

1. General Information

1a. Submitted by the College of: FINE ARTS

Date Submitted: 2/14/2013

1b. Department/Division: Fine Arts - Theatre Arts

1c. Contact Person

Name: Herman Farrell

Email: herman.farrell3@uky.edu

Phone: 859 257 3297

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: TA 383

2c. Full Title: Play Analysis

2d. Transcript Title: Play Analysis

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: Student actors, designers, directors, playwrights and dramaturgs will be introduced to critical methodologies that can be applied to in-depth analysis of a variety of styles and genres of dramatic literature and performance.

2k. Prerequisites, if any:

2l. Supplementary Teaching Component:

3. Will this course taught off campus? **No**

If YES, enter the off campus address:

4. Frequency of Course Offering: **Spring**,

Will the course be offered every year?: **Yes**

If No, explain:

5. Are facilities and personnel necessary for the proposed new course available?: **Yes**

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: **30**

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: **Yes**

Will it be of interest to a significant number of students outside the degree pgm?: **No**

If Yes, explain: **[var7InterestExplain]**

8. Check the category most applicable to this course: **Traditional – Offered in Corresponding Departments at Universities Elsewhere**,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: **No**

If YES, name the proposed new program:

b. Will this course be a new requirement for ANY program?: **Yes**

If YES, list affected programs: **Theatre B.A.**

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: **No**

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached: **Yes**

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: **No**

Interactive Video: No

Hybrid: No

1.How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2.How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3.How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4.Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5.How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6.How do course requirements ensure that students make appropriate use of learning resources?

7.Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8.How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9.Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10.Does the syllabus contain all the required components? NO

11.I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|NCJONE0|Nancy C Jones|Dept approval for ZCOURSE_NEW TA 383|20121215

SIGNATURE|GMASC1|Geraldine Maschio|College approval for ZCOURSE_NEW TA 383|20121217

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE_NEW TA 383|20130125

The Department of Theatre is restoring Play Analysis back into our curriculum. When we developed the 4 course sequence for World Theatre IV we decided to incorporate script analysis into those 4 courses, rather than have a separate course (that existed for several years) on the subject. Now, that we're reducing World Theatre down to 2 courses (pursuant to NAST standards) we're re-introducing the Play Analysis course. This course affords our students an opportunity for further exploration of the global dramatic literature canon and also offers them fundamental training in script analysis involving a variety of critical analysis methodologies/tools. Plus, this course will satisfy the graduate writing requirement. Note also that we're aligning our curriculum with NAST affiliate schools that offer 2 world theatre courses and one script analysis course.

PLAY ANALYSIS

TA 383

Instructor: Associate Professor Herman Daniel Farrell III
Office Hours: 4-5pm TTH Email: Herman.Farrell3@uky.edu

COURSE DESCRIPTION:

Student actors, designers, directors, playwrights and dramaturgs will be introduced to critical methodologies that can be applied to in-depth analysis of a variety of styles and genres of dramatic literature and performance. Reading plays and attending theatre productions, facilitating and participating in discussions about dramaturgical theories, plays and playwrights and engaging in the research and drafting and completion of a critical analysis paper will give students a broader understanding of how to interrogate and interpret a play.

STUDENT LEARNING OUTCOMES:

By the end of this course, each student should be able to:

Compare and contrast key theories, practices, styles, structures and genres of plays from across the multicultural canon of great plays that have been written over the past 2500 years; and

Critique each play reviewed in class, applying traditional and non-traditional theories and critical analysis methodologies.

And each student will have:

Attended several theatre productions and crafted written responses to the performances that incorporate theories and critical analysis methodologies discussed in class;

Interrogated and interpreted a dramatic text from the viewpoint of an actor, director, designer, playwright and dramaturg.

Facilitated a class discussion of a classic, contemporary, avant-garde or postmodern play; and

Researched and written a critical analysis paper on several plays and playwrights.

REQUIRED TEXTS:

1. *Understanding Plays, Third Edition* by Milly S. Barranger (Pearson, 2004)
2. *Interpreting the Play Script: Contemplation and Analysis* by Anne Flitsis (Palgrave Macmillan, 2011)
3. *Backwards and Forward: A Technical Manual for Reading Plays* by David Ball (Southern Illinois University, 1983)
4. Aristotle's *Poetics*
5. Plays listed in Course Schedule
6. Hand-Outs (to be distributed over the course of the semester via Blackboard)

REQUIRED ATTENDANCE AT PLAYS:

Students are required to attend Theatre Department productions over the course of the semester in order to witness the theatrical and dramaturgical concepts, discussed in class, in action on the stage. Play productions are subsequently discussed in class. This requirement does involve a financial cost. Students have the option of signing up work as an usher for performances in order to waive the cost of a ticket.

COURSE ASSIGNMENTS:**QUIZZES: (15%)**

Throughout the semester, quizzes will be conducted on reading assignments (plays and hand-outs).

WRITTEN RESPONSES TO THEATRE PRODUCTIONS (15%)

Students will attend three performances and then write 3-5 page written responses on the work interrogating and interpreting the play from the viewpoint of an actor, director, designer, playwright or dramaturg.

RESEARCH/BIBLIOGRAPHY/OUTLINE/PAPER (50%)

Each student will be assigned an individual paper topic after consultation with the instructor. The student will conduct research on the topic and develop a thesis statement, bibliography and research paper outline. After further consultation with the instructor the student will conduct additional research and write a 10 page Paper (MLA style, in-text citations plus works cited page, including at least 7 credible sources, i.e., no online encyclopedias or Sparknotes, etc.) to be submitted to the instructor (in his Theatre Department mailbox) no later than the third week prior to the end of the semester. The Instructor will either accept the paper or ask for revisions. The revised paper will be due on the last day of classes in the Theatre Department office. (Research/Thesis Statement: 5%; Bibliography: 5%; Outline: 5%; Paper/Revised Paper 35%)

CLASS DISCUSSION FACILITATOR (10%)

Students will be assigned to lead and facilitate a discussion of the required readings for a class. The facilitator is required to meet with the instructor prior to the assigned class discussion date to discuss the subject matter for discussion and to consider additional research. On the date of the assignment, the facilitator will be required to make a brief presentation on the subject matter and then spark and lead the discussion for at least 20-30 minutes.

CLASS PARTICIPATION/POP QUIZ OPTION (10%)

Students must come to each class prepared to participate in discussions of the readings. The instructor reserves the right to call on students to participate in the discussion and/or to institute a pop quiz based on the readings for a class session.

GRADING SCALE: A= 100-90 B= 89-80 C= 79-70 D= 69-60 E= 59-0

ATTENDANCE POLICY:

Class attendance is required. There will be group projects, a midterm exam and a final exam for which no make-up assignment will be given for an unexcused absence. If an absence is excused and a student misses a project that student is responsible for completing a make-up assignment within 2 classes of the missed project. Three unexcused absences will lower one's grade one letter. Additional absences will lower the grade proportionately. Official University excused absences will be honored. All requests for excused absences must be in writing.

Accommodations due to disability:

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Classroom Decorum Policy

The use of electronic devices, including laptops, cellphones, etc. is prohibited in the classroom during class time except for emergencies, accommodations and class presentations.

PLAGIARISM DEFINITION

“Plagiarism means taking the words and thoughts of others (their ideas, concepts, images, sentences, and so forth) and using them as if they were your own, without crediting the author or citing the source. Most plagiarism is willful, a sort of theft. It is possible to plagiarize unintentionally, though, by being careless or hurried, omitting quotation marks or slipping into the words or ideas of others through inattention or simply for convenience. Whether you meant it or not, you can be found guilty of plagiarism whenever other people’s language gets used without proper citation in your text. At this and most other universities, plagiarism is regarded as intellectual theft; faculty will rarely bother to determine whether you stole words on purpose or walked out of the shop having forgotten to pay.” (Source: <http://www.uky.edu/Ombud/Plagiarism.pdf>).

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

PLAY ANALYSIS/TA 3xx **COURSE SCHEDULE (Tentative)**

Week 1: Introduction, Discussion of Course Requirements, Read Aristotle's *Poetics*

Week 2: Read *Oedipus Rex* by Sophocles and *Interpreting the Play Script* (sections on traditional analysis) by Fliotsis

Week 3: Read *The Menaechmi* by Plautus and readings on Roman comedy

Week 4: Read *The Damask Drum* and readings on Japanese Noh drama

Week 5: Read *The Tempest* by Shakespeare and readings on Shakespeare's romance plays

Week 6: Read *The Miser* by Moliere and readings on French NeoClassical comedy

Week 7: Read *La Dame aux Camelias* by Dumas (fils) and readings on the Well-Made play and *Backwards & Forwards* by Ball

Week 8: Read Strindberg's *A Dream Play* and Jarry's *Ubu Roi* and readings on Surrealism and Dada and *Interpreting the Play Script* (sections on non- traditional analysis) by Fliotsis

Week 9: Read *The Cherry Orchard* by Chekhov and readings on tragicomedy

Week 10: Read *The Chairs* by Ionesco and readings on Theatre of the Absurd

Week 11: Read *How I Learned to Drive* by Paula Vogel and readings on Feminist theory

Week 12: Read *Gem of the Ocean* by August Wilson and readings on Magic Realism

Week 13: Read *The Secretaries* by The Five Lesbian Brothers and readings on Queer Theory

Week 14: Read *The America Play* by Suzan-Lori Parks and readings on Postmodern theatre

Week 15: Read *Execution of Justice* by Emily Mann and readings on Documentary drama

Week 16: Read *I Am My Own Wife* by Doug Wright and readings on Monodrama