

Spring 2-1-2017

THTR 532.01: Graduate Seminar Dramaturgy

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**THTR 532.01 GRADUATE SEMINAR IN DRAMATURGY
MONDAY 9.40-11.00 & WEDNESDAY 9.40-11.00 GBB L04**

Dr. Bernadette Sweeney

**Office: MCGILL 212B email: bernadette.sweeney@mso.umt.edu
Office Hours: Tues and Thurs 12.30-2.00 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 problem play, a contemporary text and those plays and productions proposed by the class. Students will engage in production dramaturgy, prepare protocols, give a research presentation and engage in discussion in class and with a guest 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 graduate level 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 graduate level 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:

20% -- attendance and in-class writing and contribution, participation, effort, attitude, and respect

30% -- Presentation of and electronic copy of production protocol 1 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 [electronic copy only]

50% -- Presentation of and electronic copy of production protocol 2 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 [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 2017 *Syllabus*: (always subject to change)¹

Week 1: Introduction, theories of performance

Week 2: theories of performance. (play under discussion:

Week 3: The Plays and The Process (play under discussion:

Week 4: The Plays and The Process. **PROTOCOL 1 PRESENTATIONS**

Week 5: Production research. **PROTOCOL 1 PRESENTATIONS**

Week 6: Production research. **PROTOCOL 1 PRESENTATIONS**

Week 7: Feedback meetings

Week 8: Concepts of design and production.

Week 9: SPRING BREAK

Week 10: Concepts of design and production & In Rehearsal.

Week 11: In Rehearsal. **PROTOCOL 2 PRESENTATIONS**

Week 12: In Rehearsal. **PROTOCOL 2 PRESENTATIONS**

Week 13-15: PROTOCOL 2 PRESENTATIONS. Course Review

Play Texts to choose from from protocol 1:

The Classics: *St Joan* by George Bernard Shaw (At the Roxy Feb 21 March 7)

Hedda Gabbler by Henrik Ibsen (At the Roxy March 21 April 4)

The Twentieth Century texts: *No Man's Land* by Harold Pinter (at the Roxy January 31) and

Noises off by Michael Frayn (runs at the Montana April 19-23 and 26-30)

The Mad Woman of Chaillot by Jean Giraudoux

The Adaptation: *To Kill a Mockingbird* by Harper Lee adapted by Christopher Sergel

The Contemporary Play: *The Seafarer* by Conor McPherson/*Thinner Than Water* by Melissa Ross

The Problem play: *The Taming of the Shrew* by William Shakespeare

Plus those proposed by the class for Protocol 2.

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 https://www.umt.edu/vpsa/policies/student_conduct.php

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>.

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.

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.

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.