

**THEA 3733: Dramaturgy**  
**Southern Utah University**  
**Spring 2018, MWF 9:00 - 9:50am**  
**MU 209**

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**Professor:** Scott C. Knowles  
**Office Hours:** MWF: 10:00 – 10:50am & MW  
2:00 – 3:00pm  
**South Hall 209**

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## **COURSE DESCRIPTION:**

This course is designed to cover the basics of the field of dramaturgy as it applies to the theatrical and performing arts. Four modules will be covered in order to give a solid grounding in the various interpretations of the nature of dramaturgy: “What is Dramaturgy,” “Production Dramaturgy,” “Theatre / Theory,” “Devised Theatre.” Upon completion of this course, students will be able to define dramaturgy from multiple perspectives and perform dramaturgical acts within their own creative practice.

\*In this course I challenge you to experience life from perspectives other than your own. Because of this, some course material may make you uncomfortable. Not all course materials are “family-friendly.” This is a university-level course. If you have any concerns about this issue, see me during office hours.

## **REQUIRED TEXTS:**

Irelan, Scott R, Anne Fletcher, and Julie F. Dubiner. *The Process of Dramaturgy: A Handbook*. Newburyport, MA: Focus Publishing/R. Pullins, Co, 2010.

## **COURSE OBJECTIVES/LEARNING OUTCOMES:**

- 1) Creative and Critical Thinking: Each student, in the role of a dramaturg, will utilize research, play texts, and theories of theatre and performance to interpret, conceptualize, and inform the practice of theatre (from multiple perspectives: designers, technicians, actors, directors, etc.)
- 2) Inquiry and Analysis: Students will develop a variety of methodologies for collecting, analyzing, and disseminating multiple forms of theatrical information. Including, theoretical perspectives; historical and literary information; and social, political, and cultural contexts.
- 3) Communication: Students will write and speak clearly about dramaturgy in order to effectively communicate ideas and information that will enhance the production of theatre art.
- 4) Information Literacy: Students will identify and define key ideas, concepts, definitions, and practices connected to dramaturgy.

## **COURSE REQUIREMENTS:**

<i>Pts</i>	<i>Activities</i>	<i>Alignment with Outcomes &amp; Assessment</i>
200	<p><b>Attendance and Social Contract:</b> All students are expected to participate actively in the community of this course—by that, I mean that I expect each student to have read the assigned material before class begins, to contribute to class discussion in ways that are constructive to your fellow colleagues, and to demonstrate openly your learning process with the material. <b>This will be a challenging course</b>, and therefore it necessitates a positive attitude from each student. The choice not to contribute to class discussions or to foster a negative classroom environment will detract from your final grade.</p> <ul style="list-style-type: none"> <li>• You are allowed 3 unexcused absences. <sup>[1]</sup><sub>[SEP]</sub></li> <li>• Each absence after 3 will result in a 33.333 point deduction in your attendance and participation grade. If you negate your total attendance and participation grade your grade will continue to decline by 1/3 of a letter grade as per the TAD Student Handbook. <sup>[1]</sup><sub>[SEP]</sub></li> <li>• An absence may be excused for circumstances outside of your control. Arrangements must be made before the absence occurs (i.e., email or speak to me before you miss class). <sup>[1]</sup><sub>[SEP]</sub></li> <li>• 3 tardies = 1 absence (leaving class early for any reason counts as a tardy).</li> <li>• No student missing 25% of scheduled classes can receive a passing grade. <sup>[1]</sup><sub>[SEP]</sub></li> </ul>	<p><i>Learning outcomes 1, 2, 3 and 4 will be measured through classroom participation, preparedness, and demonstrated knowledge via specific discussion questions. Students will receive critical feedback from peers and faculty.</i></p>
100	<p>#1 – Defining Dramaturgy (Groups of 5). Each group assigned an “introduction to Dramaturgy.” Create a 1-sheet on the source and present it to the class.</p>	<p><i>Learning outcomes 3 and 4 will be measured. The groups are expected to become fluent on their article’s argument and definitions and communicate those definitions to the class.</i></p>
100	<p>#2 – Mini-Casebook (Groups of 5, mostly individual)</p>	<p><i>Learning outcomes 1, 2 and 4 will be measured via the quality of the Mini-Casebook. In particular, the information should be creatively presented and students must critically examine sources to determine what to include.</i></p>
200	<p>#3 – Short Assignments: There will be 8 short assignments throughout</p>	<p><i>learning outcomes 2 and 4 will be measured throughout the 8 short</i></p>

	<p>the semester. Each will be worth 25 points. The focus of these assignments is to practice dramaturgical acts that we have learned throughout the course.</p>	<p><i>assignments, which are designed to reinforce the skills learned throughout the semester. Student's will demonstrate information literacy while also utilizing appropriate dramaturgical techniques to engage in inquiry and analysis.</i></p>
100	<p>#4 – Play Analysis, 3-4 pages.</p>	<p><i>Learning outcomes 2 and 3 will be measured through the writing of an analysis of a play utilizing a specific theoretical methodology. The successful student will apply specific analytical techniques, communicate clearly, and creatively assess a play text.</i></p>
100	<p>#5 – Devised Theatre (Group Project, groups of 5)</p>	<p><i>All learning outcomes will be assessed via the group's ability to utilize dramaturgical tools to create a short, unique piece of theatre.</i></p>
200	<p><b>#6 – Final Assignment: Dramaturgical Plan. A large project based on planning and understanding the necessary work involved in successfully serving as a dramaturg.</b></p>	<p><i>All learning outcomes will be measured. Students will communicate clearly in written form, recall, identify, and define key analytical techniques. Apply field specific terminology. Think creatively and critically.</i></p>

<b>Course Learning Outcomes</b>	<b>Course Assessments / Evaluations</b>							
<i>Students completing the course will be able to</i>		Assignments						PTS
	Attendance / Participation	#1	#2	#3	#4	#5	#6	
<b>Outcome #1</b>	X		X			X	X	158.333
<b>Outcome #2</b>	X		X	X	X	X	X	308.333
<b>Outcome #3</b>	X	X			X	X	X	225
<b>Outcome #4</b>	X	X	X	X		X	X	308.333
<b>TOTAL</b>	200	100	100	200	100	100	200	1000

<b>A</b>	<b>930-1000</b>	<b>B+</b>	<b>860-899</b>	<b>C+</b>	<b>760-799</b>	<b>D+</b>	<b>660-699</b>	<b>F</b>	<b>599-0</b>
<b>A-</b>	<b>900-929</b>	<b>B</b>	<b>830-859</b>	<b>C</b>	<b>730-759</b>	<b>D</b>	<b>630-659</b>		
		<b>B-</b>	<b>800-829</b>	<b>C-</b>	<b>700-729</b>	<b>D-</b>	<b>600-632</b>		

## **COURSE POLICIES:**

### ***E-mails:***

I am extremely good about checking my email, and strive to answer all emails within a twenty-four hour period. However, this might not always be possible. I will make it my personal responsibility to respond to you within forty-eight hours. PLEASE FEEL FREE to address any issues with me head-on as an alternative to electronic communication.

### ***Canvas:***

This class will utilize a Canvas website. On the website you will find information concerning assignments, readings, announcements, grades, etc. It is your responsibility to check Canvas frequently. Students must check their official university email accounts daily, and this course's Canvas site at least 3 times per week. I strongly encourage you to check this site the night before class sessions for important announcements and reminders.

### ***Technology:***

We are here to learn. I believe technology can be a great tool for learning; however, it can also be a distraction. Therefore any and all personal technology will be banned from the classroom unless otherwise specified by the instructor.

### ***Assignments/Late work:***

Assignments will be due either at the beginning of class or on Canvas before class begins. All assignments should be typed unless otherwise specified by the instructor. **Late work will be penalized 10% per day (not class period) that they are late.**

### ***Extra Credit:***

Extra credit **MAY** be offered at various points throughout the semester. It is entirely at the instructor's discretion and may not be offered at all. Extra credit, if available, will only be available up to a total of 50 points (5% of your total grade).

### **Restore the Room**

The room must be set up and taken down for each class period.

## ***Departmental Policies***

The Department of Theatre Arts & Dance operates under the policies listed in the current Student Handbook, a copy of which is on the department website. By enrolling in a Theatre class, you understand and agree to these policies. Where the individual class requirements and departmental requirements differ, the more restrictive policy shall be in effect. If you have any questions, please inform your instructor in writing before the end of the Drop/Add period.

## ***University Policies***

### ***Academic Integrity:***

Scholastic dishonesty will not be tolerated and will be prosecuted to the fullest extent. You are expected to have read and understood the current issue of the student handbook (published by Student Services) regarding student responsibilities and rights, and the intellectual property

policy, for information about procedures and about what constitutes acceptable on-campus behavior.

The University maintains a policy on Academic Integrity that provides an explanation of the types of behaviors that constitute academic misconduct. (See [SUU Policy # 6.33](#)) That policy identifies the following behaviors:

- Cheating on exams or other forms of assessment or assignments
- Plagiarism
- Fabrication or forgery
- Obstruction of learning
- Multiple submission of assignments
- Copyright infringement
- Research Misconduct
- Complicity (helping others cheat or failing to report)
- Misuse of translation or recording devices

Students can review the policy for the definitions of these violations and infractions. The University definition of plagiarism is included below.

*Plagiarism:* The University defines plagiarism as intentionally or carelessly presenting the work of another as one's own. It includes submitting an assignment purporting to be the student's original work which has wholly or in part been created by another person, or cutting and pasting of source material. It also includes the presentation of the work, ideas, representations, or words of another person without customary and proper acknowledgement of sources. It is the responsibility of the student to consult with their instructors for clarification in any situation in which the need for documentation is an issue. Faculty are encouraged to share with students various resources that can help identify plagiarism before assignments are submitted.

***ADA Statement:***

Students with medical, psychological, learning or other disabilities desiring academic adjustments, accommodations or auxiliary aids will need to contact the Southern Utah University Coordinator of Services for Students with Disabilities (SSD), in Room 206F of the Sharwan Smith Center or phone (435) 865-8022. SSD determines eligibility for and authorizes the provision of services.

***Emergency Management Statement:***

In case of emergency, the University's Emergency Notification System (ENS) will be activated. Students are encouraged to maintain updated contact information using the link on the homepage of the mySUU portal. In addition, students are encouraged to familiarize themselves with the Emergency Response Protocols posted in each classroom. Detailed information about the University's emergency management plan can be found at <http://www.suu.edu/emergency>

**HEOA Compliance Statement:**

The sharing of copyrighted material through peer-to-peer (P2P) file sharing, except as provided under U.S. copyright law, is prohibited by law. Detailed information can be found at <http://www.suu.edu/it/p2p-student-notice.html>.

**Disclaimer Statement:**

Information contained in this syllabus, other than the grading, late assignments, makeup work, and attendance policies, may be subject to change with advance notice, as deemed appropriate by the instructor.

**SCHEDULE:**

	<b>DATE</b>	<b>TOPIC</b>	<b>Reading</b>	<b>Assignments Due</b>
<b>Module 1: What is Dramaturgy</b>	M 1.8	Introduction / Syllabus / Research Methods		
	W 1.10	Discussion: What is Dramaturgy  <i>Assign #1 Defining Dramaturgy Presentation</i>		Without doing any research, write a paragraph on what you think dramaturgy is, what it can do, what it should do, and whether or not you think it is integral to the art of theatre. Bring to class ready to share.
	F 1.12	PLAY DAY – <i>Waiting for Godot</i> by Samuel Beckett <i>Defining Dramaturgy</i>  <i>Assign 10 Minute Plays</i>	Beckett’s <i>Waiting for Godot</i>	Short Assignment #1:
	M 1.15	Martin Luther King Jr. Day – No Class		
	W 1.17	<i>10 Minute Plays – Museum Project</i>		
	F 1.19	<i>Defining Dramaturgy</i>	Cattaneo, “Dramaturgy: An Overview”; Katz, “The Compleat Dramaturg”	
	M 1.22	The Origins		

	W 1.24	Research Methods (using the library and what to look for)		
	F 1.26	Present Assignment #1		Assignment #1 – Defining Dramaturgy
	M 1.29	Present Assignment #1		Assignment #1 – Defining Dramaturgy
	W 1.31	Present Assignment #1		Assignment #1 – Defining Dramaturgy
<b>Module 2: Production Dramaturgy</b>	F 2.2	What is Production Dramaturgy <b>Assign Mini-Casebook</b>	Turner & Behrndt, Chapter 6	
	M 2.5	<b>Play Selection</b>		Short Assignment #2: Director's Concept
	W 2.7	<b>Assign Final Project</b>	Chemers, "Appendix A"; Dramaturgical Menu; Copelin, "Ten Dramaturgical Myths"	
	F 2.9	Pre-Production	Irelan, Chapter 1	
	M 2.12	Pre-Production – Conceit Discussion	Irelan, Chapter 3	
	W 2.14	Rehearsals	Irelan, Chapter 4	
	F 2.16	<b>15 minute Research Methods - Casebook Work Day</b>		
	M 2.19	<i>President's Day – No Class</i>		
	W 2.21	In Production, Outreach and Education	Irelan, Chapter 6 & 8	
	F 2.23	<b>15 minute Research Methods - Casebook Work Day</b>		Assignment #2 – Mini-Casebook
<b>Module 3: Theories of Theatre</b>	M 2.26	Theory, What is it good for ... absolutely nothing? <b>Assign Play Analysis</b>	Fortier, Introduction, Semiotics / Phenomenology	
	W 2.28	Theory Videos		Short



				Assignment #3: Theory Videos
	F 3.2	Brecht	Brecht, “A short Oragnum”;	
	M 3.5	PLAY DAY – <i>The Resistible Rise of Arturo Ui</i> by Bertolt Brecht	<i>The Resistible Rise of Arturo Ui</i> by Bertolt Brecht	Short Assignment #4: Brecht
	W 3.7	Artaud	Artaud, <i>Theatre and its Double</i>	
	F 3.9	Post-Dramatic	TBD	
	<b>3.12 – 3.16</b>	SPRING BREAK		
	M 3.19	PLAY DAY - <i>Spurt of Blood</i> by Antonin Artaud (google the script) & <i>Slaveship</i> by Amiri Baraka & <i>Sally’s Rape</i> by Robbie McCauley	<i>Spurt of Blood</i> by Antonin Artaud (google the script) & <i>Slaveship</i> by Amiri Baraka & <i>Sally’s Rape</i> by Robbie McCauley	Short Assignment #5
	W 3.21	Performance Theory	Schechner, Performance Theory, Chapter 1	
	F 3.23	Paper Editing 101		Assignment #4 – First Draft Volunteers
	M 3.26	Gender	Dolan, Discourse of feminisms	
	W 3.28	PLAY DAY – <i>How I Learned to Drive</i> by Paula Vogel	<i>How I Learned to Drive</i> by Paula Vogel	Short Assignment #6
	F 3.30	Tried-and-true	Ball, Backwards and Forwards	Assignment #4 – Play Analysis
<b>Module 4: New Play / Devising</b>	M 4.2	Play Day – Guest Speaker: Dr. Amanda Boyle Dawson	<i>Vietgone</i> by Qui Nguyen	
	W 4.4	Devising	Docudrama, Verbatim Verbatim, Intro	
	F 4.6	PLAY DAY – <i>Fires in the Mirror</i> by Anna Deavere Smith (Watch Film)	<i>Fires in the Mirror</i> by Anna Deavere Smith (Watch Film)	Short Assignment #7
	M 4.9	Devising	Tina Landau,	

			"Source-Work, the Viewpoints, and Composition: What are They?"; Teresa Stankiewicz, "Who is the dramaturg in devised theatre?" Routledge companion to Dramaturgy	
	W 4.11	Devising	Lynn, "Collective Dramaturgy: a Co-consideration of the Dramaturgical Role in Collaborative Creation."	
	F 4.13	<b>Devised Theatre Prep</b>		
	M 4.16	New Plays	Chemers, Chapter 7	
	W 4.18	Dramaturg each other.		Short Assignment #8: Be each other's dramaturg.
	F 4.20	<b>Devised Theatre Prep</b>		
	M 4.23	Devising Theatre - Performance/Presentation		Assignment #5 – Devised Performance
	W 4.25	Devising Theatre - Performance/Presentation		Assignment #5 – Devised Performance
	F 4.27	Study Day – No Class		
	<b>W 5.2</b>	<b>Final: Dramaturgical Acts</b>	<b>McCabe, "A</b>	<b>Final</b>

		<b>9:00am -10:50pm</b>	<p><b>Good Director Doesn't Need a Dramaturg."</b></p> <p><b>Zelenak, "Why We Don't Need Directors: A Dramaturgical/ Historical Manifesto"</b></p> <p><b>Brown, Night of the Living Dramaturg</b></p>	<b>Dramaturgical Plans due.</b>
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