

Script Analysis
Theatre 104
Monday 6pm-8:50pm
Elkton Station Dance Studio (1st floor)

Course Description:

Script Analysis focuses on the analysis and interpretation of play scripts as the foundation for theatrical production. Students will read varied genres of dramatic literature, compile research materials for selected plays, and attend live theatrical performances. Discussion, analysis, and written critique are essential components of this course. 3 credits

Pre-requisite: THE160.

Co-requisites: THE108, THE164.

Course Objectives:

1. Students will develop an understanding of the techniques used in script analysis and secondary research in preparation for production.
2. Students acquire an understanding of the analysis, interpretation, and critique of dramatic literature in live professional theatrical performance

Instructor:

Instructor:

Marshall B Garrett

*Email: mgarrett@cecil.edu

Phone: 740.403.4364

Office Hours: I will be available from 5-6pm on Mondays, either in our classroom or the faculty work room on the 2nd floor

Texts:

Backwards and Forwards by David Ball

Fences by August Wilson

The Plays of Anton Chekhov by Anton Chekhov, translated by Paul Schmidt

Almost, Maine by John Cariani

Additional Materials:

Final Project Play

Recommended:

If you are not familiar with *Hamlet*, I recommend you read it to fully appreciate and understand Ball.

Attendance:

Class attendance is **vital** to your success in this course. You will lose 5% of your final course grade for every missed class, and *you* must schedule individual time to make up your work. If you have extenuating circumstances, please speak with me and we will figure out if and how we can make accommodations

Class Participation 40%

Late Work: Opening night is non-negotiable, and so are the deadlines in this class.

All percentages are approximate.

THE 263, Directing, is a 3-credit hour lecture course. You should expect to spend 45 hours in class and an additional 90 hours outside of class. The hourly breakdown of assignments is given below:

Assignment	Reading	Daily Exercises	Journal Reflections	Rehearsals	Studying for Exams	Semester Total
Description	1 hour per assigned reading	20 minutes of daily practice, 6 days a week	10 minutes per reflection, 6 entries per week	5 hours of rehearsal per performance	6.5 hours per exam	
Total Out of Class Hours	20 hours	28 hours	14 hours	15 hours	13 hours	90 hours

SPECIFIC COURSE OUTCOMES:

The student should be able to:

- 1.

ADA POLICY: Cecil College abides by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 that stipulates no student shall be denied the benefits of an education “solely by reason of disability”. Disabilities covered by law include, but not limited to, learning, psychiatric, hearing, sight and mobility disabilities. If you have a disability that may affect your work in this class and for which you may require accommodations, please see the Coordinator of Disability & Support Services, Robyn Boettner LCSW-C in the Technology Building Room 301, so accommodations may be arranged. You may reach the Disability & Special Services Program by Office Visit, phone call 443-674-1993 or email rboettner@cecil.edu

STANDARDS FOR A “C” PAPER: The C essay is, for the most part, competent. The basic requirements of the assignment have generally been met. It has a clearly defined, though unremarkable, thesis statement. However, support for the thesis statement, while “adequate,” is weak, thin. Command of the subject matter is average—often due to the use of broad or even vague generalities in place of precise ideas. Stylistically, the introduction may fail to capture the reader’s attention, and the conclusion may be merely serviceable. The author’s voice may not be marked; the sense of the human being behind the words may be absent. The essay’s actual ideas and their expression may lack vigor. As concerns critical thinking, the paper may evidence ineffective explanations and analyses, and the content may not be as concrete, specific, or relevant as it might be. The essay’s pattern of development may, in places, suffer from a lack of clarity; in other places, that pattern may suffer from poor transitions between paragraphs. The essay’s sentences, while complete, may lack variety or may be choppy. In places, phrases may be awkwardly positioned. While generally satisfactory, the C paper’s diction may, at times, suffer from wordiness, awkwardness, clichés, and inexactness. Occasionally, the C paper may have errors in grammar, punctuation, mechanics, and spelling. While generally competent (there may be few “red marks” on the paper), the C paper lacks the rigor of thought and expression that would merit it as more than competent.

COURSE CREDIT: At Cecil College, a credit hour is defined as the amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

1. One hour of classroom or direct faculty instruction and a minimum of two hours out-of-class student work each week for approximately fifteen weeks or the equivalent amount of work over a different amount of time.

2. At least an equivalent amount of work as required in item 1 of this definition for other academic activities, including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

ACADEMIC HONESTY POLICY: Cecil College adheres to the highest standards of academic honesty. Students at Cecil College are expected to maintain that high standard by taking responsibility for their own academic success and achievement. All forms of academic dishonesty are serious offenses and will not be tolerated, and could lead to sanctions up to and including expulsion from the college. All members of the College community share the responsibility for the academic standards of the College. Academic honesty is a cornerstone of the development and acquisition of knowledge and is a critical component of continued membership in the College community.

ELECTRONIC COMMUNICATIONS DEVICES: The use of electronic communications devices (cell phones, iPads, laptops, etc.) in the classroom for both incoming and outgoing transmissions of a personal nature is prohibited.

The instructor may authorize use of these devices as required by the nature of the course itself.

A student with disabilities may make an electronic transcript of class lectures provided that his/her case is evaluated by the ADA Coordinator and he/she is given permission to do so. The ADA Coordinator must inform the course instructor that the making of an electronic transcript of class lectures is permitted under the Americans with Disabilities Act.

Maryland State Law requires the consent of every party to a conversation in order to make a lawful recording. Accordingly, the electronic recording of the class must not include class discussions, peer/group discussions, and any other student presentations.

STATEMENT ON SEXUAL MISCONDUCT: Cecil College seeks a safe and healthy educational environment for all College community members. Title IX is a federal civil rights law that prohibits gender based and sexual misconduct in education, including sexual harassment, dating violence, domestic violence, sexual assault and stalking. The college Sexual Misconduct Policy outlines prohibited behaviors, policies and enforcement procedures. The policy can be found at

<http://www.cecil.edu/Catalog/Pages/Policies-and-Procedures.aspx#SexualMisconduct> .

Cecil College is committed to supporting students who have been the victim of gender based harassment or sexual misconduct on the Cecil College campus. An individual who wishes to report a concern or complaint relating to violations of the sexual misconduct policy may do so by contacting one of the College's Title IX coordinators: Colleen Cashill, Executive Director, Human Resources in Building A 324, 410-287-1087, ccashill@cecil.edu or Catherine Skelley, Director of College Life in Building D 114, 443-674-1988 cskelley@cecil.edu.

If you have questions or concerns about gender based harassment, sexual misconduct or Title IX you may contact Cathy Skelley, Director of College Life, in the Student Life Office (TC 114) 443-674-1988 or via email at cskelley@cecil.edu.

STATEMENT ON STUDENT CODE OF CONDUCT: Students enrolled at Cecil College are expected to demonstrate honesty, responsibility, civility, and respect at all times. These values are essential to the learning environment and are expected to be exhibited in conduct in all areas of the College grounds, including classrooms and labs and College sponsored events. All students are subject to disciplinary sanctions, up to and including expulsion from the College, as detailed in the Student Code of Conduct.

<http://www.cecil.edu/Catalog/Pages/Policies-and-Procedures.aspx#CodeOfConduct>

Questions about the Student Code of Conduct should be directed to Cathy Skelley, Director of College Life, in the Student Life Office (TC 114) or via email at cskelley@cecil.edu.

STATEMENT ON TITLE IX: Title IX is a federal civil rights law that prohibits discrimination on the basis of sex in any federally funded program or activity. In compliance with Title IX, Cecil College prohibits sex discrimination, inclusive of sexual harassment and sexual assault.

Script Analysis
Class Schedule
subject to change

- 1/22/18 **In Class:** First Day of Class Business.
Assignments: Consider how *B&F* readings apply to *Fences*
Readings: *Fences*
 B&F Introduction, 1-3
- 1/29 **In Class:** Shape of *Fences*,
Assignments: Consider how *B&F* readings apply to *Fences*
Readings: *B&F* 4-7
- 2/5 **In Class:** Shape of *Fences*
Assignments: Consider how *B&F* readings apply to *The Seagull*
Readings: *B&F* 8-12, *The Seagull*
- 2/12 **In Class:** Methods of *Almost, Maine*
Assignments: Consider how *B&F* readings apply to *Almost, Maine*
Readings: *B&F* 13-16
- 2/19 **In Class:** Tricks of *Almost, Maine*
Assignments: Consider how *B&F* readings apply to *Almost, Maine*
Readings: *B&F* 17-22
- 2/26 **In Class:** Tricks of *Almost, Maine*
Assignments: Midterm analysis
Readings: Reread chosen play for Midterm
- 3/5 **In Class:** Presentation/discussion of Midterm plays
Assignments: Research Playwright of Dramaturgy Play
Readings: Dramaturgy Play
- 3/12 *SPRING BREAK*
- 3/19 **In Class:** Playwright report
Assignments: Research Paper
- 3/26 **In Class:** Table Work
Assignments: Research Paper
- 4/2 *no class – tech week for Almost, Maine*
- 4/9 **In Class:** Scene A Rehearsal; Scene B Research
Assignments: Research Paper
- 4/16 **In Class:** Scene B Rehearsal; Scene A Research
Assignments: Research Paper – First Draft Due.
- 4/23 **In Class:** Scene A Rehearsal; Scene B Research
Assignments: Research Paper

4/30
5/1

In Class: Scene B Rehearsal; Scene A Research
Final

Brief Assignment Descriptions:

Considerations: I expect everyone to come in with notes on the play to guide the discussion. Each class member is to come with at least one thing they want to discuss as it relates to the play and the chapters

Midterm Analysis: Consider my proposition: *Stupid F*cking Bird* is a necessary update of *The Seagull*, bringing the play into modern times, but otherwise, it's essentially the same play. Now, prove my proposition right or wrong, using the *Backwards and Forwards* manual (especially Chapter 18: Changing Eras) as your guide. You must thoughtfully engage both plays. You do not need to reference every chapter of Ball – make an argument, and use the best evidence you have. Do not cite any other text. Try to avoid using the specific dialogue in your analysis (especially since *The Seagull* is a translation and *SFB* is written in English), but you can use the intention, subtext, or beats of the play.

Dramaturgy Play: Each of the students in the directing class will be selecting a play from which they are choosing a final scene. I will assign the class evenly to plays the directors have chosen, and each Script Analysis student will serve those scenes in a dramaturgical role.

Research paper: Your research paper will be a script analysis, dramaturgical report, and gloss of a chosen play, incorporating historical and biographical research. While you are strongly encouraged to do this work on your dramaturgy play, you may choose any play in our class canon – all plays on the reading list (including *Hamlet* and the unassigned Chekhov plays), your dramaturgy play, or any other play by the same writer as your dramaturgy play.