

**UMBC UGC Change in Existing Course: THTR 244: Script Analysis**

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Proposed Effective Date: Spring 2019

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**COURSE INFORMATION:** (please provide all information in the “current” column, and only the information changing in the “proposed” column)

change		current	proposed
X	Course Number(s)	244	344
<input type="checkbox"/>	Formal Title	Script Analysis	
<input type="checkbox"/>	Transcript Title	Script Analysis	
<input type="checkbox"/>	Recommended Course Preparation	none	
X	Prerequisite <b>NOTE:</b> Unless otherwise indicated, a prerequisite is assumed to be passed with a “D” or better.	none	THTR 120 passed with a grade of C or better.
<input type="checkbox"/>	# of Credits Must adhere to the <a href="#">UMBC Credit Hour Policy</a>	3	
X	Repeatable?	X Yes <input type="checkbox"/> No	<input type="checkbox"/> Yes X No
X	Max. Total Credits	6	3
X	Grading Method(s)	Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail	X Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

**CURRENT CATALOG DESCRIPTION:**

The analysis of major theatrical works from various theoretical perspectives. The purpose of the course is to enable actors, directors, designers and critics to acquire analytic tools necessary to decode the dramatic text and to apply that knowledge to production. Coursework will range from literary and structural analysis to acted excerpts, design renderings and production concepts. Note: may be repeated once for credit. Required of all theatre majors.

**PROPOSED CATALOG DESCRIPTION** (Approximately 75 words in length. Please use full sentences): leave blank if no changes are being proposed to the catalog description. NOTE: information about prerequisites should NOT appear in the catalog description.)

The analysis of major theatrical works from various theoretical perspectives. The skills acquired build on earlier coursework and provide the analytic tools necessary to decode dramatic texts and to apply that knowledge to production. Coursework will range from literary and structural analysis to acted excerpts, design renderings and production concepts. This core course is required of all theatre majors.

**RATIONALE FOR CHANGE:** This change represents a correction to the classification of the course, rather than a change in the content. This course requires 100 or 200 level preparation and high levels of analysis, synthesis, collaboration and artistic interpretation. Rightfully, it should be credited as an upper-level course.

THTR 344  
Dr. Susan McCully  
**SCRIPT ANALYSIS**

**Course Description:** The analysis of major theatrical works from various theoretical perspectives. The skills acquired build on earlier coursework and provide the analytic tools necessary to decode dramatic texts and to apply that knowledge to production. Coursework will range from literary and structural analysis to acted excerpts, design renderings and production concepts. This core course is required of all theatre majors.

This is an upper level analysis course designed to provide student designers, directors, actors, playwrights, critics and theatre practitioner with the tools and skills necessary to create inspired interpretations of play texts. We will also be studying research methods in theatre and doing original research in the library. **THE COURSE IS A SEMINAR AND WILL BE CONDUCTED AS SUCH.** That is to say each play will be studied in depth. We will all contribute to the detailed analysis of the text.

This course demands a high level of written and oral communication. In every class, you will be asked to communicate your analytical and creative ideas to others.

**This course fulfills GEP Arts and Humanities (AH).**

It teaches students to critically evaluate and interpret plays and to directly engage in interpretive theatrical experiences.

Functional Competencies: Oral and Written Communications

**Course Requirements:**

--ATTENDANCE & IN-CLASS PARTICIPATION (Includes satisfactory completion of regular in-class written assignments, oral presentations and/or quizzes).

—30 points

--FOUR MAJOR ASSIGNMENTS

MacBeth—Research Project

MacBeth—Action and Meaning essay

Ernest –Comic Devices essay

Angels—Imagery/Theme essay

—10 points each

--Final Paper/Project on the text of your choice

--20 points for ideas and argumentation and writing

--10 points class presentation

**Attendance Policy and Participation:**

This is a practical class, and attendance is critical to the successful completion of the course. More than two missed classes will result in the lowering of the student's grade by one letter. More than three absences will result in a "F" for the course. In cases of absence, it is the student's responsibility to get a copy of any missed materials from a peer BEFORE the following class period. Missed in-class assignments are due at the beginning of the next class period. You must turn it in to me at the beginning of class to receive credit. Know that there will be a penalty for these missed assignments at the professor's discretion. **Participation:** This is a seminar style course. You are expected to prepare for and to speak in every class!

**Academic Integrity:**

I expect that you all work will be your own creative/intellectual property and that any sources that you use will be properly cited in your written work and presentations. Details information about what constitutes academic misconduct at [http://www.umbc.edu/undergrad\\_ed/ai/documents/ACC2011.pdf](http://www.umbc.edu/undergrad_ed/ai/documents/ACC2011.pdf)

## Required Texts and Reading:

**Please note: YOU MUST HAVE THE PLAY TEXT WE ARE STUDYING WITH YOU FOR EVERY CLASS!**

*Backwards and Forwards: A Technical Manual for Reading Plays*, 1983, David Ball. (available on Blackboard)

*Macbeth*—any copy or etext available

*The Importance of Being Ernest*-- any copy or etext available

*Angels in America*—widely anthologized and available for online purchase

*Footfalls*—on Blackboard

## Final Paper and Presentation—

The Paper:

The paper is to be a detailed formal analysis of the play. You may do a play with which you are already familiar or a play you want to work on one day. Choose a play that will be an interesting project FOR YOU!

A formal analysis should include:

\* Analysis of the plays dramatic structure—

How does the dramatic action and the story unfold?

What devices does the playwright use to tell that action?

Whose play is it? How do you know?

How does the action tell the antagonist's story?

\*Character analysis **based in action!**

What does the action of the play/the conflict(s)/the characters actions reveal?

What does his or her language reveal?

\*What is the theme (or themes) or the moral of the play based on these actions and this language?

**You MUST use the scholarship from outside research to support your reading/analysis of the play!**

The paper should be 7-10 pages and will be worth 30 points, the presentation 10 points

## The Presentation:

The presentation of your play should be approximately 10 minutes and will be worth 10 points. The presentation will be easily made from a solid outline of your paper (which I will guide you through in class.) You will in effect be taking on the role of the dramaturg, outlining the plays dramatic "roadmap." So these presentations have a bit of an "edge" to them. I would like you to imagine that you are "pitching" this play to a theatre company--perhaps so that you can direct, design, "star" in it. Be a dramaturgical advocate for this play and how it will work in production!

## SCHEDULE (subject to change)

January 30<sup>th</sup> Introduction—REVIEW OF DRAMATIC ACTION

For next class REVIEW-- *BACKWARD AND FORWARD* "Part One" Shape

February 1st Review of BASIC ACTION In-class reading and Analysis—Fin and Euba (Audrey Cefaly).

For next class Read Introduction to *UNDERSTANDING PLAYS* regarding "Dramatic Space" and "Dramatic Time" also Read *BACKWARDS AND FORWARDS* Part Two Both available on Blackboard.

February 6th In-class, Read and Analyze "The One, The Other" (Phyllis Nagy) --Understanding Dramatic Present

For next class Read, "MacBeth."

February 8<sup>th</sup> Basic Action, Analysis, "MacBeth"

For next class prepare work on Theme and Action in "MacBeth" NOTE: Next two class meets in Library!

February 13<sup>th</sup> Research Project- Class will meet in room 259 A.O.K. Library

February 15<sup>th</sup> Research day in library. Students must check in with Susan at A.O.K Library First floor near Reference Desk. Next class—**MacBeth Annotated Bibliography DUE**

February 20<sup>h</sup> 22<sup>nd</sup> and 27<sup>th</sup> Analysis of *Macbeth* (structural analysis and more)  
Viewing of MacBeth **MACBETH Paper #1 due next class!**

February March 1st In-class discussion *Macbeth* essay  
For next class read: *Angels in America* (Part One) Read it AGAIN!

March 6th Epic Structure (Image and Theme) *Angels in America* viewing and analysis

March 8th—in class Outline and prep for Angels Essay  
For next class **ANGELS paper #2 due**

March 13th—Review Papers.

March 15<sup>th</sup> Class Cancelled  
For next class : Read “The Importance of Being Earnest”

SPRING BREAK

March 27<sup>th</sup>, 29<sup>th</sup> and April 3<sup>rd</sup> Viewing, Comic Devices and Play Structure—Earnest Analysis  
Next class **EARNEST Paper #2 due next class**

April 5<sup>th</sup> Discuss and review Earnest papers.  
Introduction to the FINAL PROJECT  
For next class read Footfalls (on Blackboard)

April 10<sup>th</sup> , 12<sup>th</sup> Viewing and analysis of FOOTFALLS  
For next class **read the play you propose for FINAL PROJECT**

April 17<sup>th</sup> Discussion of final plays in-class proposal

April 19<sup>th</sup>, 24<sup>th</sup>, and 26<sup>th</sup> In-class writing workshop on FINAL PROJECT  
For next class May 1st Bring a COMPLETE draft of paper to class. A COMPLETE DRAFT-No Excuses.

May 3<sup>rd</sup>, 8<sup>th</sup>. and 10<sup>th</sup> In-class Presentations and/or class review.

May 15<sup>th</sup>  
**FINAL PAPERS DUE LAST DAY OF CLASS—NO LATE PAPERS ACCEPTED**