

**OFFICE OF ACADEMIC AFFAIRS**  
**COURSE APPROVAL FORM**  
**NEW COURSE**



College: Arts Humanities Social S Prefix/Subject Code: TH Course Number: 150

Banner Title: Script Analysis Credit Hours: 3 Offered:  Fall  Spring  Summer  
 (32 Characters)

Full Course Name: Script Analysis

Instructional Method:  Online  Hybrid  Classroom

Cross-listed: \_\_\_\_\_

*Cross-listed courses must provide both graduate and undergraduate syllabi.*

Prerequisites: none

Min. Grade: D

Catalog Description: (300 Characters)

Co-requisites: \_\_\_\_\_

This course is a hands-on look into script analysis, using plays from the western theatre canon, some of which will be produced by UAH Theatre during the school year. There will be individual and group work in script analysis, culminating in a full script analysis project at the end of the semester.

Prerequisites with Concurrency: \_\_\_\_\_

Restrictions: None

*Class, Level, Department, Program, College, etc.*

Grading System:  A-F  A-NC  S-U

Does this course involve multiple academic units in the originating college? Yes  No   
*If so, the chair of each academic unit must sign this form.*

Is this course to be added to Charger Foundations? Yes  No   
*If so, the Charger Foundations committee must review this form.*

Does this course involve academic units external to the originating college? Yes  No   
*If so, deans of all colleges involved must sign this form.*

Is this a Laboratory course (stand alone or combined)? Yes  No   
*If yes, indicate the number of credit hours for the lab and the number of contact hours.*

Lab Hours: \_\_\_\_\_ Contact Hours: \_\_\_\_\_ Total Credit Hours: \_\_\_\_\_

Indicate type and hours for studio, clinical, internship, and study abroad courses.

- Studio Course Studio Hours: \_\_\_\_\_ Contact Hours: \_\_\_\_\_ Total Credit Hours: \_\_\_\_\_
- Clinical Course Clinical Hours: \_\_\_\_\_ Contact Hours: \_\_\_\_\_ Total Credit Hours: \_\_\_\_\_
- Internship Internship Hours: \_\_\_\_\_ Contact Hours: \_\_\_\_\_ Total Credit Hours: \_\_\_\_\_
- Study Abroad Abroad Hours: \_\_\_\_\_ Contact Hours: \_\_\_\_\_ Total Credit Hours: \_\_\_\_\_

**Compare with existing catalog offerings, with justification if apparent overlap:**

There is no course like this currently offered.

**Discuss demonstrated value of course. Please justify why this new course is needed.**

This course is a standard course for theatre programs, helping students understand and interpret scripts.

**Will this course be required? Explain.**

Yes. Under a forthcoming revision of the major, it will be required of all Theatre majors.

**Is this course part of a program core? Explain.**

Yes, under proposed major revision, it will be required of all Theatre majors.

**Is this course part of a new major or minor? Explain.**

No; it serves the existing major in Theatre.

**Textbooks:** Script Analysis for Actors, Directors and Designers: 4th Edition by James Thomas.

**Intended Instructors:** Amy Guerin

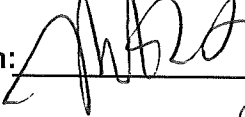
**Implications for faculty workload:** This will part of the regular workload of our new theatre faculty.

**Implications for facilities:** Any classroom can be used for this class.

***A detailed syllabus must be attached giving an overview of topics covered, course goals and structure, grading system, and policies.***

**Department Chair:** 

**Grad. Council:** \_\_\_\_\_

**College Dean:** 

**Graduate Dean:** \_\_\_\_\_

**College Curriculum Committee:** 

**Undergrad Curriculum Cmte:** \_\_\_\_\_

**Charger Foundations:** \_\_\_\_\_

**Provost:** \_\_\_\_\_

***Acknowledgements from other units:***

**Department Chair:** \_\_\_\_\_

**College Dean:** \_\_\_\_\_

## **TH 150: Script Analysis**

**Professor: Amy Guerin**

### **Course Description:**

"The theatre demands of its craftsmen that they know their jobs. The theatre is a school. We shall never have done with studying and learning. In the theatre, as in life, we try first of all to free ourselves, as far as we can, from our own limitations. Then we can begin to practice 'this noble and magical art.' Then we may begin to dream."

--Robert Edmond Jones, *The Dramatic Imagination*

This course is a hands-on look into script analysis, using plays from the western theatre canon, some of which will be produced by UAH Theatre this school year. There will be individual and group work in script analysis, culminating in a full script analysis project at the end of the semester.

### **Course Texts:**

#### **Required**

*Script Analysis for Actors, Directors and Designers: 5th Edition* by James Thomas

*Oedipus Rex* by Sophocles

*Dr. Faustus* by Christopher Marlowe

*A Raisin in the Sun* by Lorraine Hansberry

*Dentistry Crisis* by Christopher Durang

*Angels in America* by Tony Kushner

*The Elaborate Entrance of Chad Deity* by Kristoffer Diaz

*I and You* by Lauren Gunderson

**Course Assignments and Grading Scale:** (You will receive more detailed information about all assignments closer to their due dates).

Individual Action Analyses (100 Points each) – There will be two individually-written action analyses of class-assigned plays. (There will be an in-class group action analysis as practice) The action analyses will follow the guidelines outlined in the book and will be two to three pages long in bullet point or outline format. With these assignments I am looking for both attention to detail and originality of thought and process.

Performance Response (100 Points each) – There will be two individually-written performance responses to the UAH Theatre productions this semester. Each response will be 500-750 words, with production program and ticket stub stapled to the paper. Focus on your experience and response to the play in performance, focusing on theme, acting, directing and design elements (lighting, costume, sound, projections.)

Detailed Formal Analyses (200 Points each) – There will be three detailed formal analyses of

of class-assigned plays. Each of the three analyses will cover different aspects of the formalist analysis. These assignments will be six to eight pages long in a short answer format. Again, attention to detail balanced with creativity is key here.

Final Project (350 Points) – Each student will select one of the plays read this semester and write a full formalist analysis of their chosen play. There will be a class discussion of this assignment as well as a class working day dedicated to the assignment. The full analysis will be ten to twelve pages long in a short answer format.

**Grading Scale:**

1350-1215 A

1214-1080 B

1079-945 C

944-810 D

809-0 F

**Policies:**

**Class Materials:** Please come to every class with your copies of the text reading that is due that day and the proper note-taking materials.

**Attendance:** The basis of this course is personal participation and class discussion. Those who do not attend regularly and promptly will not succeed. Late assignments will not be accepted without valid, university-accepted reason (see below.)

Absences may be excused for medically documented illness, documented university obligation approved in advance or observance of a religious holy day approved in advance.

(University Policies regarding absence: The university views class attendance as an individual student responsibility. Students are expected to attend class and to complete all assignments. Instructors are expected to give adequate notice of the dates on which major tests will be given and assignments will be due.)

**Academic Integrity:** Students who engage in scholastic dishonesty (i.e. plagiarism or “cheating”) are subject to disciplinary penalties, including the possibility of failure in the course.

**Course Calendar:**

1/18 Review syllabus and introduce theatre terms

1/20 Class discussion covering: pages xix to xxxv (Introduction) and pages 314-317

1/25 Class discussion covering: Chapter 1

1/27 Class discussion covering: Oedipus Rex and In-Class group Action Analysis of play

2/1 Continue In-Class group Action Analysis of Oedipus Rex

2/3 Class discussion covering: Dr. Faustus

2/8 Class discussion covering: Dr. Faustus (Indiv AA of this play due)

2/10 Class discussion covering: Chapter 2

2/15 Class discussion covering: A Raisin in the Sun  
2/17 Class discussion covering: A Raisin in the Sun (Indiv AA of this play due)  
2/22 Class discussion covering: Chapter 3  
2/25 Class discussion covering: Dentity Crisis  
3/1 Class discussion covering: Dentity Crisis  
(First Performance Response Due)  
3/3 Class discussion covering: Chapter 4  
3/8 Class discussion covering: Chapter 5  
3/10 Class discussion covering: I and You  
3/15 Spring Break  
3/17 Spring Break  
3/22 Class discussion covering: I and You (Plot Analysis of I and You due)  
3/24 Class discussion covering: Chapter 6  
3/29 Class discussion covering: Chapter 7  
3/31 Class discussion covering: Angels in America  
4/5 Class discussion covering: Angels in America (Character and Idea Analysis of  
Angels due)  
4/7 Class discussion covering: Chapter 8  
4/12 Class discussion covering: Chapter 9  
4/14 Class discussion covering: The Elaborate Entrance of Chad Deity  
4/19 Class discussion covering: The Elaborate Entrance of Chad Deity (Dialogue and  
Tempo/Rhythm/Mood Analysis of Chad Deity due)  
4/21 Class discussion covering: Chapter 10  
(Second Performance Response Due)  
4/26 Class discussion covering: Final Project  
4/28 No class meeting  
5/3 Final Projects Due by 2:00pm

THIS SYLLABUS MAY CHANGE AT THE DISCRETION OF THE INSTRUCTOR IF  
UNFORESEEN CIRCUMSTANCES ARISE. YOU WILL BE INFORMED IN ADVANCE OF ANY  
CHANGES.