- is padded with unnecessary synopsis and/or decorative quoting
- may be unclearly written in places

**a D paper**

- engages only superficially with the play, with no interpretation
- demonstrates serious misunderstanding of the play
- ignores or fails to use classroom discussion
- has no discernible thesis

- offers no relevant textual support
- shows carelessness in writing

#### an F paper

- fails to engage with the play on any level
- consists of or contains plagiarism (two papers containing plagiarism means an F for the course.) See note on **Academic Conduct** below.

**EXAMS:** The midterm exam will be a take-home exam made up of short answer and essay questions. The final exam will be all essay questions and will be given at our designated final exam time.

**COMMUNICATION:** All email communication from the instructor will go to students' slu.edu email accounts. Students should check these accounts daily or have mail forwarded to a preferred address. (slu.edu accounts are linked to Banner and SLU Global, so they're handy.)

**ACCOMMODATION STATEMENT:** In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. Students who think they might benefit from these resources can find out more about:

- Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.
- University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to <http://www.slu.edu/madrid/learning-resources>.

Students with a documented disability who wish to request academic accommodations **must** contact Disability Services to discuss accommodation requests and eligibility requirements. Once successfully registered, the student also **must** notify the course instructor that they wish to access accommodations in the course. Please contact Disability Services at [disabilityservices-madrid@slu.edu](mailto:disabilityservices-madrid@slu.edu) or +915 54 58 58, ext. 230 for an appointment. Confidentiality will be observed in all inquiries. Once approved, information about the student's eligibility for academic accommodations will be shared with course instructors via email from Disability Services. For more information about academic accommodations, see "Student Resources" on the SLU-Madrid webpage.

Note: Students who do not have a documented disability but who think they may have one are encouraged to contact Disability Services.

**ACADEMIC INTEGRITY AND PLAGIARISM:** *Academic integrity is honest, truthful and responsible conduct in all academic endeavors.* The mission of Saint Louis University is "the pursuit of truth for the greater glory of God and for the service of humanity." Accordingly, all acts of falsehood demean and compromise the corporate endeavors of teaching, research, health care and community service via which SLU embodies its mission. The University strives to prepare students for lives of personal and professional integrity, and therefore regards all breaches of academic integrity as matters of serious concern.

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The governing University-level Academic Integrity Policy can be accessed on the Provost's Office website at <https://www.slu.edu/the-office-of-the-provost/academic-affairs-policies>. Additionally, SLU-Madrid has posted its academic integrity policy online: <https://www.slu.edu/madrid/academics/student-resources/academic-advising/policies-and-procedures#43>. As a member of the University community, you are expected to know and abide by these policies, which detail definitions of violations, processes for reporting violations, sanctions and appeals.

The professor will review these matters during the first weeks of the term. Please direct questions about any facet of academic integrity to your faculty, the chair of the department of your academic program or the Academic Dean of the Madrid Campus.

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***Plagiarism will not be tolerated in any form. Project work which contains extensive, intentional plagiarism will receive an automatic F with no option to revise.*** All work submitted for this course must be your own and created for this class. Be advised that digital plagiarism is easy to detect for the same reasons it's easy to commit. In the instance of a suspicion of plagiarism or other form of academic dishonesty it should be remembered that the instructor has the right to require the student to prove (by quiz, interview, or other means) that they are the author of submitted work. Inability to do so will result in a report to the committee for academic dishonesty.

#### **Title IX Statement:**

Saint Louis University and its faculty are committed to supporting our students and seeking an environment that is free of bias, discrimination, and harassment. If you have encountered any form of sexual misconduct (e.g. sexual assault, sexual harassment, stalking, domestic or dating violence), we encourage you to report this to the University.

If you speak with a faculty member about an incident of misconduct, that faculty member must notify SLU's Title IX deputy coordinator, Marta Maruri, whose office is located on the ground floor of Padre Rubio Hall, Avenida del Valle, 28 ([mmaruri@slu.edu](mailto:mmaruri@slu.edu); 915-54-5858, ext. 213) and share the basic fact of your experience with her. The Title IX deputy coordinator will then be available to assist you in understanding all of your options and in connecting you with all possible resources on and off campus.

If you wish to speak with a confidential source, you may contact the counselors at the SLU-Madrid's Counseling Services on the third floor of San Ignacio Hall ([counselingcenter-madrid@slu.edu](mailto:counselingcenter-madrid@slu.edu); 915-54-5858, ext. 230) or Sineus Multipletherapy Institute, the off-campus provider of counseling services for SLU-Madrid ([www.sineus.es](http://www.sineus.es); 917-00-1979). To view SLU-Madrid's sexual misconduct policy and for resources, please visit the following web address: <http://www.slu.edu/Documents/Madrid/campus-life/SLUMadridSexualMisconductPolicy.pdf>.

#### **INFORMATION REGARDING THE COLLECTION OF STUDENT WORK FOR**

**ASSESSMENT:** In order to maintain quality academic offerings and to conform to accreditation requirements, SLU-Madrid regularly assesses its teaching, services and programs for evidence of student learning. For this purpose, SLU-Madrid keeps representative examples of student work from all courses and programs on file, including assignments, papers, exams, portfolios and results from student surveys, focus groups and reflective exercises. Copies of your work for this course may be kept on file for institutional research, assessment and accreditation purposes. If you prefer SLU-Madrid not to retain your work for this purpose, you must communicate this decision in writing to your professor.

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**SYLLABUS (subject to change):**

Thurs. Jan. 11 Introduction. Roots of European drama.

Tues. Jan. 16 Ibsen: *Peer Gynt*

Thurs. Jan. 18 *Peer Gynt*

**Sun. Jan. 21: Last day to drop a class without a grade W and /or add a class, last day to choose Audit (AU) or Pass/No Pass (P/NP) options**

Tues. Jan. 23 *Peer Gynt*

Thurs. Jan. 25 Ibsen: *Hedda Gabler*

Tues. Jan. 30 *Hedda Gabler*

Thurs. Feb. 1 Chekhov: *The Cherry Orchard*

Tues. Feb. 6 *The Cherry Orchard*

Thurs. Feb. 8 Shaw: *Major Barbara*

Tues. Feb. 13 *Major Barbara*

Thurs. Feb. 15 *Major Barbara*

Tues. Feb. 20 Pirandello: *Six Characters in Search of an Author*

- First paper due (on *Peer Gynt*, *Hedda Gabler*, *The Cherry Orchard* or *Major Barbara*)

**Thurs. Feb. 22 Winter Break (no class)**

Tues. Feb. 27 *Six Characters in Search of an Author*

Thurs. March 1 Brecht: *Mother Courage and Her Children*

Tues. March 6 *Mother Courage and Her Children*

Thurs. March 8 *Mother Courage and Her Children*

**Friday, March 9: Last day to drop a class and receive a grade of W**

Tues. March 13 Beckett: *Endgame*

Thurs. March 15 *Endgame*

Tues. March 20 Ionesco: *Rhinoceros*

Thurs. March 22 *Rhinoceros*

**Mon. March 26-Fri. March 30 Semana Santa**

Tues. April 3 Pinter: *The Homecoming*

Thurs. April 5 *The Homecoming*

Tues. April 10 Theatre production. An introduction to the play (TBA).

Thurs. April 12 SLU Madrid Theatre Workshop production. Attendance at play mandatory.

Tues. April 17 Churchill: *Cloud 9*

Thurs. April 19 *Cloud 9*

Tues. April 24 Wertebaker: *Our Country's Good*

Thurs. April 26 *Our Country's Good*

- Second paper due (on any play from *Mother Courage* on)

Thurs. May 3 Kane: *4.48 Psychosis*

Monday, May 7 3:30-6:30: Final Exam