THTR 332.01: Dramaturgy

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THTR 332.01 DRAMATURGY
MONDAY 9.40-11.00 & WEDNESDAY 9.40-11.00

Dr. Bernadette Sweeney

Office: MCGILL 212C   email: bernadette.sweeney@mso.umt.edu
Office Hours: Tues and Thurs 11.00-12.30 or by appointment

Course Description:
Students will study the role of the dramaturg through the study of a classic text, an
adaptation, a 20th century text, a musical and a contemporary text. Students will engage in
production dramaturgy, prepare protocols, give a research presentation and engage in
discussion in class and with a visiting dramaturg.

Course Outcomes:
On completion of this course students will:
Have a broad knowledge of dramaturgy and its role in the professional theatre.
Have undertaken the work of the dramaturg in relation to 2 scripts chosen by the student
Have a critically informed understanding of the relationship between the dramaturg and the
text
Have an understanding of how a dramaturg balances research with the practical demands of
performance
Have undertaken script analysis, scene study, research and analysis
Have articulated their engagement with the role of dramaturg through formal research and
writing
Have presented their research in class.

Required Texts:
The Process of Dramaturgy: A Handbook by Scott R. Irelan, Anne Fletcher, and Julie Felise
Dubiner. Focus Publishing, 2010
Materials on Hand Outs and Moodle/Dropbox

Work for Assessment:
50% -- attendance and in-class writing and contribution, participation, effort,
attitude, and respect, and Presentation of production protocol 1 with an
undergraduate partner: a research assignment which includes relevant historical, social,
performative, political and literary information on your chosen play for production, and a
rationale arguing for the play’s relevance to a chosen audience

50% -- Presentation of and electronic copy of production protocol 2 a solely
authored research assignment which includes relevant historical, social, performative,
political and literary information on your chosen play for production, and a rationale arguing
for the play’s relevance to a chosen audience [electronic copy only]
All sources should be fully referenced. **Plagiarism will be taken very seriously, and may result in course failure.**

Work will be graded on:
- Relevance to the topic
- Evidence of original research
- Originality and creativity,
- Thorough response to the material
- Levels of analysis and critique
- Writing: syntax, structure of argument, coherency,
- Formatting, style and presentation, management of the task [submitted on time and in full etc]

**Ground Rules:**
- I cannot accept late papers unless the student contacts me with a reasonable reason *before* the beginning of the class on the day the paper is due.
- Attendance is required - each unexcused absence will result in your grade falling by a third of a letter grade. Continued absence will result in course failure. It is your responsibility to keep up with your attendance.
- If you are encountering any health or related issues that affect your attendance, please contact me Bernadette Sweeney about this as soon as possible.
- Please feel free to ask and answer questions inside and outside class. If you have any questions about how you are doing, what you want to research or any of the material, contact me by e-mail, or arrange to see me during office hours.
DRAMATURGY Spring 2014 Syllabus: (always subject to change)  

Week 1: Introduction, theories of performance  
Week 2: theories of performance. Kelly Bouma on Love Song by Abi Morgan, Hillary Bard on Cowboy Mouth by Sam Shepard  
Week 3: The Plays and The Process. Clare Edgerton on The Illusion by Tony Kushner, Steve Hodgson on Playboy of the Western World by JM Synge  
Week 4: The Plays and The Process. Peter Phillips on Listen to the Rain, Mike Fink on Dracula [no class Monday]  
Week 5: Production research. Kate Morris on Mauser  
Week 6: Production research. Sean Kirkpatrick and Holly Cooper on Second Shepherd's Pageant  
Week 7: Concepts of design and production. Josh Kelly and Sheila Nyomo on Summer and Smoke by Tennessee Williams, Dylan Rodwick and Lindsay Brown on Agamemnon, Cohen Ambrose on The Verge  
Week 8: Concepts of design and production.  
Week 9: In rehearsal  
Week 10: SPRING BREAK  
Week 11: In Rehearsal. PROTOCOL 2 PRESENTATIONS  
Week 12: In Rehearsal. PROTOCOL 2 PRESENTATIONS  
Week 13-15: PROTOCOL 2 PRESENTATIONS  

Also for our Discussion:  
The Classic: Lysistrata  
The Musical: Cradle will Rock  
The Twentieth Century text: Summer and Smoke  
The Adaptation: Sleep no More  
The Contemporary Play: The Curious Incident  

Academic Misconduct and the Student Conduct Code  
All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at http://life.umt.edu/vpsa/student_conduct.php.

1 Please refer to the current schedule for relevant dates with regard to adding, dropping, and withdrawing. Please make contact with a colleague or two to find out what has been assigned if you miss class.
All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance Student Handbook. The Handbook is available online at http://www.umt.edu/theatredance/about/handbook.

There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.

Due to safety considerations, at no point during a student’s time spent in class or serving on a production (in any capacity) should non-enrolled persons be guests of that student without my consent. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area will negatively affect a student’s grade.

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The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation.