

1-2014

## THTR 332.01: Dramaturgy

Bernadette Sweeney

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### Recommended Citation

Sweeney, Bernadette, "THTR 332.01: Dramaturgy" (2014). *Syllabi*. 2251.  
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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 20<sup>th</sup> 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)<sup>1</sup>

**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](http://life.umt.edu/vpsa/student_conduct.php).

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<sup>1</sup> 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.*