

MAR 20 2012

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Senate Action Date: App-10/9/12

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit English	Phone 7-2262

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

- ☒ New Course
 ☐ Course Prefix Change
 ☐ Course Deletion
☐ Course Revision
 ☐ Course Number and/or Title Change
 ☐ Catalog Description Change

Current course prefix, number and full title:

Proposed course prefix, number and full title, if changing:

ENGL 309 Dramaturgy

2. Liberal Studies Course Designations, as appropriate

This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

- ☐ Learning Skills
 ☐ Knowledge Area
 ☐ Global and Multicultural Awareness
 ☐ Writing Across the Curriculum (W Course)
☐ Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)
- ☐ Global Citizenship
 ☐ Information Literacy
 ☐ Oral Communication
☐ Quantitative Reasoning
 ☐ Scientific Literacy
 ☐ Technological Literacy

3. Other Designations, as appropriate

- ☐ Honors College Course
 ☐ Other: (e.g. Women's Studies, Pan African)

4. Program Proposals

- ☐ Catalog Description Change
 ☐ Program Revision
 ☐ Program Title Change
 ☐ New Track
☐ New Degree Program
 ☐ New Minor Program
 ☐ Liberal Studies Requirement Changes
 ☐ Other

Current program name:

Proposed program name, if changing:

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)		3/19/12
Department Chairperson(s)		3/19/12
College Curriculum Committee Chair		3-21-12
College Dean		3/23/12
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs		9/19/12

Received

SEP 19 2012

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MAR 26 2012

Liberal Studies Liberal Studies

SYLLABUS OF RECORD

THTR 311/ENGL 309 Dramaturgy

3 lecture hours

0 lab hours

3 credits

(3c-0l-3cr)

I. CATALOG DESCRIPTION

Introduction to the study and profession of dramaturgy. Study of the historical significance of the dramaturg through the reading of early and modern practitioners. Examination of a number of critical theories that students will use to contextualize play scripts under study. Performance of such dramaturgical tasks as identifying script references, historicizing social conventions and customs, comparing translations of notable foreign plays, preparing information packets for actors, directors, and design teams, drafting program notes, and organizing talkbacks. Opportunity to provide services for a department production. Course is dual listed with THTR 311.

II. COURSE OUTCOMES:

Upon completion of the course, students will be able to:

- Describe the evolving role of the dramaturg throughout history, across borders, and more recently, in the United States
- Utilize the university library collection and online databases for dramaturgical research assignments, including but not limited to finding and comparing play translations, discovering evidence regarding an era's social history, customs, and clothing, compiling production histories and analyzing critical responses to past productions
- Master and employ essential dramaturgical vocabulary
- Analyze several dramatic theories (i.e., feminist, queer, materialist) and their relationship to production processes
- Articulate and apply dramatic theory to play texts studied in the course, culminating in the creation of a production casebook
- Learn and assume the roles of production dramaturg in a variety of collaborative oral and written assignments
- Engage in ensemble dramaturgy by working together as a class on a Theatre-by-the-Grove production

III. COURSE OUTLINE:

Introduction (3 hours): Introduction to dramaturgy; what dramaturgs do; views from working dramaturgs

Historicizing Dramaturgy (3 hours): Dramaturgy in the context of theatre history; analyzing early and modern theatre criticism and dramaturgy; Plato, Aristotle, Zeami, Lessing, and others

Critical Theory (3 hours): Dramaturgy and critical theory; overview of feminism, reader-response and reception, Marxism, and others, with concentration on two major theories (such as feminist and queer theory) to be applied to specific plays throughout the course

Dramaturgical work on classic play (6 hours): Dramaturgy and *The Taming of the Shrew*; work on hypothetical current production of the play; setting, difficult speeches, issues of feminism, etc. **(Note: another Shakespeare or classic play could be substituted here at the discretion of the instructor.)**

Script analysis (3 hours): Dramaturgy and script analysis; negotiating “page” and “stage”; identifying beats, action, and given circumstances. Group exercise in applying these skills to dramaturgy: taking Buchner’s *Woyzeck* and arranging the scenes in an order that produces an interesting and stage-able dramatic arc (up to 5 scenes may be eliminated). Each group will present their scene order, explaining their choices, including the elimination of scenes, and show the class how their decisions help achieve their goals regarding theme, action, and climactic arc.

Dramaturgy and other script structures (3 hours): Dramaturgy and non-Aristotelian script structure; examining comic, episodic, and “absurd” plays

Dramaturgy’s guiding questions (3 hours): Dramaturgy’s guiding questions; compiling production histories; analyzing critical reception; creating a performance review

Dramaturgy and new play development (3 hours): How dramaturgs work with playwrights; working toward production; devised theatre

Dramaturgy and two versions of the same play (6 hours): Dramaturgy and Inge’s *Picnic/Summer Brave* (note: *Summer Brave* is Inge’s re-write of *Picnic*); issues of feminist and/or queer theory; determining which play is “better”; possibilities of using elements from both plays; dealing with the issues of author’s intention **(Note: another 20th or 21st century play with similar re-writes or versions could be substituted here at the discretion of the instructor, i.e., Williams’ two endings of *Cat on a Hot Tin Roof*; versions of *The Sound of Music* that follow the movie instead of the original Broadway production, etc.)**

Working with theatre companies (3 hours): Dramaturgy and the professional theatre company; creating dossiers, working with theatre artists (directors, actors, designers, etc.), mission statements; rehearsal protocols

Connecting with audiences (3 hours): Dramaturgy and audiences; publicity, audience education, program notes, lobby displays (installation dramaturgy)

Conclusions and the future (3 hours): Dramaturgy—looking back and looking forward; electronic dramaturgy; preparing and completing final project

Finals week (2 hours): Turn in and discussion/presentation of final project.

IV. EVALUATION METHODS:

Chapter presentations (10%): You will each lead one class in discussing a topic related to the chapters in the textbook.

Dramaturgical exercises (15%): You will have opportunities throughout the semester to address specific issues or problems in hypothetical productions of the plays we'll be studying. These exercises could include working on "difficult" speeches, deciding whether or not to cut a play (and which cuts to make), addressing possible design or performance issues, among others. You'll also be tackling some of the exercises in our textbook (including the *Woyzeck* exercise; see "Script Analysis").

Dramaturgy for department productions (20%): You will contribute to the dramaturgy for department and/or studio productions on a non-scheduled, ongoing basis throughout the semester. These contributions could include obtaining information on any of the following: production history, specific references in the script, biographical information about the playwright, social history of the era of the play, generating ideas for installation dramaturgy (lobby displays), devising questions and possible assignments for study guides, preparing for talkbacks, and other production elements. A report on all of your contributions will be due the last day of class.

Production Reviews (20%): You will create detailed performance reviews (750-1,000 words) of the two Theatre-By-the-Grove productions this semester.

Final Project (30%): You will prepare a casebook for hypothetical production of an approved play, including an actors' packet, program notes, production history, and biographical information about the playwright.

Attendance/Participation (5%): exhibiting punctuality and reliability in terms of regular class attendance and being available as part of ongoing group projects.

V. EXAMPLE GRADING SCALE

A 100-90%; B 89-80%; C 79-70%; D 69-60%; F 59-0%

VI. ATTENDANCE POLICY

The attendance policy will adhere to the university attendance policy found in the undergraduate catalog. [Note: It is recommended that an attendance policy be developed by individual faculty and included in student syllabi. See undergraduate catalog for Undergraduate Course Attendance Policy.]

VII. Required books and readings:

Required:

Buchner, *Woyzeck* (any translation)

Chemers, Michael Mark. *Ghost Light: An Introductory Handbook for Dramaturgy*, 2010

Inge, William. *Picnic and Summer Brave*

(or comparable plays to be used at the instructor's discretion)

Shakespeare, *The Taming of the Shrew*

VIII. SPECIAL RESOURCE REQUIREMENTS

There are no special resource requirements for this course.

IX. Bibliography:

Brockett, Oscar G. and Franklin J. Hildy, *History of the Theatre*, 10th ed., 2008

Brown, L. I., *The Art of Active Dramaturgy*, 2010

Cardullo, B., *What is Dramaturgy?*, 2009

Irelan, Scott R., Anne Fletcher, and Julie Felise Dubiner, *The Process of Dramaturgy: A Handbook*, 2010

Jonas, S., G. Proehl, and M. Lupu, eds. *Dramaturgy in American Theatre: A Sourcebook*, 1996

Worthen, W.B., ed. *The Wadsworth Anthology of Drama*, 6th ed., 2010

Course Analysis Questionnaire

A. Details of the Course

- A1. This course is designed for majors in the BA in Theater Program. This course offering is being created as part of a strategic review of the Department's Curriculum. There are currently no other courses in the department curriculum designed specifically for the development of dramaturgy or for students interested in pursuing dramaturgy as a theatrical vocation.
- A2. This course does not require changes in existing courses.
- A3. This course has not been offered on a trial basis.
- A4. This course is not intended to be dual level.
- A5. This course is not to be taken for variable credit.
- A6. Similar courses are offered at the following institutions, among others:
University of Texas, Dramaturgy
Dominican University, Dramaturgy
University of Pennsylvania, Dramaturgy
- A7. No professional society, accrediting authority, law or other external agency recommends or requires the content or skills of this proposed course.

B. Interdisciplinary Implications

- B1. This course will be taught by one instructor.
- B2. The content of this course does not overlap with any other at the University.
- B3. This course is to be cross-listed with English 309.

C. Implementation

- C1. No new faculty member is required to teach this course. The course offering is being created as part of a strategic review of the Department's Curriculum. This review has taken account of current Department complement and been structured accordingly. This course will be counted as one preparation and three hours of equated workload.
- C2. Other resources:

- a. No special equipment is needed for this course.
 - b. No laboratory supplies are necessary for this course.
 - c. Library holdings are adequate.
 - d. No travel is anticipated.
 - e. Current space allocations are adequate to offer this course.
- C3. No grant funds were necessary to provide the resources for this course.
- C4. This course will be offered every four semesters.
- C5. One section will be offered at a time.
- C6. Up to 20 students can be accommodated in this class in which students do a considerable amount of writing.
- C7. No professional society recommends enrollment limits or parameters for this course.
- C8. This course could involve the use of distance education, either in hybrid or completely DE form.

D. Miscellaneous

No additional information is necessary.