

**ORIGINATOR'S SECTION:**

**1. College:**  CHABSS  CoBA  
 CoEHHS  CSM

**Desired Term and Year of Implementation (e.g., Fall 2008):**  
 Fall 2018

**2. Course is to be considered for G.E.?** (If yes, also fill out appropriate GE form\*)  Yes  No

**3. Course will be a variable-topics (generic) course?**  Yes  No  
 ("generic" is a placeholder for topics)

**4. Course abbreviation and Number:\*** TA 104

**5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.)**  
Script Analysis for Theatre and Design

**6. Abbreviated Title for PeopleSoft:**  
 (no more than 25 characters, including spaces)  
 Script Analysis TA Design

**7. Number of Units:** 3

**8. Catalog Description: (Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does not count toward the 80-word limit.)**

Analysis of theatrical scripts and other texts in order to extrapolate performance and production concepts for the production of a script as living theatre.

**9. Why is this course being proposed?**

Beyond the actual study of texts, script analysis for theatre and design has little to do with the script analysis that may occur in literature courses. The distinction between theatrical script analysis and literary script analysis rests primarily with the intention of said analysis. Theatrical text analysis places the subject of that analysis (text) in motion, as plays are read with embodied performance, design and staging in mind. Listing this course as part of the theatre major recognizes a fundamental aspect of theatre classes: that plays are meant to be experienced in action. Because text in the theatre intends action, script analysis in theatre considers words in motion and what they imply in visual terms (the design elements), in stylistic terms (directorial interpretation) and embodied elements (character analysis).

**10. Mode of Instruction\***  
 For definitions of the Course Classification Numbers:  
[http://www.esusm.edu/academic\\_programs/curriculumschedule/catalogcurricula/DOCUMENTS/Curricular\\_Forms\\_Table/Instructional%20Mode%20Conventions.pdf](http://www.esusm.edu/academic_programs/curriculumschedule/catalogcurricula/DOCUMENTS/Curricular_Forms_Table/Instructional%20Mode%20Conventions.pdf)

Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)
Lecture	3	C-2
Activity		
Lab		

**11. Grading Method:\***  
 Normal (N) (Allows Letter Grade +/-, and Credit/No Credit)  
 Normal Plus Report-in-Progress (NP) (Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress)  
 Credit/No Credit Only (C)  
 Credit/No Credit or Report-in-Progress Only (CP)

**12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.**

**13. Course Requires Consent for Enrollment?**  Yes  No

Faculty  Credential Analyst  Dean  Program/Department - Director/Chair

**14. Course Can be Taken for Credit More than Once?**  Yes  No  
 If yes, how many times? (including first offering)

\*If the grant is a continuation of this grant, please consult with Program/Department Director's form

PS  
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RP

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2017-15-09

15. Is Course Crosslisted:  Yes  No  
 If yes, indicate which course \_\_\_\_\_ and check "yes" in item #22 below.

16. Prerequisite(s):  Yes  No

17. Corequisite(s):  Yes  No

18. Documentation attached:  
 Syllabus  Detailed Course Outline

19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:\*

20. How often will this course be offered once established? \* Annually

**PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION:**  
 (Mandatory information – all items in this section must be completed.)

21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)?  Yes  No  
 If yes, please specify:  
 Theatre Major requirement.

22. Does this course impact other discipline(s)? (If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.)  Yes  No  
 If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

Discipline LTWR	Signature <u>See email</u>	Date	Support	Oppose
Discipline	Signature	Date	Support	Oppose

**SIGNATURES : (COLLEGE LEVEL) :**

**(UNIVERSITY LEVEL)**

Judy Bauerlein  
 1. Originator (please print or type name) \_\_\_\_\_ Date \_\_\_\_\_  
Judy Bauerlein  
 2. Program Director/Chair \_\_\_\_\_ Date \_\_\_\_\_  
Cipriani 9/20/17  
 3. College Curriculum Committee \_\_\_\_\_ Date \_\_\_\_\_  
Marta Stoddard-Hung 9/20/17  
 4. College Dean (or Designee) \_\_\_\_\_ Date \_\_\_\_\_

5. UCC Committee Chair \_\_\_\_\_ Date \_\_\_\_\_  
 6. Vice President for Academic Affairs (or Designee) \_\_\_\_\_ Date \_\_\_\_\_  
 7. President (or Designee) \_\_\_\_\_ Date \_\_\_\_\_

\* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair

2017-15-09

From: Rebecca Lush  
Sent: Tuesday, May 30, 2017 12:08:54 PM  
To: Judy Bauerlein  
Subject: Re: CAPC forms

*LTWR  
support*

Dear Judy,

Thank you for allowing LTWR to review the courses TA 104 Script Analysis for Theatre Design, TA 124 Global Theatre Histories I, and TA 125 Global Theatre Histories II. Below is some information about how the LTWR program delivers relevant curriculum as the LTWR Curriculum Committee believes that this will be of interest to TA as you continue to develop your proposed TA major.

We respectfully request that TA remove this sentence in their justification materials that we assume will become a more robust section of box #9 on the attendant C Form for TA 104: "Script analysis is a course regularly included in theatre programs, and it requires the expertise of theatre faculty to allow for a full exploration of how play texts are experienced upon the stage." LTWR is concerned that as written this implies that these issues are not covered by LTWR faculty when this is a methodology that we also share with our TA colleagues. Since the study of the dramatic arts is a field shared by both TA and LTWR we would not want to imply that either of our programs has an exclusive claim to content or curricula. LTWR has faculty with longstanding strengths in the scholarly study of theatre and we want the language used in these forms to reflect that there is space for both of our programs to continue to offer our existing and future curricula.

Since LTWR includes the creative writing arts, in LTWR 225, LTWR 325, and LTWR 425 students have the opportunity to work on screenwriting and playwrighting.

Many of our literature courses include drama units. In our drama units we consistently ask students to analyze dramatic works with an eye towards how to translate texts into performance contexts. Many LTWR faculty have their students perform scenes from plays or create theatrical adaptations as part of their regular coursework to help students develop critical thinking and application skill sets.

We recognize that the proposed TA courses focus nearly exclusively on reading and analyzing drama with the goal of developing stage practices and performances. While LTWR covers these approaches, we also include other methodologies for the study of drama, in part because many of the courses that explore drama in LTWR are GE serving courses that must make literature and drama accessible to multiple student populations.

LTWR would be more than happy to allow LTWR 402 Studies in Shakespeare and LTWR 333 Drama count for TA majors and minors. If TA is interested in including these LTWR classes we will work on requesting a pre-req waiver for TA majors taking LTWR 402 so that our Shakespeare class is more easily accessible to your student population.

Thank you again for the opportunity to review these TA materials. On behalf of LTWR, please use this email as the department's support of the courses TA 104 Script Analysis for Theatre Design, TA 124 Global Theatre Histories I, and TA 125 Global Theatre Histories II. Please let us know if the suggestions above are amenable to TA--in particular we would like confirmation that our request for revisions to the justification language can be accommodated. It is very important to LTWR that our curriculum is not inadvertently mischaracterized.

Best,  
Rebecca

Rebecca M. Lush, Ph.D  
Associate Professor  
Literature and Writing Studies, Chair  
California State University, San Marcos  
1261 Markstein  
333 S. Twin Oaks Valley Road  
San Marcos, CA 92096  
760-750-8004

# **Theatre Arts 104**

## **Script Analysis for Theatre and Design**

Syllabus, Fall 2019

Theatre Arts 323 meets Monday and Wednesday 10:00-11:15AM

Professor Marcos Martinez

Office: Arts Building 327

Telephone: 750-4150, E-mail [marcos@csusm.edu](mailto:marcos@csusm.edu)

Office Hours: Tuesday 1:00-2:15, Wednesday 2:00-3:00pm and by appt.

### **Textbooks:**

An Octoroon, Brandon Jacob Jenkins

A Student Guide to Play Analysis, Rush, David

The books are available at the CSUSM bookstore, or they can be purchased at half.com, which may be cheaper but may take longer to arrive.

### **Note:**

Students with disabilities who require academic accommodations must be approved for services by providing appropriate and recent documentation to the Office of Disabled Students Services. This office is located in Craven 5205 and can be contacted by phone at 760 750 4905 or TDD 750 4090. Students authorized by DDS to receive accommodations or who have disability related questions should email me as soon as possible.

### **Grading:**

Paper (action)	10%
Analyses (2@20pts)	40%
Play attendance	10%
Quizzes	20%
Final Project or Paper	20%

This course meets the all-university writing requirement that each student writes a minimum of 2,500 words per semester.

### **Credit Hour Policy:**

Students are expected to spend a minimum of two hours outside of the classroom each week for each unit of credit engaged in learning.

### **Course Objective:**

To familiarize the students with the basic structures characteristic of most plays. To provide them with the analytical tools for understanding scripts, and provide

experience in the skillful application of those tools.

**Student Learning Outcomes:**

1. Recognize and use basic terms and concepts related to script analysis.
2. Identify a wide variety of plays of various forms or styles.
3. Produce a conceptualized interpretation of a staged interpretation play. ☒
4. Demonstrate understanding of scripts in clear, simple, error-free writing.

**Student Responsibilities and classroom etiquette:**

Students are responsible for understanding conceptual frameworks presented in class, or through readings. Quizzes are drawn from material covered in lectures, discussions, student presentations and readings. We will have reviews before each quiz. It is your responsibility to communicate if you are unable to come to class or keep up with the work.

**Civility in the Classroom.** Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction. *Specific behaviors barred from this course include bizarre costumes or actions in class, sleeping, reading newspapers, and any and all use of cell phones (including sending or reading text messages). Students discovered surfing the Web or playing digital games during class will lose the privilege of using their electronic tablets and/or lap-top computers in this class.* Inappropriate behavior in the classroom shall result in anything from admonishment in class to dismissal from the classroom.

Title IX: CSUSM is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from gender and/or sex discrimination of any kind. Sexual assault, discrimination, harassment and other Title IX violations are not tolerated by the university. Faculty and staff members at CSUSM are committed to connecting you to resources on campus.

**Assignments:**

Assignments, including presentations are to be completed on the date announced in class. No late work will be accepted. All written work is to be typewritten, double-spaced and stapled. Handwritten work will not be accepted.

**Please note for all presentations and in general:**

<http://www.csusm.edu/policies/active/pdf/firearmsweaponsordestructivedevices000>

1.pdf

**Note:** The syllabus schedule may have some changes depending upon the duration of discussions and/or presentation. We also may choose to spend more time on particular items.

**Week 1**

-Plot analysis: introduction: plot in relation to narrative, theme, & action  
-Forms: tragedy, comedy; melodrama

**Week 2**

-Details of plot analysis

**Week 3**

-Plot, continued; story conclusions

**Week 4**

-Plot, plays as kinetic works/energy of the play

**Writing assignment due**

**Week 5**

-Plot, quantitative parts

**Week 6**

-Plot, organizational patterns and dynamics

**Week 7**

-Plot analysis: summary and conclusion

**Plot analysis paper due**

**Week 8**

-Analytical exercises

**Week 9**

Character analysis

**Week 10**

Character analysis: summary and conclusions

**Week 11**

Character analysis exercises: Detail Jenkins characters as symbols/people/attitudes/temporal commentary

**Character Analysis paper due**

**Week 12**

Thought in drama: values and devices

**Week 13**

Thought concluded: summaries, conclusions, exercises

**Week 14**

Diction analysis

**Week 15**

Sound, spectacle analysis and style

**Week 16**

Final Quiz and paper due