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Creating and Teaching Script Analysis THEA 175 for Undergraduate Theatre Arts Majors and
Minors at Loyola Marymount University

by

Mary Frances Candies

A thesis presented to the

Faculty of the Department of
Theatre Arts
Loyola Marymount University

In partial fulfillment of the
Requirements for the Degree
Master of Fine Arts in Performance Pedagogy

April 27, 2023


Creating and Teaching Script Analysis THEA 175 for Undergraduate Theatre Arts Majors and
Minors at Loyola Marymount University

by

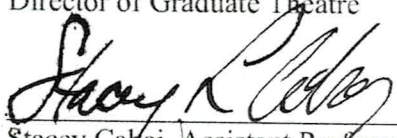
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My students. My family. My friends. My pets. Thank you.

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CREATION OF THE SYLLABUS

As a director, one of my favorite parts of the theatrical process is script analysis and development. If a production is a home, the script analysis is the foundation. Every choice, idea, and exploration must come from a solid understanding of the script. The fun part about script analysis is that there are endless ways to tackle it. While fun, this was also daunting when thinking of crafting a semester long introductory course. I felt I was at a crossroads. The course could be one of two things; it could take a literary approach and read a lot of plays or it could take a practical approach and maybe read half as many plays. I chose the latter.

While creating the syllabus, I thought of how different roles in the theater need to analyze a script. The way a director works on a script is slightly different from how a designer or stage manager would and vice versa. Another consideration was that this is a required course for all majors and minors in the Drama department. I wanted to ensure that I covered some script analysis basics. I did my research and looked at previous script analysis syllabi from the department. Every syllabus covered Aristotle's elements of drama and addressed how to adapt script analysis to different styles and/or genres.

While making sure to include these concepts in my course, I began the journey of crafting my class. I landed on splitting the course into three units; "dramaturgy," "performance," and "scenography." As a guiding force in the creation of the syllabus¹ I used the following two questions as the course inquiries:

Which method of reading and analyzing a play best suits you? Which method of reading and analyzing a play best suits the play?

¹ Appendix A (p. 27)

From this I began to craft assignments for each unit. For the dramaturgy unit I chose to use David Ball's *Backwards and Forwards* as the central text. I paired this with William Shakespeare's *Hamlet* as that is what Ball uses as his case study. For the performance unit I gave the students a list of plays to choose from and gathered some excerpts from Declan Donnellan's *The Actor and the Target* as well as James Thomas' *Script Analysis for Actors, Directors, and Designers*. For the scenography unit I chose José Rivera's *Marisol* paired with Elinor Fuchs' essay "A Visit to A Small Planet." With the core assignments and texts decided on, I was able to articulate my course objectives and learning outcomes. They are as follows:

Course Objectives:

Students will –

1. Gain confidence in their ability to discuss and analyze a play
2. Be introduced to and investigate different methods to analyze a play
3. Articulate their research and analysis in both written and oral forms
4. Discover which text analysis methods resonate with them

Learning Outcomes:

Students will –

1. Value script analysis as a part of the theatrical process
2. Understand the properties of David Ball's *Backwards and Forwards*
3. Know how to break a scene into beats
4. Know how to identify a character's super-objective, objective, obstacles, and actions
5. Understand how to apply the properties of Elinor Fuchs' *Visit to a Small Planet* to plays
6. Understand the elements of each method of analysis that work and don't work for you

My overall goal for this course was to prepare my students for their future courses in the program. I wanted them to progress to their acting or design courses having a base knowledge to draw on and a common language to discuss a script. Selfishly, I also wanted to convert them to the club of those who love script analysis. In the following reflection, I discuss how I approached the course and give examples of students' response.

OVERVIEW OF TEACHING THEA 175: SCRIPT ANALYSIS

I began the course with the “dramaturgy unit.” In this unit students read David Ball’s *Backwards and Forwards* as well as William Shakespeare’s *Hamlet*. I chose to have them start with *Backwards and Forwards* so that we could share a basic understanding of script analysis together as a class. We spent the first two weeks going over the texts together. After the first two weeks we moved onto their first assignment.² For this assignment they had to do a close reading of a scene from *Hamlet*. I assigned the scenes; some students got one big scene, some got a few small scenes so that the workload would be equal. The students applied the properties of *Backwards and Forwards* to their scene(s). They also gave a short presentation sharing their findings as if they were a dramaturg meeting with a director to discuss the script.

Overall, I was happy with the written portion of the students close reading assignment, but underwhelmed by their presentations.³ There were, of course, some exceptions. The assignment worked as a benchmark to see how the concepts of *Backwards and Forwards* landed. There were a few topics that were clearly slipping through the cracks. The biggest one was the concept of “stasis.”⁴ I took some time after the presentations were completed to review this and the concept of “triggers and heaps.” I believe this was worthwhile to cover before moving onto the next unit.

I think the presentations being underwhelming were due to a few factors. First, most of the students hadn’t heard of a dramaturg before this assignment. I gave them articles to read about dramaturgy and we discussed the role of a dramaturg as a class. However, I think watching a video or having guest speakers come in would have been more beneficial. It was hard for them

² Appendix B (p. 36)

³ Appendix B (p. 37)

⁴ Appendix B (p. 40)

to conceptualize what a dramaturg does from only the readings. Second, even though I discussed my expectations, I think it would have been beneficial for them to see me give a fully executed example of the presentation. I initially erred against this because I didn't want the students to simply copy what I was doing in their own presentations. But as this was their first presentation for my class I think giving them an example would have been useful. Third, it was 8AM.

At the end of the unit I asked them to turn in a reflection. I gave them the following questions as guidance:

- What did you learn in this unit? What do you wish you would have learned in this unit?
- What script analysis elements in this unit came most easily to you?
- Which script analysis elements in this unit were most challenging for you?
- What from this unit do you hope to keep with you?

I thoroughly enjoyed reading through the reflections. I enjoy learning what worked and didn't work for each student. One student mentioned in their reflection that they would have liked to have heard from working dramaturgs.⁵ Based on this reflection I reached out to some old classmates who work as dramaturgs. I had them Zoom into class and have a Q&A with the students. Although the students were their 8AM selves, I think they enjoyed having the guests. I could tell that they were invested in the conversation.

After completing the dramaturgy unit we spent two days transitioning into the next unit and discussing what I called "literary approaches to drama." In this approach I covered Aristotle's *Poetics*, Freytag's "Pyramid", and a few other literary structures. Gaining an overview of these theories and philosophies a general foundation as they move forward in their

⁵ Appendix B (p. 58)

academic career in theater. I didn't want to spend too much time on this subject because as a theater practitioner I don't find them particularly practical. I did, however, want to make sure that my students had at least a basic knowledge of the concepts as I'm sure they will come up in other courses. Most of the students had heard of these concepts before and no one seemed to object that we only spent two days on the topic.

The next unit was the "performance unit." In this unit students were divided up into pairs to work on a scene. The main goal of this unit was to learn how an actor would analyze a script. Students were given a selection of plays to choose from. Each student ranked their top three plays and then I made the pairs based on said ranking. The plays were:

- *Seminar* by Theresa Rebeck
- *BLKS* by Aziza Barnes
- *Elemeno Pea* by Molly Smith Metzler
- *Well Intentioned White People* by Imani Vaughn-Jones
- *The Thanksgiving Play* by Larissa FastHorse
- *El Nogalar* by Tanya Saracho
- *Peerless* by Jiehae Park
- *Dutchman* by Amiri Baraka
- *Hookman* by Lauren Yee
- *Hot Pepper, Air Conditioner and the Farewell Speech* by Okada Toshiki

I wanted to give a wide variety of plays, but wanted to stay contemporary and generally within the age range of college students. I did this so that the students would have exposure to many plays and characters that they could see themselves possibly working on. One pairing asked me if they could work on *Kim's Convenience* by Ins Choi instead of the plays provided. I obliged; they both seemed connected to the play and the characters. I wasn't entirely satisfied with their choice of scene as it was between the college aged daughter and the dad. I wanted all the

students to play within their age range. This pair was not the most engaged of students, so it was challenging to communicate with them.

Once the pairings and their play choices were set, we moved into beatwork. Students read an excerpt covering the topics of beats, obstacles, and tactics from James Thomas' *Script Analysis for Actors, Directors, and Designers*. We used a scene from Tanya Saracho's *El Nogalar* to do beatwork as a class. I chose a scene from that play because none of the students had chosen to work on it and I wanted to expose them to as many plays as I could. As a class we read the scene aloud and discussed the beats, objectives, obstacles, and tactics. For their homework they did beatwork on their own scenes⁶ and a character analysis sheet for their character.⁷

After completing their beatwork and character analysis we moved onto in-class tablework. I spent 15 minutes per scene going through their beats, objectives, obstacles, and tactics. I acted as a mix between director and professor. I asked questions as well as guided them and suggested adjustments. Most students seemed engaged in this and were eager to work in class. I struggled with how to engage the students who were not actively working, however. I considered giving them some sort of assignment to do while their classmates were working on their scene, but I ultimately decided against it. At the time it felt like I was trying to come up with busy work rather than a useful learning tactic.

After tablework, the students read a few chapters from Declan Donnellan's *The Actor and the Target* that focused on "the target." I assigned these readings because I wanted the students to think about how textwork is not an individual activity. Even though you might do your textwork by yourself, you will ultimately be working with your scene partner. You must always

⁶ Appendix C (p. 60)

⁷ Appendix C (p. 61)

consider your scene partner/target throughout your work. We discussed the readings in class and then moved onto more in-class rehearsals.

In-class rehearsals went well. I heard from a lot of the students that they were struggling to find time to meet to rehearse outside of class. Based on this, I offered them a mix of rehearsing by themselves and rehearsing with me. Spring break came towards the end of this unit, so I gave them a day of pick up rehearsals once we were back from break before moving on to performances.

The scene performances brought a breath of fresh air to the group. This was the first time that I had seen my students have so much energy. Their nerves worked in my favor in that way. Most students did well based on the provided rubric.⁸ There were a few scenes that had to be pushed due to illness and absences, but again that was to be expected. I was proud of my students' work. It was clear that they had put in the work and applied the concepts they had learned.

Students were required to submit a reflection on the unit.⁹ The guiding questions were the same as the dramaturgy unit. Overall, students seemed to have less remaining questions or confusion about this unit than the previous one. I think this is because most of the students in the class are actors, so this wasn't the first time they were learning about beatwork. There was a lot of positive feedback in regards to going into more depth into the textwork of a scene than they had ever done before in their previous classes. This made me happy because my goal of this unit was to give my students a foundation for how to do textwork on their scenes for when they go into scene study classes.

⁸ Appendix C (p. 62)

⁹ Appendix C (p. 63)

Next came our final section; the “scenography unit”. This unit focused on José Rivera’s *Marisol*. Students were broken up into groups of directors, costume designer, scenic designer, and depending on the size of the group, a make-up and hair designer. Most groups had three, but one group had four. We first explored the genre of *Marisol*; magical realism.¹⁰ Then we moved into analysis. We started by reading Elinor Fuchs’ essay *A Visit to a Small Planet*. We answered some of the questions the essay poses as a class, and the rest was done as homework in their groups.¹¹

After completing and discussing *A Visit to a Small Planet*, we moved onto some exercises to explore the visual language of the play. As a class we read a few scenes aloud. After each scene I had the students write down all the images that came up in the text. This could be things mentioned in stage direction, dialogue, anything. After listing all the images I had the students do quick drawings. These drawings were not supposed to be design sketches, but rather free flowing depictions of whatever came to mind after listing out the images. We shared the drawings with each other in class. It was a nice energy shift to do something different. They were to continue listing out the images for each scene as a group for homework.¹² The drawing activity was optional.

We had one last analysis activity before they began their design process in earnest. I brought them to the library for them to find inspiration images. We went to the oversized books section so that they could peruse through art and design books. The instruction I gave was for them to find images that reminded them of the play. The purpose of this was to look for inspiration in other art forms, rather than immediately jumping to inspiration from other

¹⁰ Appendix D (p. 68)

¹¹ Appendix D (p. 75)

¹² Appendix D (p. 85)

theatrical productions. Once they found their images they broke into their groups to share the images and to talk about what caused them to choose said images. This began their design collaboration as a group.

Once we were done with the “analysis” section of this unit, I laid out my expectations for each member of the group and for their final presentation.¹³ For the next two weeks they worked in their groups on their projects. In retrospect, I should have spent more time giving them examples of what I expected from each group member. I struggled with this while planning the course because it’s a script analysis class, not a costume design or directing class. However, I could have given them some basic examples of how to sketch or collage a costume design or draw a ground plan, for example. I ended up spending a lot of time answering individual questions about this whereas I could have devoted a day to “design 101.”

While the students were working in the groups I supported them as a mix of teacher and artistic director. I answered questions, asked questions, and gave suggestions on areas that they could spend more time on. My biggest observation during this time was that everyone’s initial ideas were much too conservative. They were thinking about what could feasibly be done at LMU, whereas the project was about creating a dream production of *Marisol*. After much encouraging and prodding most groups began to think bigger. By the end, one group had decided to set their production in an abandoned skyscraper and the audience would travel up and down the side of the building on a lift.¹⁴

For their final presentation of the unit, they gave a design presentation as if they were pitching their production design to their artistic director and producers. While we struggled with absences, each group was eventually able to present. All deliverables were due at the same time

¹³ Appendix D (p. 87)

¹⁴ Appendix D (p. 89)

so that there were no unfair advantages based on which day they Overall, the presentations were quite engaging. Watching students be excited by their own work is always such a joy. It was equally as exciting to watch their fellow classmates engage and ask questions of the presenters.

DAILY JOURNAL ENTRIES

1/10/23 – Introductions! We talked about ourselves, script analysis, and read the syllabus. I probably should have come up with a game or two to play. Something to get the energy up and to learn more about one another. Alas. It was shocking to me that none of them had heard of Backwards and Forwards. I think I had read that probably 4-5 times by the time I got to college. But it is a good sign that I am meeting them where they are at, not under or over.

1/12/23 – Day two! And the first day of real “instruction.” Section one of Backwards and Forwards. Seems like most of the students read it. We talked about a few more classroom rules and then got into the topic at hand. I did a lot of writing on the board and asking them for explanations of the different terms. We went over examples in Hamlet and examples that Ball discusses. It was clear that most of them had never heard of these concepts before. Doing the triggers & heaps for 1.2 was fun. We read the scene as a class and then all together wrote out the triggers & heaps. Then we went backwards through it. Not sure if it was fun for them to read Shakespeare at 8am, but it was fun for me! I will say that my memory and cognition is not as sharp this early in the morning... I got Hamlet and Macbeth confused for a minute.

1/17/23 – Section two of backwards and forwards. The meatiest chunk for sure. We went over all the topics covered in this section and applied them to Hamlet. Lots of writing on the board and asking them for examples & answers. Not the fanciest way to teach, but I think it gets the message across. Especially for this when we are mostly learning terms & concepts.

1/19/23 – My first experience teaching with a cold! Not the most fun day of my life, but not the worst. I just went through what I had to go through and let them out early. That’s the benefit of college, I guess. The students definitely didn’t mind. They’re mostly asleep anyways. Today I covered the last section of Backwards and Forwards as well as a quick overview of what a dramaturg is. If I was feeling better I wish I would have had a more engaging lesson plan to cover what a dramaturg does. All I had them do was read an article and then we talked about it. I also assigned them their dramaturgy assignment and presentation. Limited questions about it. I made a rubric for them. I don’t love rubrics because I don’t love giving rigid expectations. But I think a rubric was needed for this class for a few reasons. 1) there’s a few ESL students in my class that need explanations in both verbal and written formats. 2) this is an intro to script analysis class, not an upper level course. Of course I gave them creative freedom in a number of ways in the assignment, but I hope the rubric will guide them and help them understand my expectations of them.

1/24/23 – First day of presentations! They went pretty well. The energy was low, but I think that’s to be expected with presentations at 8am. Everyone was prepared. Only one person who was set to present today didn’t show. She let me know, though. So at least there’s that I guess. I need to go over my extension expectations. I had the students who weren’t presenting write down a question or a comment for each presenter. I did this in an effort to keep them engaged. I framed it as “you’re a director and this is your first meeting with your dramaturg, what would be a question or comment that would keep the conversation going?” I think it helped them stay engaged. Maybe I should have had the presenters do something with the notes afterwards. Maybe include it in their reflections? I just feel bad that they are probably just going to throw them

away. Something to think about for next time. I would prefer the presenter to throw away the notes over having your classmates not paying attention to your presentation, though.

1/26/23 – More presentations. A handful of kids that were supposed to present were absent. So I just let the students out early once everyone had presented. No reason to hold the students that showed up hostage. Plus I'm not going to get into teaching them something new with only half the class there.

1/30/23 – Started the day off with some virtual guests! I got two of my friends from college who studied dramaturgy to come talk with them. I made this decision based off of their reflections on the dramaturgy unit. I'm really glad I asked them to write a reflection because I learned a lot about what they retained, what they didn't, and what they wanted more of. A few students wrote that they wished that they had spoken to a dramaturg or that we had spent more time talking about the career of a dramaturg. Luckily my old classmates were available to come in at the relatively last minute to chat with them. They talked about what dramaturgy is, what they learned in school, what they do now, etc etc. Of course the students were half asleep (as they always are) but I think it was useful for them. If anything, maybe it will show them that there are many careers in the theater outside of performing. After our guests, we reviewed a few terms from *Backwards and Forwards*. Based on their reflections and their assignment it was clear to me that there were a few terms that they still didn't understand. So we went over those. And then I started into our bit on "literary approaches to drama." We talked about Freytag's Pyramid. And I talked to them about Sarah Ruhl's theory that Freytag's Pyramid is based off the male orgasm. They loved that. Well, I'm not sure if they loved it, but it actually woke them up. I could actually

see some life in their eyes. We didn't have enough time to get into Aristotle, so we'll do that tomorrow. I'm definitely not the best at timing out my classes well. I always let them out a little early...

2/2/23 – Covered Aristotle today. Only about half the class showed up. I guess it's that time of year. One of my students thanked me for bringing in guests last class. So that was super sweet. A nice affirmation. I was candid with them that Aristotle is boring and not my favorite thing to teach... But I structured it well I think. I told them that I don't like Aristotle because 1) he probably stole his theories from the Egyptians (stolen legacies) 2) he was a theater observer not theater practitioner and 3) his theories aren't particularly useful for active analysis. So hopefully I didn't come off as just a naysayer. I think they appreciated that I was upfront with them. We read about a page and half of *The Poetics* slowly but surely. Each student read one to two sentences and then we discussed what it meant. We went over his elements of drama, reversal, and catharsis. We also went over his unities of drama. I also told them that I don't care if they don't remember what we covered today. I just want them to have an overview of this information. It's important that they've at least heard of it before because I don't want them going into the world or a graduate program never having discussed Aristotle. I let them out early because we had covered what we needed to cover. I could have maybe planned for something else, but it was such a heady day. I don't think their brains could have handled anything else. I'm not sure my brain could have.

2/7/23 – Finally had Chloe's Hamlet presentation... She's been sick every time we are presenting... Glad to finally have presentations done. After that we talked about given

circumstances! And Stanislavsky! Nothing wild. A bit of lecturing. A bit of discussion. The usual.

2/9/23 – For today’s class they had to read a few chapters of *Script Analysis for Actors, Directors, & Designers* by James Thomas. They read the stuff focused on actors since that’s the unit we’re in! Went through all the terms and definitions the chapters cover. Then we broke down a scene into beats as a class. We used a scene from *El Noglar* by Tanya Saracho since none of them chose that play for their scene work. I enjoy teaching beats in script analysis classes. I find it often lights them up. It’s a tangible thing that they can connect with, especially if their focus is acting. Then I went over the homework that they have for next week!

2/14/23 – Everyone showed up today! This never happens. We did “tablework” in class today. I had them talk to be about their given circumstances, then they read their scene once through. Then we slowly worked through it talking about beats and objectives etc. As if I was their director doing tablework with them, but if I was suuuuper into their beat work. We didn’t do beat work for their whole scene, only about the first two beats or so. I was hoping to get through four scenes today, but I only got through three. Not a huge deal, I can make it up next class or next week. I thought really hard about giving the students some sort of assignment to keep them engaged while one of the scenes was working, but I didn’t. I couldn’t come up with anything that didn’t feel like busy work. I don’t believe in giving busy work, not to college students. I ended up just asking them to be respectful of their peers while they were working.

2/16/23 – Well only 9 students showed up today... A few people emailed me, but most did not. The absences for an 8am are truly wild. There were only two scenes that we could work on beat work with today. So that means there's still three pairs that need to go. It's not a huge deal, I have time next week. It's just annoying that things are getting dragged out and they won't have as much in class rehearsal time. Not my fault, though! After we did the two scenes we had about 20 minutes left of class. I talked to them about what's coming up in the semester. Then we just chatted. Talked about funny stories from our childhoods. It was nice to just let loose and have some casual conversation. Not a very "scientific" pedagogical approach, but we had fun for a few minutes! Got to know each other better.

2/21/23 – Students read some excerpts from *The Actor and the Target* for class today. Kevin came observe. We discussed the concepts that their readings covered. The discussion was okay. Pretty typical of this class. It's less than they're unwilling to engage in the concepts and more so that they're still asleep. After we went through all the concepts and answered any questions we moved on to doing some beat work for the sense that hadn't gone yet. After that I asked if any of the scenes that had already worked their beats wanted to do a bit of rehearsing and one pair volunteered. So we did that! Which was fun. During class today a tour met outside the bookstore, which had never happened before. So that was a fun distraction. After class Kevin gave me some tips on how to engage them in discussion better. So I'll be applying those moving forward. Especially the think-pair-share. It's funny because I obviously know the benefits of think-pair-share, but I hadn't thought to ask them to do that before the group discussions. I think my thought process was that they're tired anyway so it won't help. But I'm looking forward to trying it!

2/23/23 – In class rehearsals! Worked with a few students. While I was working with one group, the others were allowed to go outside the classroom to work. Pretty easy. Nice to get more one on one time with the students. I could tell they were all dead from mid-terms though. So I made sure to check in on how they were doing too.

3/7/23 – Back from spring break! Another in class rehearsal day. This time I allowed them to choose. They could rehearse with me or use the whole time for themselves. I made myself available and most of the pairs came to rehearse with me for at least 15 minutes or so. There's only two pairs that I'm concerned about. One emailed me over spring break asking for an extension because one of them got COVID. That's fine, I'm glad they emailed me in a timely manner and didn't wait until the day before scenes. The other is a pair that has had bad luck. One had COVID at the start of this unit and then the other got sick right as their partner was getting better. They've been communicating with me. But I'm still nervous for them. I gave them an extension as well.

3/9/23 – Scenes! Woohoo! It was fun watching everyone do their scenes. They finally had energy! It was nervous energy, but at least they were finally awake. Everyone did really well. One group cut their scene short without my permission. Which I know they did because they didn't memorize the whole scene. So they'll get some points off. But besides that everyone did really well. We had a discussion afterwards and everyone seemed proud of their work. Which is always good to see. I think they enjoyed working on contemporary plays that had characters similar in age and life to them. A few students mentioned this.

3/14/23 – Good lord day light savings has ruined us all. Having an 8am the week after the time change is just brutal. They were all zombies. I was a zombie. We pushed through it. We had one scene to watch today. So we gave them some time to warm up while we all did a check in. We watched their scene. Then I gave a little presentation on Marisol & José Rivera. They had to read Marisol for class today.

In my presentation I talked about the differences between the theater of the absurd movement & magical realism. We talked about Marisol as it fits in and doesn't fit in to both of these movements. It was a nice framework to explore the text. I don't think many of them had read anything like this before. They just had Exit the King as part of the season, but that is quite different from Marisol. Marisol's world has a lot of similarities to ours. Whereas Exit the King is much different than ours.

At the end of the class I had them write down their preferred roles (director, scenic designer, costume designer) so that I could make their groups.

3/16/23 – For today's class they read Elinor Fuchs' essay A Visit to a Small Planet. As a class we read over Part 1 of her essay and answered the questions for Marisol. I think it was a smart choice to first do this as a class because most of them had never read this essay before. Also, it gave them a chance to see the kind of answers I was looking for. Most of them were engaged. I could, of course, tell that there were a few students who hadn't done the reading. Maybe even a few that still hadn't read Marisol. After we went through Part 1 together, I explained to them that they would need to answer the rest of the questions in their small groups. I broke them off into

their groups and let them work for the rest of the class. I made myself available if they had any questions. A few of them did.

After class I had a rehearsal with the students who still haven't done their scene. Not only have they not done it, they've never rehearsed with me. This is the pair that one of them is always sick. They weren't in horrible shape at all. I told them if they can't go on Tuesday then they will need to do their scene after class with me. It's not like it will take that much out of class time. But I want the performance unit to be over. I think they will choose to do it outside of class time.

3/21/23 – Dear god. Another day of zombies. It was raining a lot this morning, so most people showed up late. Surprisingly most of the class ended up showing up eventually. We had one scene go today. The other scene will go outside of class on Thursday. After the scene I gave them time to meet in their groups to chat about their homework. Then we had a discussion about their answers and any questions that they had about the play as they worked on the homework. The discussion was just okay – they were all 8am rain zombies. I answered a few questions that they had and then allowed them time to meet in their groups and work on their homework for Thursday. Most groups were having engaging discussions over the questions. There was one group that was barely talking at all. I'm going to keep an eye on them. It seemed like one student was leading the group somewhat reluctantly. I tried pairing one of my more engaged students with one of my lesser engaged ones. But I'm not so sure it's working out. I'll keep an eye on them and see what they write in their journals. I need to formally assign their journals. I mentioned it, but I know they won't do anything unless something is due.

3/23/23 – I assigned them a group work journal due on Tuesday. I actually got an email from a student complaining that their group members weren't doing any work. So the assignment came at the right time. Today we talked about their homework. Answers to the rest of the questions in Visit to a Small Planet. Had a bit of a discussion. Then we moved on to an exercise. We read one scene from the play and then we listed out all the images we saw or were mentioned. Then after we had a huge list, we drew an abstract image inspired by the list/the scene. The writing out of all the images is so that you can begin to see patterns and the physical language of the play. The drawing an abstract image is just for fun. You can always gain inspiration from what you draw, but it never works if you go into it with the idea that you are designing something. You have to go in knowing you're just drawing something abstract. And then from there you can observe things in your drawing that you want to include in your design. After our drawing exercises I assigned them their homework. They are to meet with their groups and read the play and write down the images for each scene. I'm sure they won't meet with their group to read the play together. I'm sure they'll just assign each other scenes to read and do the images for. But a teacher can dream.

3/28/23 – Field trip day! Well first we talked about the homework they had due for today. Then we went on a field trip to the library! We went to the third floor to the oversized books. I had them pull art books to find inspiration images from. They all had to find 10 images. I could tell that some of them were really into finding images whereas others got through it quickly and then went on their laptops. I'm not going to micromanage them. So I didn't push the ones who got through it quickly. I asked to see their images, but didn't force them to keep looking. It was

really fun when a student would come up to me and show me an image they were excited about. I think it was also good to have a change of scenery as everyone is feeling the pre-break slump.

3/30/23 – Today they really start on their final projects in earnest. I began class by going over the deliverables for their projects. Then I broke them off into their groups to begin working. My guidance to them was to show each other their inspiration images and talk through them first. After that they should start talking overall production concept. I floated amongst the groups asking questions, poking & prodding. Most groups seemed to be talking and collaborating. I could tell that some groups are still shy with each other.

4/4/23 – From now until basically the end of the semester they are working on their projects together. I float around to the groups asking questions, looking at their designs, giving critiques, etc. Not a lot of people were here today since it's the day before break. But the students that were present were able to do some good work in the time they had. I like seeing them get excited about ideas.

4/11/23 – More working on their projects. Their presentations are next week and I can feel them starting to get stressed. They should have plenty of time, though. I went around to all the groups and saw where they were at in their process. I gave some encouragement where needed. Asked some questions, gave them ideas to research. I think the biggest note that I've had to give over and over again is to dream bigger. They're working on an imaginary production. Why not have a pool of water hovering above the stage! They're all playing it safe and designing what they imagine can happen at LMU. Some of the groups are beginning to break out of this. There's one

group who has decided to make their production site specific which is super exciting. I love seeing them excited about what they're creating. It's much better than me just talking at them.

4/13/23 – More working on their projects. A lot of questions about the presentation itself. I could have just told them to reread the assignment, but I did not. I answered their questions. Most groups have their design finalized and are just working on the presentation itself. A few groups are still a bit lost in the design. I'm excited to see what they present!

4/18/23 – Scenography presentation day 1! Only one group was able to go. Classic. Two students emailed me that they weren't coming to class. Two did not. Alas. I knew this would happen. The group today did really well. They set the bar high. I'm proud of them. I think my favorite part was watching the rest of the class be engaged by their presentation.

4/20/23 – Scenography presentation day 2! We had three groups go today. One group is going next week because one of the students lost their voice. They've been communicating with me over email, so that's okay. We started super late because we didn't have a full group there for quite some time. So we were a bit rushed. Didn't have time to do questions for the last two groups. The last group ran over about five minutes after class time. I gave students the opportunity to leave when the class time was up. A few did. I felt bad that the last group didn't have all their classmates and that they felt rushed. But it's not my fault that the students didn't show up on time so that we could start presentations on time. Overall, the presentations were pretty good! In general I wish that the presentations were more rehearsed. I think it's also hard for them to give me their all at 8AM.

4/25/23 – One last presentation today. My plan was to have them present, ask questions, and then ask questions of the groups from last week that we didn't have time for. Unfortunately only one member from each of those groups showed up. The presentation that went today was really good! The director had been absent for a lot of this session and you could tell. Her section was disjointed from the two designers. Afterwards the students had plenty of questions for them. It's great to see them get excited about each other's work. After the questions of the first group, we asked questions of the previous week's group members that were in attendance. Funnily enough it was both the scenic designers. So we asked a lot of scenic questions. It was fun.

After the questions we talked a bit about our upcoming last class. I asked them if they had any ideas or anything they wanted to do. No one had anything in particular that they wanted to do. Some of them came up with silly ideas – talk about our favorite movies, etc. I think I'll try to bring in donuts. It's been a rough end of the semester for them. I spent some time at the end of class talking about Pato's passing. Just told them that as a faculty we are there for them and there are resources and that it sucks. I don't think any of my students really knew him, but it felt important to say something.

4/27/23 – Last day of class! We aren't meeting next week, so this was our last time together. I wanted to take it really easy on them since it's been such a tough end to the semester. I brought them donuts and brought my dog to class. The look on each of their faces when they walked in and saw a dog was priceless. I'm glad I could bring a little bit of joy to them right now. I went over a few housekeeping things. Some people had some questions. And then we went around and answered "if you were a type of script analysis what would you be and why?" It was fun! Got to

learn what stuck with them. I have a final reflection from them as well, but it was nice to chat about it casually. Then we talked about what we're doing this summer and classes for the Fall. Just casual chit chat. It was nice to see some life back in them for a little while. We ended class early. Now onto grading for me!

REFLECTION ON THE EXPERIENCE OF THEA 175: SCRIPT ANALYSIS

What a joy it has been to teach this course to these students. I've always loved the process of script analysis and it's been a dream to share it with these young theater practitioners. Looking back on the course, there are a few things that I could work on for the next time I teach this or a version of this. The two pedagogical areas that I need to work on the most are time management and variation in my lesson plans.

For time management, I found that I would often end class early because I had gone through everything I had planned for the day. This eventually got better towards the end of the semester. At first I was budgeting in a lot of time for the students to ask questions, get off topic, etc. But I quickly learned that that was not the case with an 8AM class. The second half of the semester I did a lot better once I was able to adjust. But I still need to work on having extra things planned for each day in case we get through everything quickly.

Although I do think I incorporated a decent amount of variation in my lesson plans, I could have done better with how I handled assigned readings. When I went over an assigned readings in class it was the same thing every time. I would go over the main concepts, ask the students for explanations, write stuff on the board, and then try to have a discussion. While I don't think this was the worst way to go about it, I do think it was relatively boring. I'm not entirely sure how I would approach it differently. But I do know that I want to spend time thinking about and researching ways to make assigned readings lessons more engaging.

There's one specific assignment in the course that I have been thinking about a lot. It's using *Hamlet* as the source text alongside *Backwards and Forwards*. I chose this because Ball himself uses *Hamlet* as the text through which he explores his concepts. I assumed it would be easiest for the students to be working alongside Ball rather than putting a new text on top of it. I

was also under the impression that by this point in their academic and theatrical careers they should have read and analyzed *Hamlet*. This is the point that I have been interrogating. What am I perpetuating by going along with the idea that theater students need to have read *Hamlet*? Is it time to retire the idea that having read and analyzed Shakespeare is the marker of theatrical competency? My inclination is to say “yes.” There is benefit in being able to converse about Shakespeare, however. Especially as a lot of young theater actors get work in Shakespeare summer stock. I will keep reflecting on this.

My biggest takeaway from the whole semester is how challenging teaching an 8AM is. The students are essentially still asleep. I overheard one student talking about how he didn't want to fully wake up for the class because he goes back to sleep right after. I don't think there's much to do about that, but I wasn't prepared for how brutal it can be. It can often feel like teaching to a wall. Incorporating reflection papers was my saving grace. It was the only way I could tell if they were learning or not. If I had to teach an 8AM again I would find a way to incorporate reflections more frequently. I might consider utilizing the online discussion board so that students could have time to interact outside of class hours when they are actually awake. More stuff to continue to reflect on.

I would love to teach this course or a variation of it again. I hope to keep refining this course through teaching it. I am not sure how one would about this, but I would also love to offer this course to be considered as part of the curriculum for theater programs at liberal arts institutions. I think the practical angle of this course provides a great foundation for the scaffolding of a liberal arts program.

APPENDIX A

Syllabus

Loyola Marymount University

Script Analysis

THEA 175, 3 units

Spring 2023

Instructor: Mary Frances Candies

Contact: mcandies@lion.lmu.edu

Office Hours: Please make an **appointment** via email

Class Times: Tues & Thurs 8:00 – 9:15am

Class Location: VDA 040

Course Details

Course Description:

This is a required course for all theatre majors that focuses on the analysis of theatrical scripts for the purpose of preparing for the script for performance. We will explore how to analyze a script from a variety of roles in the theater.

Course Inquiries:

Which method of reading and analyzing a play best suits you? Which method of reading and analyzing a play best suits the play?

Course Objectives:

Students will –

1. Gain confidence in their ability to discuss and analyze a play
2. Be introduced to and investigate different methods to analyze a play
3. Articulate their research and analysis in both written and oral forms
4. Discover which text analysis methods resonate with them

Learning Outcomes:

Students will –

1. Value script analysis as a part of the theatrical process
2. Understand the properties of David Ball's *Backwards and Forwards*
3. Know how to break a scene into beats
4. Know how to identify a character's super-objective, objective, obstacles, and actions
5. Understand how to apply the properties of Elinor Fuchs' *Visit to a Small Planet* to plays
6. Understand the elements of each method of analysis that work and don't work for you

Instructional Methods:

This course will explore a combination of discussion, research, project-work, group-work, and presentations. Instructional methods are not limited to those listed in the syllabus.

Prerequisites:

None

Required Texts / Materials:

- Something to write with and on
- Access to the Internet

To purchase:

- [David Ball's *Backwards and Forwards*](#)
- Shakespeare's *Hamlet* (I suggest the [Folger edition](#))
- [Jose Rivera's *Marisol*](#)
- Play of your choosing from the *Performance Options* list on Brightspace

Available on Brightspace:

- Excerpts of James Thomas' *Script Analysis for Actors, Directors, and Designers: Sixth Edition*
- Excerpts of Declan Donnellan's *The Actor and the Target*
- Elinor Fuchs' *Visit to a Small Planet*

Assignments:**DRAMATURGY –**

In this assignment, you will read Shakespeare's *Hamlet* and David Ball's *Backwards and Forwards*. You will apply the principles of *Backwards and Forwards* to *Hamlet* as a class as well as individually. You will also do a close reading analysis of one scene in *Hamlet*. You will share your analysis and your close reading in class.

PERFORMANCE –

In this assignment, you and a partner will choose a play and a scene from the play. Together you will break your scene down into beats. Individually you will identify your character's super-objective, objective, obstacles, and actions. You will also fill out a character analysis sheet. Together you will perform a semi-rehearsed, memorized scene in which the beats, objectives, obstacles, and actions are clear.

SCENOGRAPHY –

In this assignment, you will be grouped in threes. One person will take on the role as director, one as scenic designer, and one as costume designer. As a team you will read Jose River's *Marisol* and complete Elinor Fuchs' questions from *Visit to a Small Planet*. It is imperative you answer these questions together and do not "divide and conquer" the work. The goal is to create a production concept together. Once the production concept is created the designers will craft scenic and costume designs. You will share your production concept with the class including scenic design and costume design for at least two scenes. During this project you will also maintain a journal in which you will summarize each meeting and discuss the group dynamic. Only the instructor will read these journals.

REFLECTION –

At the end of *each* assignment you will turn in a one page (or the equivalent of) reflection discussing the method of script analysis. Please include what worked for you and what didn't work for you. You may turn this in as a written assignment, vlog, audio piece, or whatever form you feel is best.

Assessment:

DRAMATURGY – 25 points

- Completion of readings as proven by participation in discussions *5 points*
- Close Reading assignment and presentation *15 points*
- Dramaturgy Reflection *5 points*

PERFORMANCE – 25 points

- Completion of readings as proven by participation in discussions *5 points*
- Character analysis worksheet *2 points*
- Text work *3 points*
- Scene presentation *10 points*
- Performance Reflection *5 points*

SCENOGRAPHY – 50 points

- Completion of readings as proven by participation in discussions *5 points*
- *A Visit to a Small Planet* Question Sheet *15 points*
- Final Presentation *20 points*
- Group work journal *5 points*
- Scenography Reflection *5 points*

Attendance:

In an effort to increase engagement and turn away from attendance as a solely punitive measure, you will receive an attendance grade for each day. You can receive an attendance grade of 0-4.

0 – You are absent from class

1 – You are in class, but you do not participate and it is clear you did not do the work.
Or you show up 30 minutes late or more.

2 – You are in class, but you only participate once. Or your participation is unsubstantial.
Or you show up 10-20 minutes late.

3 – You are in class and you participate a few times. But you disengage for substantive amounts of time. Or you show up 5-10 minutes late.

4 – You participate thoroughly. You engage in discussions and ask questions. You are on time.

4 points x 29 class sessions = 116 points

You can miss 4 days of class and still get a 100 in attendance if you receive 4 points for every other class session. In this set up there is no difference between excused and unexcused absences. I would prefer you to email me if you know you are going to be absent for any reason. Especially if it's a day that you are set to present.

With this being said, attendance is expected of you. If you are going to be absent on a day that we are supposed to be doing group work, please inform your group. If you are consistently absent during group work, your grade will be effected.

In the event of serious health or medical issues, or other serious situations beyond the student's control, exceptions to the attendance requirement will be handled on a case-by-case basis.

Grading Scale:

A 92 – 100 points	C+ 65 – 69 points
A- 86 – 91 points	C 61 – 66 points
B+ 80 – 85 points	C – 56 – 60 points
B 75 – 79 points	D 50 – 55 points
B – 70 – 74 points	F <50 points

Course Policies

Work Load Expectations:

This is a 3 unit class, which indicates that the work outside of class time will be an average of 6 hours a week. In some cases, this work will involve discussion with classmates and/or independent study, reflection, reading, and writing. In other cases, this work may also involve preparing for oral presentations or practice in cultivating skills that are requisite to an art form. Moreover, it is recognized that one student may spend more (or less) time with a given assignment than another. Finally, there are cycles in the term where one week may be rather quiet but the demands of the next week exceed the minimum of 6 hours of work. The syllabus will outline the projects of the term and the professor will discuss the arc of workload during the semester.

Participation:

Participation is expected of you, per the attendance requirement. If you are struggling to participate please email me and set up a meeting so that we can work together to find a solution.

Late Work and Extra Credit:

If you need more time on an assignment, please speak with me at least *one week* before the assignment is due. Extensions will be given on a case by case basis.

Use of Technology:

Please turn off and silence all electronic devices that you are not using for class use. I highly suggest that you put them out of sight as well. I strongly encourage you to take written notes on paper.

Expectations for Classroom Behavior:

As an LMU Lion, by the Lion's Code, you are pledged to join the discourse of the academy with honesty of voice and integrity of scholarship and to show respect for staff, professors, and other students. If you have specific questions about my classroom expectations, please schedule a meeting.

Acknowledgements

Land Acknowledgement:

We respectfully acknowledge the traditional territory of the Tongva on which we live and work. We honor the long history of the Indigenous peoples of this land reaching beyond colonization. We are grateful for the opportunity to share, listen, learn, and create on this territory.

Engagement:

In the process of learning the skills in this course, you may be asked to work on sensitive materials. These materials may be related to race, ethics, sexuality, intimacy, and many other topics. It is imperative that all members of the course's community understand, agree, and commit to refraining from purposefully harming their partners/classmates/cast mates emotionally or physically in the context of coursework. Should the requirements of the course ever produce any emotional discomfort, please immediately inform your partner, the professor, the chair, or any other departmental faculty or staff member to amend the situation.

CFA & University Policy Statements

Student Self-Care:

Please prioritize your self-care. LMU has many health and wellness resources available to support you at every step of your journey. If you feel lost in where to turn, please reach out. I will *always* make time to listen and will help point you to the right resources.

Attendance:

In the spirit of *cura personalis*, CFA also recognizes the exigencies of living that impact all members of our academic community. Hence, we recognize the exigencies of living (e.g., personal emergencies, natural disaster, traumas in local culture and community, etc.), that impact the ability for students to attend class. Yet it is imperative for the student to provide timely notification of obstacles for consideration of absences to the professor-of-record. Students might then engage all the resources of the university (e.g., LMU Cares, Community of Cares, Student Psychological Services, etc.) to assist them. Such consideration, if granted by the professor-of-record, does neither absolve nor negate the student responsibility to complete assignments and meeting course requirements. If granted, such recognition may only allow the professor-of-record to not count the absence in relation to grading practices linked with absences.

Americans with Disabilities Act – Special Accommodations:

Students with special needs who require reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the Disabilities Support Services (DSS) Office. Any student who currently has a documented disability (ADHD, Autism Spectrum Disorder, Learning, Physical, or Psychiatric) needing academic accommodations should contact the DSS Office (Daum Hall 2nd Floor, 310-338-4216) as early in the semester as possible. All discussions will remain confidential. Please ask for help as early in the semester as possible! Students should also keep in mind that resources are available through the Library and Information Technology Services.

Reporting Requirements of Sexual or Interpersonal Misconduct:

As “responsible employees,” faculty are required to report any case of suspected sexual or interpersonal misconduct and cannot protect student confidentiality. For information about confidential counseling on campus and for general information about consensual relationships, sexual harassment, and sexual assault, please see the LMU Cares website.

Academic Honesty:

Loyola Marymount University is a community dedicated to academic excellence, student-centered education and the Jesuit and Marymount traditions. As such, the University expects all members of its community to act with honesty and integrity at all times, especially in their academic work. Academic honesty respects the intellectual and creative work of others, flows from dedication and pride in performing one’s own best work, and is essential if true learning is to take place. As a LMU Lion, by the Lion’s Code, you are pledged to join the discourse of the academy with honesty of voice and integrity of scholarship.

Academic dishonesty will be treated as an extremely serious matter, with serious consequences that can range from receiving no credit for assignments/tests to expulsion.

- It is never permissible to turn in any work that has been copied from another student or copied from a source (including Internet) without properly acknowledging/citing the source.
- It is never permissible to work on an assignment, exam, quiz, or any project with another person unless your instructor has indicated so in the written instructions/guidelines.
- It is your responsibility to make sure that your work meets the standard of academic honesty set forth in the “LMU Honor Code and Process.” The LMU Honor Code and Process can be found at <https://academics.lmu.edu/honesty/>
- Unauthorized access to and/or use of privileged University documents, files, or information and/or alteration thereof by electronic or any other means.
- Unauthorized access to and/or use of University course resources and materials. For example, distributing any course materials (syllabus, assignments, exams, etc.) without explicit permission from the instructor. Therefore, dissemination or sharing of any classroom recording (e.g., Zoom or other videos posted by the instructor) without permission of the instructor would be considered “unauthorized use” and, therefore, prohibited.

Student Responsibility for Checking Identified Communication Channels:

- Use your lion.lmu.edu email address. Check it often or forward it to your other email address.
- To support this course on Brightspace you will need access to the Internet and a supported Web Browser (Internet Explorer, Chrome, Firefox, etc.). To ensure that you are using the recommended personal computer configurations, please refer to the Brightspace tutorial link.
- Technical assistance: if you need technical assistance at any time during the course or to report a problem with Brightspace you can seek assistance from the Help Desk.

Emergency Preparedness Information:

Public Safety can be reached 24/7 365 at 310.338.2893 (or x222 from a campus phone). In a life-threatening emergency, call 911 first and then call Public Safety if possible. To report an incident, call Public Safety, submit an e-report on the Public Safety website or via the Rave Guardian mobile

app, or visit Public Safety in Foley Annex. Review evacuation and other safety tips posted in each learning space. Make sure you're registered to receive emergency alerts – confirm your contact info and download Rave Guardian in the Apple or Google Play store. [More information and emergency preparedness tips.](#)

Tentative Nature of the Syllabus:

If necessary, this syllabus and its contents are subject to revision. Students are responsible for any changes or modifications announced or distributed in class, emailed to students' LMU Lion accounts or posted on LMU's course management system, Brightspace. If you are absent from an in-person or online class meeting, it is the student's responsibility to check Brightspace and with the professor to see if you missed any important class announcements. Students should not rely on word-of-mouth from classmates.

Date	In Class	For Next Class
Tue Jan. 10	Introductions	Read Hamlet. Read Introduction & Part One in <i>Backwards and Forwards</i> (Pgs. 3 – 36)
Thurs Jan.12	Review Part One	Read Part Two in <i>Backwards and Forwards</i> (Pgs. 39 – 78)
Tue Jan. 17	Review Part Two	Read Part Three in <i>Backwards and Forwards</i> (Pgs. 81 – 96)
Thurs Jan. 19	Review Part Three. Introduce Close Reading assignment. Assign scenes.	Close Reading assignment of assigned scene in <i>Hamlet</i>
Tue Jan. 24	First half of class presents their close reading scene.	Submit Dramaturgy reflection.
Thurs Jan. 26	Second half of class presents their close reading scene. Reflect.	
Tue Jan. 31	Literary approaches to drama. Introduce Performance assignment. Assign scene partners.	Pick a play with your partner from the list on Brightspace.
Thurs Feb. 2	Discuss play choices for Performance assignment. Catch up.	Solidify play choice. Read the play. Pick a 3-5 page scene from the play.
Tue Feb. 7	Read scene choices. Discuss given circumstances.	Read pgs. 85 – 91 and pgs. 114 – 133 of <i>Script Analysis for Actors, Directors, and Designers</i> . Outline beats of your scene.
Thurs Feb. 9	Discuss beats, super objective, objective, action, and obstacles. Go over character analysis worksheet and text work.	Fill out character analysis worksheet sheet. Do text work for your scene.
Tues Feb. 14	Share and review character analysis and text work in class.	Read pgs. 11 – 29 & pgs. 60 – 74 of <i>The Actor and the Target</i> .
Thurs Feb. 16	Review readings. Assign performance assignment.	Meet with scene partner to rehearse your scene for at least one hour.
Tues Feb. 21	In class rehearsals. Work with prof. As if we are doing tablework.	Rehearse with your scene partner.
Thurs Feb. 23	In class rehearsals. Work with prof. As if we are doing tablework.	Rehearse with your scene partner.
Tues Feb. 28	SPRING BREAK	
Thurs Mar. 2	SPRING BREAK	
Tues Mar. 7	Pick up rehearsals!	Rehearse with your scene partner.

Thurs Mar. 9	Final scene showings. Reflection.	Submit Performance reflection. Read Jose Rivera's <i>Marisol</i> .
Tues Mar. 14	Talk about Jose Rivera. Introduce Scenography assignment. Assign groups.	Read Elinor Fuchs' <i>Visit to a Small Planet</i> .
Thurs Mar. 16	Elaborate on Scenography assignment. Discuss <i>Visit to a Small Planet</i> . Small group work.	Answer questions from Part I & II of <i>Visit to a Small Planet</i> as a group.
Tues Mar. 21	Discuss <i>Marisol</i> and answers to Part I and II.	Answer questions from Part III, IV, V, & VI of <i>Visit to a Small Planet</i> as a group.
Thurs Mar. 23	Discuss answers. Small group work.	Read <i>Marisol</i> aloud as a small group. Edit answers to the <i>A Visit from a Small Planet</i> as needed. Brainstorm production concepts.
Tues Mar. 28	Small group drawing exercises.	Continue to refine production concept.
Thurs Mar. 30	Intro to Costume and Scenic design.	Meet with your group to work on costume and scenic design.
Tues Apr. 4	Lay out expectations for final presentation. In class work / catch up.	Continue to work on your final presentation.
Thurs Apr. 6	EASTER	
Tues Apr. 11	In class work day with critiques, questions, and suggestions from the instructor.	Continue to work on your final presentation.
Thurs Apr. 13	In class work day with critiques, questions, and suggestions from the instructor.	Continue to work on your final presentation.
Tues Apr. 18	Final Presentations	Submit Scenography Reflection
Thurs Apr. 20	Final Presentations	
Tues Apr. 25	Debrief on final presentations	
Thurs Apr. 27	Conclusions	Submit Final Reflection

APPENDIX B
Dramaturgy Unit
Assignment Sheet

HAMLET CLOSE READING ASSIGNMENT

Written Portion –

Read your scene(s) more than once. Ideally more than twice. Go through your scene(s) with a fine tooth comb. Interrogate your scene(s). The more you find the better.

What is the **stasis** at the beginning of your scene(s)?

What is the **intrusion** in your scene(s)?

What **dramatic conflict** types are in your scene(s)?

Write out the **triggers & heaps** of your scene(s). Turn this in. Then, go backwards and adjust the triggers & heaps. Turn in the adjusted triggers and heaps as well. I want to see the difference between the two.

What are the repeated **images** in your scene(s)?

What are the **themes** in your scene(s)?

Pick one character from your scene(s). Pick a main character. What does your character **want** in this scene(s)? What is in the way of your character getting what they want (**obstacle**)? What **actions** does your character take in this scene to get what they want?

Turn this in on Brightspace by **8am Tuesday, Jan 24th**.

Presentation Portion –

You will take 5-7 minutes to present your findings to the class. You get to choose what you include in your presentation. Imagine that you are a dramaturg, presenting your findings to a director. You can use visual aids if you would like, but they are not necessary. My only request is that you DO NOT read your written assignment to us. Be creative, make it engaging in whatever way you see fit.

APPENDIX B
Dramaturgy Unit
Assignment Rubric

	You did it!	You almost did it!	You didn't do it...	What are you even doing?
Written Portion:				
Stasis	Your thoroughly describe the stasis of the beginning of your scene(s). You write 2-5 sentences that include; what has happened in the play before your scene(s) begins. If you have more than one scene, describe the stasis at the beginning of the first scene.	You describe the stasis at the beginning of your scene(s). You write 1 sentence. Or 2 very short sentences.	You describe the stasis of another scene. Or you miss something major for your scene.	You're writing about another play. Or anything other than the previous 3 boxes describe.
Intrusion	You pinpoint and describe the intrusion of your scene(s). 2 sentences or more. If you have more than one scene describe the intrusion that occurs in the first scene.	You describe the intrusion of your scene(s) with 1 short sentence.	You miss the intrusion for your scene. Or you describe the intrusion of another scene.	You don't write anything! Or anything other than the previous 3 boxes describe.
Dramatic Conflict	You pinpoint one or more types of dramatic conflict that occur in your scene(s). You give 1-2 examples per dramatic conflict. Cite the lines you are referring to.	You describe the dramatic conflict occurring in your scene but you don't give any examples. Or you miss a type	The dramatic conflict that you picked does not occur in your scene.	You just make it up! You aren't even writing about dramatic conflict! Or anything other than the previous 3 boxes describe.

		of dramatic conflict.		
Triggers & Heaps	You write out the triggers & heaps for your scene(s). You turn this in. You also go backwards and adjust the triggers and heaps making sure they are logical and sequential. You turn this in as well.	You write out the triggers & heaps, but you don't turn in when you went through backwards. Or you only turn in the triggers & heaps once you've gone through backwards. Or you miss some major triggers & heaps.	You just write a summary of your scene.	Anything other than the previous 3 boxes describe.
Images	You list out the repeating images that occur in your scene(s). You give 1-2 examples per image. Cite the lines you are referring to.	You miss an image or two. You don't give any examples for your image. Or you don't cite the lines you are referring to.	You miss major images. The images you write about don't occur in your scene(s).	Anything other than the previous 3 boxes describe.
Themes	You list out the themes that occur in your scene(s). You give 1-2 examples per theme. Cite the lines you are referring to.	You miss themes that occur in your scene(s). You don't give examples for each theme. Or you don't cite the lines you are referring to.	You miss major themes. Or the themes you write about don't occur in your scene(s).	Anything other than the previous 3 boxes describe.
Character	You describe what your character wants, what the obstacle to their want is, and actions they take to get their want. You list 3-5	You miss the mark on your character's want, obstacle, and actions. Or you only include 1	Your want, obstacle, & actions isn't supported by the text.	Anything other than the previous 3 boxes describe.

	actions that your character takes.	element of this section. Or you list less than 3 actions. Or you choose a minor character.		
Presentation Portion:				
	You fill the whole 5-7 minutes. You go in depth about 1 or more topics of your close reading of your scene. You tell us something that we wouldn't readily know about your scene without doing a close read.	You are under or over the 5-7 minutes. You don't go in depth on any topic, but give us a little bit about all the topics. You tell us information that we would readily know from reading the scene or a quick google.	You read off your written assignment to the class.	Anything other than the previous 3 boxes describe.

APPENDIX B

Dramaturgy Unit

Student Example #1

Scenes 4.1-4.4

Stasis:

Before act four scene one starts, Hamlet and his mother, the Queen are in the Queen's bedroom. Polonius is listening behind a curtain and Hamlet accidentally kills him. Both the Queen and Hamlet are very upset about this. As act four scene one starts, **Everyone is together in the kingdom**; everyone is concerned because Hamlet has gone mad. In addition to this, Hamlet and Polonius are missing.

Intrusion:

The King and Queen converse about what should be done about this incident and start by finding Hamlet. Once Hamlet is found, out of fear and concern for the kingdom, **the King sends Hamlet away and his people to find the body of Polonius.**

New Stasis:

Everyone is now apart; Hamlet is off to England with attendants watching him. Other attendants are off finding Polonius' body, and the King and Queen are alone.

Dramatic Conflict:

- 1) Me against Myself: Hamlet against his emotions. There isn't a ton of this specifically in writing in these scenes but there is a part at the end where Hamlet is thinking about or reminding himself that he wants revenge for all of his wrongdoings. "(A thought which,

Quartered, hath but one part/ Wisdom/ And ever three parts coward), I do not know/ Why yet I live to say “This thing’s to do,” (4.4.44-47).

- 2) Me against another individual/ society: Everyone thinks that Hamlet is mad and they think that he is a threat. Because of this, he was questioned and was then sent to England. “Th’ associates tend, and everything is bent/ For England”(4.3.49-51). Hamlet also notes this at the end of these scenes, “How all occasions do inform me against me/ And spur my dull revenge...”(4.4.34-35).

Images:

At the beginning of 4.1, the Queen is explaining the state that Hamlet is in. She illustrates that he is “Mad as the sea and wind when both contented/ Which is the mightier” (4.1.7-8). There is a repeating image relating things to natural forces like the wind, the sea, and the mountains.

There is another image of thoughts and actions of Hamlet being bloody; “Alas, how should this bloody deed be answered?”(4.4.16). In addition, there is also a constant reminder and image that Polonius is dead, but the image is referring to this death to the body; “Go seek him out, speak fair, and bring the body/ Into the chapel”(4.1.37-38).

Themes:

There are threeish themes or topics that I think are apparent in this scene; distance, death, madness, and fear. Distance: instead of figuring out the issues at hand, the King just sends Hamlet away. The King explains he plans to “fix” this conflict: “Hamlet, this deed, for thine especial safety/ (Which we do tender, as we dearly grieve/ For that which thou hast done) must send thee hence”(4.3.44-47).

Death: Specifically the death of Polonius and his body. The last time “the body” is mentioned is in scene three; “Where the dead body is bestowed, my lord,/ We can not get it from

him”(4.3.13-14). In addition to this quote and the idea of the body, there is a theme of hiding, like the body.

Madness and Fear: the stability of the people in the kingdom is going to shambles everyone is concerned as to what is going to happen next; “But we will ship him hence; and this vile deed/ We must with all our majesty and skill/ Both countenance and excuse”(4.1.31-33).

Character:

The character that I am following through 4.1-4.4 is Hamlet. Hamlet has many things that are secrets that he wants to keep hidden. He is unwilling to share anything with anyone that has done him or his family wrong. He also wants revenge and doesn't want to share his plans for how to get that. He wants to get revenge and keep all that he knows a secret. The obstacle to this is that everyone is concerned for Hamlet's well-being and the safety of everyone in the kingdom so they question him often and then send him away. Some actions or tactics that Hamlet takes are 1) when the attendants ask Hamlet where the body is, he finds ways to work around telling them and then says to take him to the king. 2) When the King asks where the body is, he insults him and then gives him clues or riddles about where the body may be. 3) When he is sent to England, he thinks of (or tells the audience) that he is still passionate about avenging his father even though there are difficulties and will find ways to do that.

Dramaturgy Unit

Student Example #1 Cont

ACT 4

Scene 1

Enter King and Queen, with Rosencrantz and Guildenstern.

going through the second time!
↓ put notes on the columns.

* I was trying to be persice with my triggers & heaps so the 2nd draft (this paper) isn't too difrent from the second *

KING

FTLN 2677
FTLN 2678
FTLN 2679

There's matter in these sighs; these profound heaves
You must translate; 'tis fit we understand them.
Where is your son?

where is your son, ham?

QUEEN

FTLN 2680

[Bestow this place on us a little while.] → she asks them to exit
[Rosencrantz and Guildenstern exit.] → they exit

FTLN 2681
FTLN 2682

Ah, mine own lord, what have I seen tonight!
KING What, Gertrude? How does Hamlet?

→ so she can tell king about her encounter

QUEEN

FTLN 2683
FTLN 2684
FTLN 2685
FTLN 2686
FTLN 2687
FTLN 2688

Mad as the sea and wind when both contend
Which is the mightier. In his lawless fit,
Behind the arras hearing something stir,
Whips out his rapier, cries "A rat, a rat,"
And in this brainish apprehension kills
The unseen good old man.

→ she tells him (the king) about her encounter w/ mad hamlet (killed polonius)

KING

FTLN 2689
FTLN 2690
FTLN 2691
FTLN 2692
FTLN 2693
FTLN 2694

O heavy deed!
It had been so with us, had we been there.
His liberty is full of threats to all—
To you yourself, to us, to everyone.
Alas, how shall this bloody deed be answered?
It will be laid to us, whose providence

→ king thinks he is a threat to everyone

images
heavens
sea
wind
bloody

FTLN 2695
FTLN 2696
FTLN 2697
FTLN 2698
FTLN 2699
FTLN 2700

Should have kept short, restrained, and out of haunt
This mad young man. But so much was our love,
We would not understand what was most fit,
But, like the owner of a foul disease,
To keep it from divulging, let it feed
Even on the pith of life. Where is he gone?

20

→ King asks where
Ham is

QUEEN

FTLN 2701
FTLN 2702
FTLN 2703
FTLN 2704
FTLN 2705
FTLN 2706
FTLN 2707
FTLN 2708
FTLN 2709

To draw apart the body he hath killed,
O'er whom his very madness, like some ore
Among a mineral of metals base,
Shows itself pure: he weeps for what is done.

25

→ he has left

KING O Gertrude, come away!

The sun no sooner shall the mountains touch
But we will ship him hence; and this vile deed
We must with all our majesty and skill
Both countenance and excuse.—Ho, Guildenstern!

→ we will find him &
send him
away

Enter Rosencrantz and Guildenstern.

→ calls in
"them"

FTLN 2710
FTLN 2711
FTLN 2712
FTLN 2713
FTLN 2714

Friends both, go join you with some further aid.
Hamlet in madness hath Polonius slain,
And from his mother's closet hath he (dragged) him.
Go seek him out, speak fair, and bring the body
Into the chapel. I pray you, haste in this.

→ tells them
about what
Ham has done

(Rosencrantz and Guildenstern exit.)

→ tells them
to bring "the body"
to the chapel &
↳ they leave

FTLN 2715
FTLN 2716
FTLN 2717
FTLN 2718
FTLN 2719
FTLN 2720
FTLN 2721
FTLN 2722

Come, Gertrude, we'll call up our wisest friends
And let them know both what we mean to do
And what's untimely done. [...]]
[Whose whisper o'er the world's diameter,
As level as the cannon to his blank
Transports his poisoned shot, may miss our name
And hit the woundless air.] O, come away!
My soul is full of discord and dismay.

→ talks to Gertrude

40

Find Ham ↙

→ they leave to tell
Their friends
what has
happened

Images
~~~~~  
body -  
mountains  
madness

「Scene 2」  
 〈Enter Hamlet.〉

FTLN 2723 HAMLET Safely stowed.

FTLN 2724 〈GENTLEMEN, *within* Hamlet! Lord Hamlet!〉 → they find ham

FTLN 2725 HAMLET But soft, what noise? Who calls on Hamlet?

FTLN 2726 O, here they come.

*Enter Rosencrantz, 〈Guildenstern,〉 and others.*

ROSENCRANTZ

FTLN 2727 What have you done, my lord, with the dead body? → they ask him

HAMLET

FTLN 2728 〈Compounded〉 it with dust, whereto 'tis kin.

ROSENCRANTZ

FTLN 2729 Tell us where 'tis, that we may take it thence

FTLN 2730 And bear it to the chapel.

FTLN 2731 HAMLET Do not believe it.

FTLN 2732 ROSENCRANTZ Believe what?

FTLN 2733 HAMLET That I can keep your counsel and not mine

FTLN 2734 own. Besides, to be demanded of a sponge, what

FTLN 2735 replication should be made by the son of a king?

FTLN 2736 ROSENCRANTZ Take you me for a sponge, my lord?

FTLN 2737 HAMLET Ay, sir, that soaks up the King's countenance,  
 FTLN 2738 his rewards, his authorities. But such officers do the

FTLN 2739 King best service in the end. He keeps them like (an

FTLN 2740 ape) an apple in the corner of his jaw, first mouthed,

FTLN 2741 to be last swallowed. When he needs what you have

FTLN 2742 gleaned, it is but squeezing you, and, sponge, you

FTLN 2743 shall be dry again.

FTLN 2744 ROSENCRANTZ I understand you not, my lord.

FTLN 2745 HAMLET I am glad of it. A knavish speech sleeps in a

FTLN 2746 foolish ear.

FTLN 2747 ROSENCRANTZ My lord, you must tell us where the

FTLN 2748 body is and go with us to the King.

FTLN 2749 HAMLET The body is with the King, but the King is not

FTLN 2750 with the body. The King is a thing—

→ they ask him  
 where the dead  
 body is so they  
 can take it  
 to the chapel

10

→ hamlet won't tell  
 them & warns  
 15 them of the  
 king

20

↓  
 says im  
 ntthes to  
 confuse them

25

↓  
 they ask  
 again for  
 the body

↓  
 ham won't  
 tell

FTLN 2751  
FTLN 2752  
FTLN 2753

GUILDENSTERN A "thing," my lord?  
HAMLET Of nothing. Bring me to him. (Hide fox, and  
all after!)

30

*They exit.*

they are  
confused  
↓  
nam says  
to take him  
(king)

[Scene 3]

*Enter King and two or three.*

KING

FTLN 2754  
FTLN 2755  
FTLN 2756  
FTLN 2757  
FTLN 2758  
FTLN 2759  
FTLN 2760  
FTLN 2761  
FTLN 2762  
FTLN 2763  
FTLN 2764

I have sent to seek him and to find the body  
How dangerous is it that this man goes loose!  
Yet must not we put the strong law on him.  
He's loved of the distracted multitude,  
Who like not in their judgment, but their eyes;  
And, where 'tis so, th' offender's scourge is weighed,  
But never the offense. To bear all smooth and even,  
This sudden sending him away must seem  
Deliberate pause. Diseases desperate grown  
By desperate appliance are relieved  
Or not at all.

5

10

→ king says they  
need to be careful  
w/ ham (he is dangerous)

*Enter Rosencrantz.*

FTLN 2765

How now, what hath befallen?

ROSENCRANTZ

FTLN 2766  
FTLN 2767  
FTLN 2768

Where the dead body is bestowed, my lord,  
We cannot get from him.

KING

But where is he?

ROSENCRANTZ

FTLN 2769

Without, my lord; guarded, to know your pleasure.

KING

FTLN 2770

Bring him before us.

FTLN 2771

ROSENCRANTZ

Ho! Bring in the lord.

*They enter [with Hamlet.]*

FTLN 2772  
FTLN 2773

KING Now, Hamlet, where's Polonius?  
HAMLET At supper.

20

→ Rosencrantz enters  
& tells king he can't  
find the body  
→ king asks for ham to  
ask himself  
→ they bring in  
ham  
→ king asks where  
Polonius is

FTLN 2774 KING At supper where?  
 FTLN 2775 HAMLET Not where he eats, but where he is eaten. A  
 FTLN 2776 certain convocation of politic worms are e'en at  
 FTLN 2777 him. Your worm is your only emperor for diet. We  
 FTLN 2778 fat all creatures else to fat us, and we fat ourselves  
 FTLN 2779 for maggots. Your fat king and your lean beggar is  
 FTLN 2780 but variable service—two dishes but to one table.  
 FTLN 2781 That's the end.  
 FTLN 2782 [KING Alas, alas!  
 FTLN 2783 HAMLET A man may fish with the worm that hath eat  
 FTLN 2784 of a king and eat of the fish that hath fed of that  
 FTLN 2785 worm.]  
 FTLN 2786 KING What dost thou mean by this?  
 FTLN 2787 HAMLET Nothing but to show you how a king may go a  
 FTLN 2788 progress through the guts of a beggar.  
 FTLN 2789 KING Where is Polonius?  
 FTLN 2790 HAMLET In heaven. Send thither to see. If your messenger  
 FTLN 2791 find him not there, seek him i' th' other  
 FTLN 2792 place yourself. But if, indeed, you find him not  
 FTLN 2793 within this month, you shall nose him as you go up  
 FTLN 2794 the stairs into the lobby.  
 FTLN 2795 KING, [to Attendants.] Go, seek him there.  
 FTLN 2796 HAMLET He will stay till you come. [Attendants exit.]  
 KING  
 FTLN 2797 Hamlet, this deed, for thine especial safety  
 FTLN 2798 (Which we do tender, as we dearly grieve  
 FTLN 2799 For that which thou hast done) must send thee  
 FTLN 2800 hence  
 FTLN 2801 (With fiery quickness.) Therefore prepare thyself.  
 FTLN 2802 The bark is ready, and the wind at help,  
 FTLN 2803 Th' associates tend, and everything is bent  
 FTLN 2804 For England.  
 FTLN 2805 HAMLET For England?  
 FTLN 2806 KING Ay, Hamlet.  
 FTLN 2807 HAMLET Good.  
 KING  
 FTLN 2808 So is it, if thou knew'st our purposes.

→ ham gives  
abstract answer

25 → the king is  
confused

30 → he asks  
again

35 → hamlet  
gives a clue  
that he is  
in the lobby

40 → king sends  
attendants to  
find polonius

→ they leave

45 → king continues  
to talk to

50 hamlet telling  
him he is  
being sent to  
england

55

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## Hamlet

ACT 4. SC. 4

HAMLET

FTLN 2809 I see a cherub that sees them. But come, for

FTLN 2810 England.

FTLN 2811 Farewell, dear mother.

FTLN 2812 KING Thy loving father, Hamlet.

HAMLET

FTLN 2813 My mother. Father and mother is man and wife,

FTLN 2814 Man and wife is one flesh, (and) so, my mother.—

FTLN 2815 Come, for England. *He exits.*

KING

FTLN 2816 Follow him at foot; tempt him with speed aboard.

FTLN 2817 Delay it not. I'll have him hence tonight.

FTLN 2818 Away, for everything is sealed and done

FTLN 2819 That else leans on th' affair. Pray you, make haste.

*['All but the King exit.']*

FTLN 2820 And England, if my love thou hold'st at aught

FTLN 2821 (As my great power thereof may give thee sense,

FTLN 2822 Since yet thy cicatrice looks raw and red

FTLN 2823 After the Danish sword, and thy free awe

FTLN 2824 Pays homage to us), thou mayst not coldly set

FTLN 2825 Our sovereign process, which imports at full,

FTLN 2826 By letters congruing to that effect,

FTLN 2827 The present death of Hamlet. Do it, England,

FTLN 2828 For like the hectic in my blood he rages,

FTLN 2829 And thou must cure me. Till I know 'tis done,

FTLN 2830 Howe'er my haps, my joys will ne'er begin.

*He exits.*

[Scene 4]

*Enter Fortinbras with his army over the stage.*

FORTINBRAS

FTLN 2831 Go, Captain, from me greet the Danish king.

FTLN 2832 Tell him that by his license Fortinbras

FTLN 2833 Craves the conveyance of a promised march

FTLN 2834 Over his kingdom. You know the rendezvous.

→ ham says  
goodbye

60 → ham leaves

→ the king  
tells the  
rest to follow

65 ham

→ The king,  
alone, speaks  
of his plan  
to order  
ham's death

75

→ Fort. is on  
his way to  
poland→ Fort. tells  
the captian  
to leave

201

## Hamlet

ACT 4. SC. 4

FTLN 2835 If that his Majesty would aught with us, 5  
 FTLN 2836 We shall express our duty in his eye;  
 FTLN 2837 And let him know so.  
 FTLN 2838 CAPTAIN I will do 't, my lord.  
 FTLN 2839 FORTINBRAS Go softly on. *['All but the Captain exit.']*

*[Enter Hamlet, Rosencrantz, 'Guildenstern,' and others.]*

FTLN 2840 HAMLET Good sir, whose powers are these? 10  
 FTLN 2841 CAPTAIN They are of Norway, sir.  
 FTLN 2842 HAMLET How purposed, sir, I pray you? → Ham. asks  
 FTLN 2843 CAPTAIN Against some part of Poland. where they  
 FTLN 2844 HAMLET Who commands them, sir? are from &  
 CAPTAIN what they  
 FTLN 2845 The nephew to old Norway, Fortinbras. 15 are doing  
 HAMLET  
 FTLN 2846 Goes it against the main of Poland, sir,  
 FTLN 2847 Or for some frontier?  
 CAPTAIN → Hamlet &  
 FTLN 2848 Truly to speak, and with no addition, Captain talk  
 FTLN 2849 We go to gain a little patch of ground  
 FTLN 2850 That hath in it no profit but the name. 20  
 FTLN 2851 To pay five ducats, five, I would not farm it;  
 FTLN 2852 Nor will it yield to Norway or the Pole  
 FTLN 2853 A ranker rate, should it be sold in fee.  
 HAMLET  
 FTLN 2854 Why, then, the Polack never will defend it.  
 CAPTAIN  
 FTLN 2855 Yes, it is already garrisoned. 25  
 HAMLET  
 FTLN 2856 Two thousand souls and twenty thousand ducats  
 FTLN 2857 Will not debate the question of this straw.  
 FTLN 2858 This is th' impostume of much wealth and peace,  
 FTLN 2859 That inward breaks and shows no cause without  
 FTLN 2860 Why the man dies.—I humbly thank you, sir. 30  
 FTLN 2861 CAPTAIN God be wi' you, sir. *['He exits.']*  
 FTLN 2862 ROSENCRANTZ Will 't please you go, my lord?

→ the captain  
and others  
exit

→ Ham., Rose. & Guild

run into

Captain on their  
travels to opposite  
directions

→ captain responds

→ Hamlet &  
Captain talk

HAMLET

FTLN 2863 I'll be with you straight. Go a little before.  
[All but Hamlet exit.]

FTLN 2864 How all occasions do inform against me  
 FTLN 2865 And spur my dull revenge. What is a man 35  
 FTLN 2866 If his chief good and market of his time  
 FTLN 2867 Be but to sleep and feed? A beast, no more.  
 FTLN 2868 Sure He that made us with such large discourse,  
 FTLN 2869 Looking before and after, gave us not  
 FTLN 2870 That capability and godlike reason 40  
 FTLN 2871 To fust in us unused. Now whether it be  
 FTLN 2872 Bestial oblivion or some craven scruple  
 FTLN 2873 Of thinking too precisely on th' event  
 FTLN 2874 (A thought which, quartered, hath but one part  
 FTLN 2875 wisdom 45  
 FTLN 2876 And ever three parts coward), I do not know  
 FTLN 2877 Why yet I live to say "This thing's to do,"  
 FTLN 2878 Sith I have cause, and will, and strength, and means  
 FTLN 2879 To do 't. Examples gross as Earth exhort me:  
 FTLN 2880 Witness this army of such mass and charge, 50  
 FTLN 2881 Led by a delicate and tender prince,  
 FTLN 2882 Whose spirit with divine ambition puffed  
 FTLN 2883 Makes mouths at the invisible event,  
 FTLN 2884 Exposing what is mortal and unsure  
 FTLN 2885 To all that fortune, death and danger dare, 55  
 FTLN 2886 Even for an eggshell. Rightly to be great  
 FTLN 2887 Is not to stir without great argument,  
 FTLN 2888 But greatly to find quarrel in a straw  
 FTLN 2889 When honor's at the stake. How stand I, then,  
 FTLN 2890 That have a father killed, a mother stained, 60  
 FTLN 2891 Excitements of my reason and my blood  
 FTLN 2892 And let all sleep, while to my shame I see  
 FTLN 2893 The imminent death of twenty thousand men  
 FTLN 2894 That for a fantasy and trick of fame  
 FTLN 2895 Go to their graves like beds, fight for a plot 65  
 FTLN 2896 Whereon the numbers cannot try the cause,

→ ham.  
 talks about  
 how he still  
 wants to  
 avenge his  
 father



FTLN 2897 Which is not tomb enough and continent  
 FTLN 2898 To hide the slain? O, from this time forth  
 FTLN 2899 My thoughts be bloody or be nothing worth!

*He exits.]*

「Scene 5」

*Enter Horatio, (Queen,) and a Gentleman.*

FTLN 2900 QUEEN I will not speak with her.

FTLN 2901 GENTLEMAN She is importunate,

FTLN 2902 Indeed distract; her mood will needs be pitied.

FTLN 2903 QUEEN What would she have?

GENTLEMAN

FTLN 2904 She speaks much of her father, says she hears 5

FTLN 2905 There's tricks i' th' world, and hems, and beats her  
 FTLN 2906 heart,

FTLN 2907 Spurns enviously at straws, speaks things in doubt

FTLN 2908 That carry but half sense. Her speech is nothing,

FTLN 2909 Yet the unshapèd use of it doth move 10

FTLN 2910 The hearers to collection. They (aim) at it

FTLN 2911 And botch the words up fit to their own thoughts;

FTLN 2912 Which, as her winks and nods and gestures yield

FTLN 2913 them,

FTLN 2914 Indeed would make one think there might be 15

FTLN 2915 thought,

FTLN 2916 Though nothing sure, yet much unhappily.

HORATIO

FTLN 2917 'Twere good she were spoken with, for she may

FTLN 2918 strew

FTLN 2919 Dangerous conjectures in ill-breeding minds. 20

FTLN 2920 「QUEEN」 Let her come in. 「Gentleman exits.」

FTLN 2921 「Aside.」 To my sick soul (as sin's true nature is),

FTLN 2922 Each toy seems prologue to some great amiss.

FTLN 2923 So full of artless jealousy is guilt,

FTLN 2924 It spills itself in fearing to be spilt. 25

Hamlet 4.1

Claudius (king) realizes there is something wrong with the Gertrude (Queen)



She (the queen) asks Rosencrantz & Guildenstern to leave so she can speak to the king.



Rosencrantz & Guildenstern leave



Queen tells king about her encounter with Hamlet: Hamlet was "mad" and killed Polonius.



The king thinks Hamlet is a threat to everyone and asks where he is



The queen says he is away stowing the body



The king wants to find him and then send him away (him being Ham.)



The king calls back in Rosencrantz & Guildenstern to tell them about Hamlet, the king also tells them to find Hamlet and find Polonius' body & take him to the chapel



(A) Rosencrantz & Guildenstern leave to do the job



## Hamlet 4.1



The king talks to the queen about  
now they have to tell more people  
(their friends).



(B) They leave to tell their friends

## Hamlet 4.2

(A)



Rosencrantz & Guildenstern find Hamlet



They ask Hamlet where Polonius'  
body is



Hamlet gives a vague/indirect answer



They ask again about the body



Hamlet refuses to tell



They are still confused but need an answer



Hamlet tells them to take him



(C) They all leave (w/ Hamlet)

## Hamlet 4.3

(B)



The king enters to tell his friends about hamlet



King tells about hamlet

(C)



Rosencrantz enters to tell the king of his findings & that hamlet wouldn't say anything



the king asks to see hamlet



they bring in hamlet



the king asks where polonius is



hamlet gives an abstract answer



the king is confused and asks again



hamlet gives a clue that he is in the lobby (polonius)



the king sends attendants to find polonius



the attendants leave

is there  
something  
wrong  
w/ this?

ing  
hamlet 4.3

↓  
the king continues to talk to hamlet

↓  
King tells hamlet that he is being sent to england

↓  
hamlet prepares to go to england and says his good byes

↓  
hamlet leaves

ⓓ the king tells others to follow hamlet

↓  
everyone else leaves to follow

↓  
the king, alone, talks to himself about ordering hamlets death

↓  
he exits

Hamlet 4.4

Fortenbras is on his way to poland

↓  
Fortenbras tells the captian to go ahead and inform "the danish king"

ⓓ they disperse and the captian is awnd

↓  
ham., rose., and guild. run into captian.

## Hamlet 4.4

↓

Hamlet asks the captain where he is going

↓

the captain responds

↓

they talk about the captain's plans

↓

Rosencrantz asks them to keep moving

↓

hamlet tells them to go ahead

↓

hamlet has a moment to himself where he reminds himself that he still wants to avenge his father

could this part be more clear?

## APPENDIX B

### Dramaturgy Unit

#### Student Example #2

##### Hamlet Scene 1.1

**Stasis:** Bernardo and Francisco meeting, reassuring each other of each other's presence as Bernardo replaces Francisco's position of watchmen. Bernardo is later joined by Marcellus and Horatio in which Bernardo and Marcellus have something to show Horatio.

**Intrusion:** It is revealed to Horatio that Bernardo and Marcellus have been seeing apparitions of the late King Hamlet the past few nights. As they all wait, the ghost of King Hamlet appears and frightens Horatio in disbelief. Horatio then proceeds to declare that this ghost is a sign of Denmark's future downfall.

**Dramatic Conflict:** Some dramatic conflict types included in this scene are me vs. other individuals, me vs. supernatural, me vs. fate

**Triggers and heaps:** Bernardo and Marcellus have seen the late King Hamlet in the past nights of keeping guard which motivates them to tell Horatio who in turn tells his son Hamlet.

**Images:** The ghost of the late King Hamlet is repeatedly mentioned and appears in this scene.

**Themes:** Horatio trusting Bernardo and Marcellus in the same way Hamlet will have to trust Horatio, self doubt

**Obstacle:** There aren't really any obstacles within this scene other than the fact that Hamlet will have to convince everyone of the ghost of Denmark and what the ghost reveals to him. I would say the main character of this scene is Horatio. He wants to see the ghost of the late King, the only real obstacle is his self doubt and disbelief. However, once he is shown to the ghost he is terrified and knows to alert Hamlet. The ghost appears again and Horatio tries to speak to it but with no luck the ghost remains silent.

## APPENDIX B

### Dramaturgy Unit

### Student Reflection

#### Dramaturgy Unit Reflection

**What did you learn in this unit? What do you wish you would have learned in this unit?**

- I learned what a dramaturg is and how they can assist a production. A dramaturg learns as much as possible about the show they're working on. They support the director and the team and make the best of the play.
- In this unit, I wish I would have learned more about what it takes to get started and become a Dramaturg. What they do is so interesting, but we never learn how one gets to be in that position. Seemingly, Dramaturgs are historians who take a deep dive into the show they're working on, but what brought them here in the first place? That is just something I would have liked to hear a little more about, because I love learning about different jobs in that industry.

**What script analysis elements in this unit came most easily to you? Which script analysis elements in this unit were most challenging for you?**

- The script analysis element that came most easily to me in this unit was imagery and repeating images. Because image is something we know that can describe something we don't know, I really loved associating certain pictures or ideas with what we were reading and learning about. Especially with the Hamlet scene I had, images were appearing in my head as I read and annotated, and I loved having those appear and then being able to relate them to what we were talking about in David Ball's "Backwards and Forwards," it all tied in together.
- The script analysis element that was most challenging for me in this unit was probably stasis. Although I understand that stasis is a motionless balance



before anything happens, determining what point is the stasis in a show or scene was very challenging for me. It's hard to determine which exact point is the stasis because usually in a show, something is always happening so there is no total moment of stillness. That is why stasis became one of the most challenging script analysis elements to me personally.

**What from this unit do you hope to keep with you?**

- I hope to keep so much with me from this unit. All the terms I learned will definitely stick with me as I dive deeper into scripts and shows and will help me to dissect projects I am working on further. I also really loved David Ball's idea of heaps and triggers in "Backwards and Forwards." It allows a breakdown of a scene to create more clarity and a short summary for the reader, and that may be the biggest thing to stick with me

**APPENDIX C**  
**Performance Unit**  
**Assignment Sheet #1**

**TEXTWORK** – for your scene:

Write out your given circumstances –

Who is in the scene? Names, relationship

When is the scene taking place? Time of day, season, year

Where is the scene taking place?

What is happening in the scene?

Why is this scene happening? What brought us to this moment?

What is the moment before the scene?

What is your super-objective for the play? What do you want?

Beat out your scene – a beat is the smallest unit of the scene (might be slightly different per character)

For each beat –

What is your objective for this beat?

What is your obstacle for this beat?

What actions are you using in this beat? Come up with 3 actions for each beat. Action words usually end in “ing”

**APPENDIX C****Performance Unit****Assignment Sheet #2****CHARACTER ANALYSIS -**

Root this in the text. For questions that don't have answers readily available in the text create an answer.

**Who are you?**

Name?

Age?

Background information?

Job?

Schooling?

Family history – Are you single? Married? Have kids? Have parents? Have siblings?

Tell me about 1 happy childhood memory & 1 unhappy childhood memory.

What makes you angry?

What brings you joy?

What's the worst thing you've ever done?

What values do you hold?

List 5 adjectives others would use about you.

List 5 adjectives you would use about yourself.

**Where are you?**

What is your immediate environment?

What objects surround you?

What room are you in?

Are you inside or outside?

What is the neighborhood like?

What time is it?

What time of year is it?

What year is it?

## APPENDIX C

### Performance Unit

#### Assignment Rubric

|              | You did it!                                                                                                                                                        | You almost did it!                                                                                                                          | You didn't do it...                                                                                        | What are you even doing?                                                   |
|--------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------|
| Memorization | Your scene is completely memorized!                                                                                                                                | Your scene is mostly memorized. You mess up a few times or call for line.                                                                   | Your scene is mostly NOT memorized. You have to look at your script a lot.                                 | Your scene isn't memorized at all. Your head is in the script.             |
| Rehearsal    | It's clear that you and your scene partner have rehearsed outside of class. You're comfortable with each other, you're both making choices, the scene feels fresh. | You maybe rehearsed once outside of class. The scene feels stiff. You're scared to make choices because you aren't comfortable.             | No rehearsals outside of class. The scene is bland because you haven't taken the time to explore and play. | You're basically just reading the lines. No choices.                       |
| Beats        | You're actively playing new tactics in each beat. We can see you make the choice to change your tactics for each beat. You don't rush the beat changes.            | You play the same tactic for a few beats in a row. You rush through a few beat changes. But overall we can see that you are making choices. | The whole scene is one note. You don't change your tactics. The tempo is the same throughout.              | You basically sound like a robot. No shifts in tactic or objective at all. |
| Props        | If your scene requires a prop, you have it. Ex. – you have a phone because you have a phone call.                                                                  | You mime all your props.                                                                                                                    | You don't even mime the props.                                                                             | No regards to props at all!                                                |

## APPENDIX C

### Performance Unit

#### Student Reflection #1

I learned a lot about beats in this unit. My previous acting classes didn't really go over those very much. I think learning them really helped me make the flow of the scene and my character's mindset more natural. I realized that it's similar to normal conversations. In the real world, sometimes, the subject is changed in a conversation, the mood changes, or something occurs to a person that moves the whole moment in a different direction. Knowing that the same thing happens in a scene allowed me to pinpoint those moments and be certain about the character's mindset whenever they move into a new beat.

I found character analysis more challenging because there's a lot about my character that the play doesn't explicitly describe or explain. I had to dig deeper and make my own decisions about the character to fill in the blanks. Since the character was different from me in many ways, it took some effort to figure out other details about her. But I still learned quite a bit from that. It reminded me of something my last acting teacher said: if you don't know it, make it up. As the actor, it's up to me to know everything about a character, even if parts of it are things I make up that nobody else will know since it's not part of the dialogue.

I was confused about beats initially, but as I worked more on it, it started to come more easily to me. This scene in particular that I performed had very clear beats. I'm definitely going to keep the knowledge of beats with me because I felt it made my acting more natural in this performance.

My scene partner was great. He was as willing to collaborate as I was, and we were on the same page about pretty much everything as we made decisions about how to bring the scene to life. We rehearsed over spring break via Zoom, which was harder than rehearsing in person because the scene is somewhat intimate between two friends and actually sitting next to him was easier for me. But once we got back to working in person, it went quite well. As I mentioned in class, the chips weren't a problem until the day of, but fortunately it didn't break the scene.

I do think more in-class rehearsals would've been helpful. Since he and I had busy schedules, it was hard for us to find decent times outside of class to rehearse, so we didn't do as much as I would've liked to. I think just two more in-class rehearsals would've been more than enough. However, I realize the delays probably happened because some people needed more time to do their first read-throughs, which was important to do. Even with less rehearsal time, I still think it turned out all right in the end.

I think our final performance was better than our rehearsals, because the adrenaline of actually doing the scene for everybody made me go all out in the character's angry moments; I think I held back a little in rehearsals because I was scared of being over-the-top. I'm proud of how the performance turned out.

## APPENDIX C

### Performance Unit

#### Student Reflection #2

This unit helped me to improve my skills in analysing the script. I've never tried something like this before, and I thought it would be more difficult, especially that in my high school, we were more focused on other factors, like emotions, movement, and props. Analysing the script helped me look deeper into my character and answer all my questions. I realised why my character was making specific actions and what led to developing their characteristics. It makes you feel a better connection and notice the minor details, leading to forming their personality.

Working on beats was the easiest part for me. At first, I found it difficult because it requires you to read the script multiple times and know the characters' backgrounds to make beats; however, as soon as I started looking for seconds, I realised it was much easier. Working on character analysis was much more complicated. I had to read the whole script multiple times, do significant research on the play and watch many videos to understand my character and project it on myself properly. It took me much longer, but I think it was the most exciting part of the process. I will keep all the knowledge I got from this unit; I think it's beneficial and valuable for my future character analysis.

My scene partner was Brenden. We met multiple times to practise our scene, and he helped me a lot with analysing it. I would say that I am fortunate because he took this assignment very seriously, and I believe we did a great job together. The timing for rehearsal was perfect. We had enough time to memorise and talk more about our scenes. Also, thank you for offering your help with every aspect of the

I believe our final performance went well; it was similar to our rehearsals because we were practising a lot, so we were ready to perform.



**APPENDIX D**  
**Scenography Unit**  
**Handout**

# Marisol

By Jose Rivera

# Jose Rivera

- Born in Puerto Rico in 1955
- Moved to New York City when he was 4 - lived in Long Island
- Won two Obies for Marisol and References to Salvador Dali Make Me Hot
- Has written for television and film
- First Puerto Rican screenwriter to be nominated for an Oscar
- Plays have been produced all over the United States

# Marisol

- Premiered in 1992 at the Humana Festival (Actor's Theatre of Louisville)
- Won an Obie (1993)
- Still gets produced today

# Theater of the Absurd

- Came from post WWII existentialism
- Human experience is absurd, devoid of purpose
- Not a formal movement at the time, something we've titled it in retrospect
- Samuel Beckett, Eugene Ionesco, Jean Genet, Harold Pinter
- Declined in the mid 1960s

# Elements of Theater of the Absurd

- A world without meaning
- Isolation of the individual
- Illogical plot structure or no plot at all
- Dislocated and/or disjointed language
- Satire or dark humor
- Pause

# Magical Realism

- Can be seen as early as Franz Kafka's *Metamorphosis* (1915)
- Literary genre was spearheaded by Latin American authors
  - Most notable being Gabriel Garcia Marquez & Jorge Luis Borges
- Uses magical elements to make a point about reality
- Typically grounded in the real world, but fantastical elements are considered normal

# Elements of Magical Realism

- Realistic Setting
- Magical Elements
- Limited Information
- Critique
- Unique Plot Structure



**APPENDIX D****Scenography Unit****Assignment Sheet: Visit to a Small Planet**

“EF’s Visit to a Small Planet” Questions:

I: “World of the Play” (for list of questions, see p. 6-7)

|                                |  |
|--------------------------------|--|
| SPACE                          |  |
| TIME                           |  |
| CLIMATE                        |  |
| MOOD &<br>TONE                 |  |
| “HIDDEN”<br>& UNSEEN<br>SPACES |  |
| MUSIC                          |  |

## II. "SOCIAL WORLD" (for list of questions, see p. 7)

|                                                                                                      |  |
|------------------------------------------------------------------------------------------------------|--|
| PUBLIC/PRIVATE?<br>CLASS RULES?                                                                      |  |
| PATTERNS/ GROUPS                                                                                     |  |
| HOW DO FIGURES<br>APPEAR? (SUBTLE,<br>EXAGGERATED, 2D,<br>3D, PUPPETS, "REAL",<br>ETC)               |  |
| HOW DO FIGURES<br>DRESS?                                                                             |  |
| HOW DO THEY<br>INTERACT?<br>(FIGHTING, TALKING,<br>TOUCHING, ETC)                                    |  |
| WHO HAS POWER,<br>HOW, AND OVER<br>WHOM?                                                             |  |
| LANGUAGE HABITS?<br>(VERSE/PROSE;<br>THOUGHTS/FEELINGS;<br>COLORFUL/DULL;<br>POETIC/LOGICAL;<br>ETC) |  |
| WHAT KINDS OF<br>FEELINGS<br>PREDOMINATE?                                                            |  |

III. “What Changes?”

**1. First image of play:**

**2. Last image of play:**

**3. Striking image near center:**

**Why was it essential to pass through the gate of the central image to get from the first to the last?**

Note in table below the changes in... (p. 8)

|                                              |  |
|----------------------------------------------|--|
| LANDSCAPE                                    |  |
| TIME                                         |  |
| LANGUAGE,<br>TONE, MOOD,<br>DRESS            |  |
| ACTION                                       |  |
| WHAT (IF<br>ANYTHING)<br>DOES NOT<br>CHANGE? |  |

**What is the ‘mythical’ progression of the play?**

IV: “What is demanded of the audience?” (p. 9)

V: “Theatrical mirrors” in the play (p. 9)

## APPENDIX D

### Dramaturgy Unit

#### Student Example: Visit to a Small Planet

“EF’s Visit to a Small Planet” Questions:

I: “World of the Play” (for list of questions, see p. 6-7)

|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|---------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| SPACE   | <p>Interior+exterior<br/>           Act 1 &amp; 2<br/>           Built<br/>           Confined<br/>           Long<br/>           City<br/>           On top of each other<br/>           Layered<br/>           Lity<br/>           Suffocating</p> <p>Polluted<br/>           Dry land<br/>           Destroyed<br/>           Mortal &amp; divine<br/>           Concrete<br/>           Metal<br/>           Brick<br/>           Heavy<br/>           Fog/misty/Smoke<br/>           Dirty</p> |
| TIME    | <p>Linear<br/>           Broken<br/>           This is happening but the rest of the world is still moving<br/>           Standing still<br/>           No moon but it still gets days. gets day+night (pitch black at night)<br/>           24 hours (slower than ours)</p>                                                                                                                                                                                                                        |
| CLIMATE | <p>Heat by day, cold by night<br/>           Temperature easily changes<br/>           No moon, overwhelming<br/>           Overgrown but dead<br/>           Fruit trees are extinct/ Dead tree roots are everywhere<br/>           Most edible growth is contaminated<br/>           Seasonal changes rapidly/doesn’t exist due to global warming</p>                                                                                                                                             |

|                          |                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|--------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| MOOD & TONE              | <p>Red/Orange (Mostly Warm Bright Colors)</p> <p>Orange haze</p> <p>Gold crown</p> <p>Gray, cloudiness</p> <p>sepulchral</p> <p>Marisol is delicate, but the world is coarse</p> <p>Violent</p> <p>Ethereal</p> <p>Competitive</p> <p>Individual</p> <p>Sharp edges</p> <p>Non-dialogue sound</p> <p>Light + lack of natural light</p> <p>Orange haze</p> <p>Gold crown</p> <p>Angles are crooked (Setting feels more Triangular/Pointy)</p> |
| “HIDDEN” & UNSEEN SPACES | <p>We see her apartment</p> <p>The inside of citibank</p>                                                                                                                                                                                                                                                                                                                                                                                    |
| MUSIC                    | <p>Gloomy</p> <p>Ethereal, grand, classical music</p> <p>Heavy Metal</p> <p>Screams</p> <p>70’s Rock/Blues (since pop culture reference from the 70s were mentioned)</p> <p>Dark/Creepy Gospel Church Music</p>                                                                                                                                                                                                                              |

## II. "SOCIAL WORLD" (for list of questions, see p. 7)

|                                                                                        |                                                                                                                                                                                                                                               |
|----------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| PUBLIC/PRIVATE?<br>CLASS RULES?                                                        | Public and private<br>Marisol is in her own world<br>God vs Angel, human<br>Angel protects human<br>absolute power<br>Aristocratic, mixed<br>Aristocrats vs proletarians<br>Those with homes vs homeless<br>Race Division (White and Colored) |
| PATTERNS/ GROUPS                                                                       | Central figure: God<br>Marisol is isolated<br>Usually conflicting pairs between characters                                                                                                                                                    |
| HOW DO FIGURES<br>APPEAR? (SUBTLE,<br>EXAGGERATED, 2D,<br>3D, PUPPETS, "REAL",<br>ETC) | Exaggerated<br>2D<br>Animated<br>Broken human: guy looking for his broken skin<br>Surreal<br>Metaphorical interactions                                                                                                                        |
| HOW DO FIGURES<br>DRESS?                                                               | Dressed in food, the man with ice cream cone<br>Exaggerated<br>Surreal<br>Elegant<br>Dirty, broken pieces of fabric<br>Dystopian Armed mercenaries (angels and skinheads)                                                                     |
| HOW DO THEY<br>INTERACT?<br>(FIGHTING, TALKING,<br>TOUCHING, ETC)                      | Talking, not rational<br>Fighting<br>Touching                                                                                                                                                                                                 |
| WHO HAS POWER,<br>HOW, AND OVER<br>WHOM?                                               | God used to have power over angels<br>Angels have power over human<br>Angels are admired and seen as saints by the humans<br>God has deteriorated into madness creating a conflict with his<br>very own creations rising against him          |

|                                                                                                                  |                                                                                                                                                                                                                                                              |
|------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>PUBLIC/PRIVATE?<br/>CLASS RULES?</p>                                                                          | <p>Public and private<br/>Marisol is in her own world<br/>God vs Angel, human<br/>Angel protects human<br/>absolute power<br/>Aristocratic, mixed<br/>Aristocrats vs proletarians<br/>Those with homes vs homeless<br/>Race Division (White and Colored)</p> |
| <p>LANGUAGE HABITS?<br/>(VERSE/PROSE;<br/>THOUGHTS/FEELINGS;<br/>COLORFUL/DULL;<br/>POETIC/LOGICAL;<br/>ETC)</p> | <p>Mostly Monologues/Present time Shakespearean language<br/>Metaphorical/Illogical<br/>Poetic</p>                                                                                                                                                           |
| <p>WHAT KINDS OF<br/>FEELINGS<br/>PREDOMINATE?</p>                                                               | <p>Gloomy<br/>Chaotic<br/>Mysterious<br/>Depressing<br/>Apocalyptic<br/>Dystopian”</p>                                                                                                                                                                       |

### III. “What Changes?”

1. **First image of play:** Interior subway train, graffiti-poem on wall, dimly light
2. **Last image of play:** blackhole, interstellar, souls of angels swarming inwards
3. **Striking image near center:** desolation, ruins

**Why was it essential to pass through the gate of the central image to get from the first to the last?**

From Marisol feeling isolated and in fear, she arrives at the conclusion in the central image that there is clearly no hope for humanity or at least for her as she sees the destruction, chaos and ruins of the remaining city. It isn't until she dies that her faith is restored and shows that her death was at least worth something as she starts to gain a sense of hope in the spirit realm where the angels and even the humans fight God.



Note in table below the changes in... (p. 8)

|                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|-------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| LANDSCAPE                           | <p>Destruction<br/>Broken building<br/>Urban city</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| TIME                                | <p>Distorted<br/>Delayed<br/>Linear<br/>Extinct/Inaccurate</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| LANGUAGE,<br>TONE, MOOD,<br>DRESS   | <p>Mayhem<br/>Chaos<br/>Absurd (man with ice cream cone, unusual outfit for human)<br/>Lonesome tone<br/>Sheer, chiffon dress for Marisol since her character is delicate.<br/>Violence in both actions and language<br/>Bold choices regarding hair and makeup, glitter, bright colours, dark colours, different hairstyles, surreal<br/>The angel has smokey eyes and white mascara which creates an odd illusion<br/>The man with the ice cream has spiky blue hair, over the top and unusual<br/>The man looking for his skin, has his face covered in glitter<br/>Marisol has a warmer makeup and wears a braid, which is a simple hairstyle but also delicate</p> |
| ACTION                              | <p>-From wanting dependency/company from a person does she turn to becoming more self-dependent and finding her own value<br/>-from feeling faithful to losing hope after seeing the destruction</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| WHAT (IF ANYTHING) DOES NOT CHANGE? | <p>Violence<br/>Chaos<br/>Hope<br/>setting/climate<br/>Extinct<br/>Social class/groups</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |

### What is the 'mythical' progression of the play?

Marisol's journey begins from her apartment then goes into Manhattan downtown. The leader is transitioning from exploring her inner self (apartment as private space) to an outward adventure (downtown). The character transitions from a conventional world to one filled with mythical and unconventional things. She finds herself having to deal with different

things than she is used to. She is transported to a reality with angelic beings and in which the world is collapsing.

IV: "What is demanded of the audience?" (p. 9)

Asks the audience to take political and social action, and to remind the audience of moral empathy and sense of humanity.

V: "Theatrical mirrors" in the play (p. 9)

Biblical reference - visitation of the angels to Mary

Historical reference - Grito de Lares / Dictatorial Revolution

Exaggerates present day - Social hierarchies, climate change

**APPENDIX D**  
**Scenography Unit**  
**Student Example: Images**

Marisol Images

Act 1, scene 1:

NYC, huge brick wall, windows with iron gates, windows boarded up, graffiti poem, WAKE UP, tall ladder, angel, silver wings, small gold crown, night, late winter, subway, subway car, dirty, rundown, overwhelming, New York Times, Bronx, heavy winter clothing, man with golf club, the mans angel dying, homeless people being set on fire, the hectic/unsafe park, cans of gasoline,

Act 1, scene 2:

Street, battered city trash can

Act 1, scene 3:

Marisol's apartment, locked security gates, army of cockroaches, knife, crucifix, horseshoe, rabbit's foot, prayer cards, milagros, medicine bundles, statuettes of buddha, other good luck charms, praying, bottles being smashed, radiator pipes, loud stereos, Matthew next door, sandy yelling, busted head, the protection of the bed, gun, salt, white light, crickets,

Act 1, scene 4:

The angel in human form, heat, sleeping, man worshipping a fire hydrant, rosaries, old women selling charmed chicken blood, blood in ziplock bags, homeless person on fire in the park, cockroaches, looking out the locked gate window, fire all over the city, the ocean, extinct apples, the sky being no longer blue, rainwater turning skin red, cows with salty milk, the moon is gone, dead friends, crying, electricity/electric body, crashed plain, collapsed elevator, violence, distance explosions, dead stars, infected earth, god being old, the heavenly hierarchies, angel war, thunder and lightning, angel dropping wings, ringing alarm, aggression, peaceful sleep, knife under pillow, terror

Act 1, scene 5:

Office, Manhattan, metal desks covered in papers, small radio, June, New York Post, the moon looking lost, pulling the moon back to earth, scientist/government chaos and worry, contaminated earth/food, marisol being potentially dead, the dark ages, fear towering over, people looking hungry, children crying, burning flesh, millions of trees burning, smoke filling the sky, embers of fire falling from the sky, coffee extinct, salt, fallen angels, ice cream, people going crazy, discombobulated, angel cleaning gun,

Act 1, scene 6:

Junes apartment, Marbleized formica table with matching red chairs, cockroaches, Lenny enters, homemade magazines and guitars, knife, Lenny throws a fit, pictures of marisol drawn in crayon,

people tied up, guards with truncheons, massive dogs, people screaming, winter sunlight, dizzy, people being set on fire, welded ball of nails, Lenny's room,

Act 1, scene 7:

Marisol singing, Lenny with golf club, Lenny warming his hands on trash fire, June being hit with golf club

Act 1, scene 8:

Loud knocking at Marisol's door, Lenny charges into her apartment with a bloody gold flub and holding exotic wildflowers, God, kissing, struggling, Lenny and Marisol fight, Marisol swings the golf club, ultimately hits Lenny wondering if she has killed him, Bronx Botanical Garden, lawless city,

Act 1, scene 9:

Marisol runs to the street, it starts to snow, there is blood on Marisol's clothes, Marisol's shivers, it's extremely cold, the angel appears wearing regulation military fatigues complete with face camouflage and medals, the uzi is strapped to her back, blood coming from angels back, removal of silver wings, war

Act 2, scene 1:

Brick wall with surreal street, the gold crown is still there, metal trash bin overflowing with trash and a fire hydrant covered in rosaries, sleeping homeless people under a pile of rags, Marisol picks up the golf club, woman with furs enters, long fur coat, high heels, subtle bruises and cuts on her face with dried blood on her coat, being lost, nothing looks the same, radically altered landscape, empire state building in the wrong place, no cars or transportation, ripped pajamas, cuts and bruises, police coming the the middle of the night, being grabbed out of bed, torture building with no windows, angel war, man in wheel chair with scar tissue, garbage bags, junk, sleeping under what is left of the stars, craters in the moon catching the bad karma, magnet to pull back the moon, moon being filled with glowing souls, Marisol's memorial survice, trying to set someone on fire, burnt hands, burnt face, lost skin, shriveled trees, massive noise, shouting in german, angel dressed in iron armor, sun setting, homeless person burning to death, odd lights streak the sky, getting dirty, smelling bad grumbling stomach, metal trash bin, gold crown, darkness, praying on knees, snow while it is hot, bombs, war, moldy fries, lenny is pregnant, food is lethal, apple wrapped in paper, eating trash, food being salt, the pentagon being empty, Lenning giving birth, the late baby, rosary covered fire hydrant, tomb for babies, people praying, the world is ending, June as a skinhead, gardens, acres of green grass, buildings melted down, ashes, taking cover, Marisol dying, angel with new massive wings, throwing rocks at the sky, moon reappears, angel wingless and unarmed, bright light.

## **APPENDIX D**

### **Scenography Unit**

#### **Assignment Sheet: Scenography Final**

#### **SCENOGRAPHY ASSIGNMENT DELIVERABLES –**

##### **DIRECTORS –**

- Inspiration images (at least 10)
- Big ideas – pick 3 big ideas and discuss them. Use examples from the play. Each big idea should be discussed for 1 page, double spaced.
- Program note. 1 page, double spaced.

##### **SCENIC DESIGNERS –**

- Inspiration images (at least 10)
- Choose 4 points in the play. Show the set in those moments
- At least one floorplan

##### **COSTUME DESIGNERS –**

- Inspiration images (at least 10)
- Costumes for Marisol, June, Lenny, Angel, & one other (your choice)

##### **HAIR & MAKE UP -**

- Inspiration images (at least 10)
- Hair & Make Up for Marisol, June, Lenny, Angel, & one other (your choice)

#### **SCENOGRAPHY ASSIGNMENT PRESENTATION –**

Imagine you are having your first meeting with your producers and artistic director. You have a production concept and design sketches. The director walks the group through the overall concept and big ideas. You may include inspiration images. Each designer walks the group through their designs. You may include inspiration images. You **MUST** include design images. The group may ask questions. Remember you want them to like your production and find it intriguing. They're the ones supplying the cash!

**APPENDIX D**

**Scenography Unit**

**Student Example: Scenography Final**

Marisol

# Directing

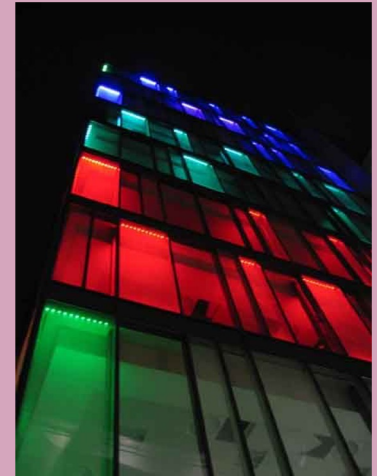
Place:

Time: 2080

Theater: Outdoor theater, the audience is on a platform that moves up and the play is set in an skyscraper where every room is a different scene and the audience gets to move to every room to view the scenes



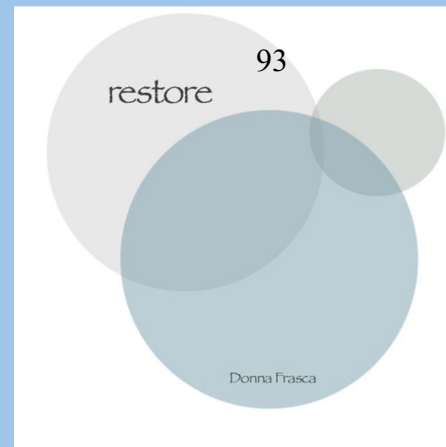
# The Building & Windows



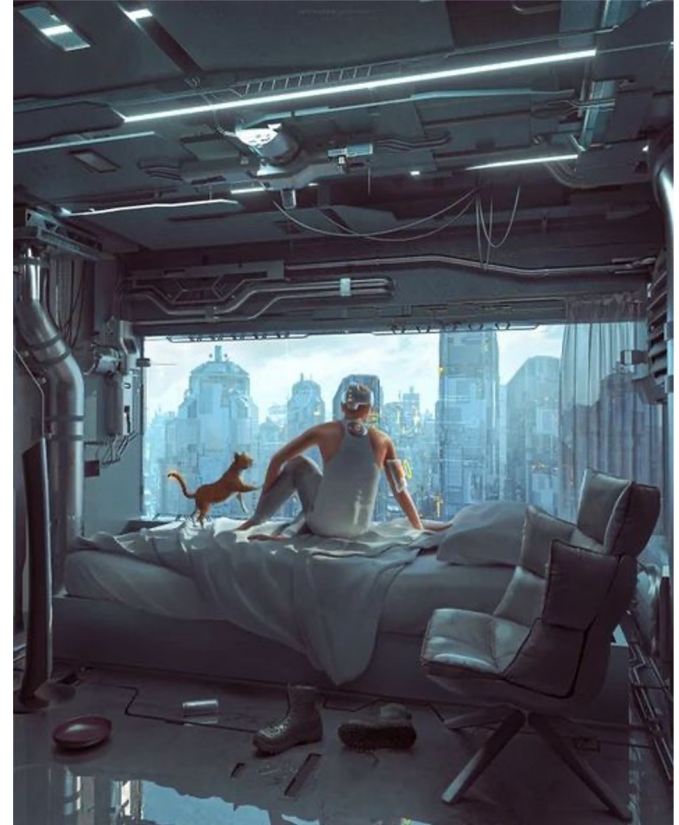
# Scene 2 Design



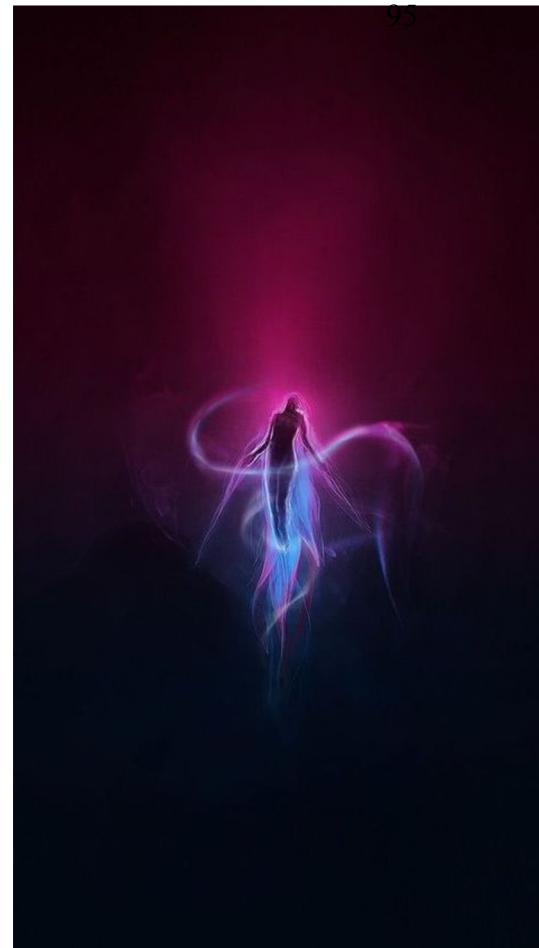
# Scene 2 Colors and Textures



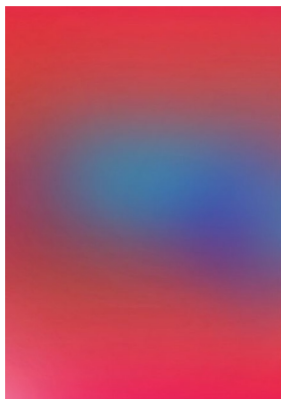
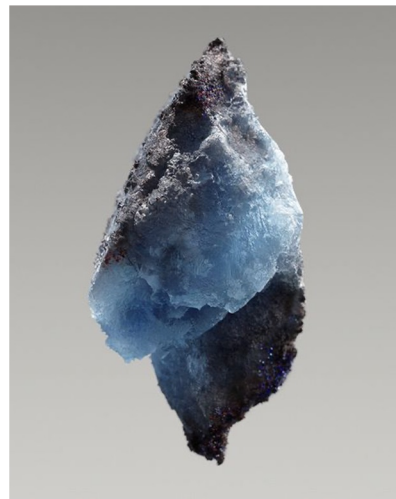
# Scene 7 Design- Marisol's Room



# Scene 7- Lenny



# Scene 7 Colors and Textures



# Scene 9

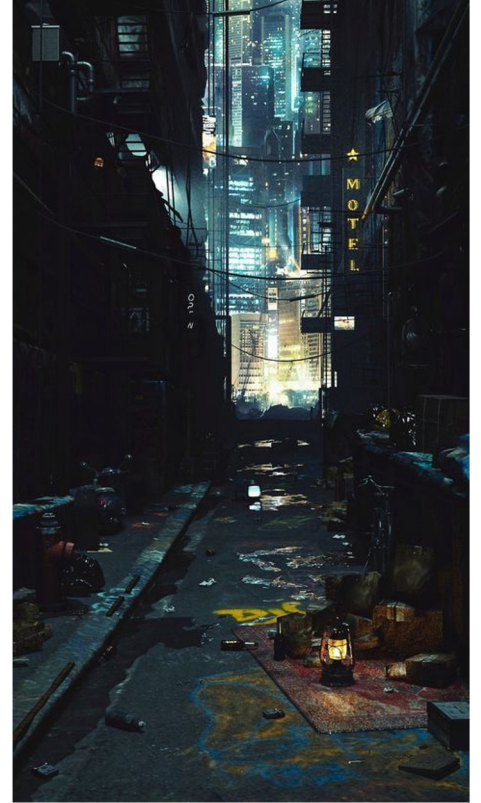


# Scene 9 Colors, Temperatures





## Act 2: Marisol's Death



# Marisol's Death



# Act 2: Colors, Textures and Temperature



# Costume- Alexandra

Marisol



# Costume

Guardian angel



# Demons



# Costume

June



**APPENDIX D****Scenography Unit****Student Reflection***Scenography Reflection: Marisol*

In this unit, I learned to combine my creativity with costume design by building off of script analysis. Understanding the relationship between the script and designs allowed me to have a deeper understanding of how theater productions happen. I learned to dig deeper into the script analysis, to come up with themes for my world of production inspired by the world of play, and to build my creativity upon analysis. This project really got me out of the fixed mindset of always visioning the play based upon the stage direction, and allowed me to make my design unique by adding imagination on top of the foundation stage direction sets.

I enjoyed working with my group to come up with themes for the production and expand our set design and costume design based on the themes. I found it very interesting to see the interplay between different design disciplines and make them work together as a whole because it gave me a better understanding of how the industry works when it comes to collaborating and putting pieces together into one show. However, starting this project is difficult when everyone has their own vision of the production, but once we settled on a theme, it became much easier. I think my group had enough time to work on the project since we had time to go over it together several times during meetings to alternate some details so the director's view, set designs, and costume designs matched each other. I thought the presentation went really well and we were able to highlight our main ideas.



## **APPENDIX E**

### **Final Reflection**

#### **Student Example #1**

My favorite thing that I learned was scene beats. I think my least favorite thing we did was the backwards-forwards analysis of *Hamlet* scenes because I found it to be rather tedious. The performance unit came most easily to me because I'm an actress, so I'm used to reading and performing scenes and diving deep into a character. (I just now realize that during our final class discussion when you asked us about our favorite script analysis, I described the performance unit but accidentally called it dramaturgy; haha, sorry, finals work has left me sleep deprived and I was brain dead). Scenography was the most challenging unit for me; taking up the position of director really challenged me to think critically and creatively about production ideas and collaborate with other people's ideas. It was a slow process and I often blanked when trying to think of stuff, but the inspiration images served their purpose and got my wheels turning. It pleasantly surprised me that you let us stay sitting in our chairs every time we presented; I think that keeping everyone in the circle rather than forcing each of us to stand up in front of everyone made all of us a lot more comfortable and less nervous about being perfect in our presentations. I was also surprised, in a good way, at the amount of teamwork needed for projects; theatre is all about collaboration and I think the group work made the class a lot more engaging. I appreciate how you are always willing to answer questions in class and how you ask us fun stuff at the beginning, like when we shared funny stories or discussed what we did over break. I'm also pleased at how patient you are and how much time you give us to do our work. Plus, when you wrote important stuff on the board, it helped me to take more organized notes. I really can't think of anything you could've done better, except maybe a bit more class time for group work because organizing outside-of-class meetings was somewhat difficult. Thank you for a wonderful class; I learned a lot and had a very good time. It made these 8 AM mornings

## **APPENDIX E**

### **Final Reflection**

#### **Student Example #2**

My favorite part of this course was the performance unit. Performing scenes in front of my peers and exploring different acting techniques were my favorite parts. I loved playing around with different character choices, emotions, and physicality, and seeing how it affected the performance. Dramaturgy was the hardest unit for me. It took a lot of critical thinking and research to understand a play's historical and contextual context, research the playwright's intentions, and analyze the themes and motifs. In spite of that, I enjoyed learning about the layers and nuances of a play. During the course, one of my favorite activities was calling out images that came to mind as we read a scene. I had a lot of fun exploring the visual elements of a scene and tapping into our imaginations. I was able to look beyond dialogue and consider the sensory and visual aspects of a scene, which helped me understand it better. My least favorite activity was finding inspiration images. Finding images that captured the mood or aesthetic of a scene was hard, and I struggled with finding relevant and impactful images that could enhance my understanding. Analysis and interpretation seemed time-consuming and disconnected from the creative process. This course surprised me because of the relationships and creativity created between me and my partners. Collaboration with fellow students brought fresh perspectives and insights to scene work, discussions, and group projects. My own learning experience was enhanced and my understanding of the subject matter was broadened by seeing the diverse interpretations and approaches to the material. Thank you for being honest and acknowledging the early morning timing of our class sessions. You showed consideration for our needs as students and were aware of our energy levels during class time. However, one area of improvement could be to provide clearer communication on deadlines for assignments or projects. Having a clear timeline and expectations for submissions would ensure that all students

are on the same page and can plan their work accordingly. Overall I really enjoyed this course and i feel like I gained a lot of valuable insights that I will keep with me for the rest of my life



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February 21, 2023

Peer Observation of Professor Mary Frances Candies

THEA 175: Script Analysis TR 8:00-9:15

Professor Candies outlined the plan for the day's session: reviewing the reading from Declan Donnellan's *The Actor and the Target* and then in-class rehearsals of scenes the students were developing. Professor Candies is to be given credit – the room is in the basement of Von der Ahe, with no natural lighting, a good deal of white noise, and external noises from the hallway as well, for a class at eight in the morning. An uphill battle to be certain, and Professor Candies is to be commended for working to keep the students engaged and present.

Professor Candies focused on the questions Donnellan asks of actors, as well as the things actors say to directors when they are uncertain how to perform a role or scene. The discussion flowed, with Professor Candies calling on individual students who seemed prepared and able to engage with her about the text. My one suggestion would be, given the time and place, rather than engaging with one student at a time, think about doing a “pair and share” or small groups who are then charged with reporting back. This allows for multiple students to be part of the discussion at once and also helps to energize the class.

There followed a discussion on the concepts of “want” and “need” that also engaged with Donnellan's issues for actors not having a “target.” Again, the students were present and engaging the topic, but the room was low energy, again through no fault of Professor Candies. Think about how to get the engaged with each other (again, small groups reporting back is one solution – there are others).

I was impressed with the larger tone of the discussion, thinking about script analysis for practical applications: “how might you use this in the rehearsal room?” The students were respectful of each other and the professor, and it was clear Professor Candies creates an atmosphere of respect and comfort in the classroom. Students were free to ask questions and ask for more information.



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Candies / Wetmore, p. 2 of 2

Next the two students assigned to rehearse their scene were invited to present it. They performed the scene four times, each time followed by comments, questions and feedback from Professor Candies, who encouraged them to consider options, review given circumstances, and make strong choices based on their textual analysis. As they completed the exercise with time left in the session, Professor Candies asked for volunteers to go next, and two students volunteered to work their scene, even though they had not anticipated doing so today. Professor Candies put them through the same process of read aloud, interact with the professor who coached and questioned, and then repeat with the new choices and information. It was an effective way to demonstrate the practical applications of the course. My only suggestion would be to check in with the other students, perhaps even asking them for feedback.

Overall, this was a solid, productive class session. The professor is clearly aware of the challenges of the time and space, and works to encourage the students to transcend those issues and learn as much as possible in the classroom.

Respectfully,

A handwritten signature in black ink, appearing to read 'Kevin J. Wetmore, Jr.' The signature is fluid and cursive, with a long horizontal stroke at the end.

Kevin J. Wetmore, Jr., Ph.D.  
Professor  
Director of Graduate Theatre



April 19, 2023

Peer Observation of Professor Mary Frances Candies  
THEA 175: Script Analysis. TR 8:00am-9:15am

Professor Candies outlined the plan for the day, outlining the materials for the final project followed by group meetings for the students to continue developing their designs. Professor Candies immediately engaged the students and actually got them to start talking at 8am upon the class beginning which is a feat within itself. She also utilized the technology in the room with ease enabling all students to have a view of what the project entailed, laid out in a very clear actionable format. In this design project each student in a group will wear the hat of a director, costume designer, set designer or lighting designer with Professor Candies acting as the Artistic Director of the theater where their production is being produced.

In this session students were given the parameters of the assignment along with the expectations for success followed by time for questions ahead of their group discussions. I think this format was extremely useful since in the large group students didn't have any questions but once they were in their groups with time to discuss expectations and begin to divvy up work they had excellent questions and were eager to get Professor Candies attention. Professor Candies had a casual tone that the students responded well to and the discussions were met with curiosity and ease, often pushing the students ideas forward with more questions. I was impressed by the rapport that she had and the tone that was cultivated over the course of the semester.

For the second half of the class Professor Candies spent the time going to each group and spending as much time as was needed on questions and helping to brain storm ideas while giving the students space to further their process in the project itself. She was clear and direct with her feedback.

Overall this was a very impressive showing in an extremely difficult time slot and interesting space. Professor Candies really utilized all the space had to offer and was able to fully engage the students in a productive way.

Respectfully,

*Meagan M. Prahl*

Meagan Prahl

Instructor

Department of Theater and Dance