

Foundations of Drama 1 Notes

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Contents

1 Week 1

1.1 Thursday 1/18/24

- Dramaturgy
 - How dramatic texts are constructed and function
 - Underlying principles
 - Form and action

2 Week 2

2.1 What is research

- Research is thought, conversation, and community
- ethical practices in research are central to theatrical practice
- we are here because of research
- “We do research whenever we gather information to answer a question that solves a problem” (Craft, 10)
- broad to specific
- Due diligence
- Always ask questions, “who cares?”
- challenges to research
 - Manageable scope
 - Cherry-picked evidence
 - starting with an answer and not question
 - “sunk cost fallacy”
 - when to end
 - scope creep

- differentiate between
 - report
 - * informs the reader
 - * factually answers questions
 - * summarizes existing research
 - Position/opinion paper
 - * persuades the reader
 - * uses rhetoric to convince
 - Research paper
 - * contributes new knowledge and/or perspectives
 - * adds to the conversation of research
 - * considers multiple perspectives
 - * supports with detailed evidence
- what makes arts & humanities research unique
 - ephemeral nature of the object(s)
 - the reliance on interpretation
 - the creative process follows unorthodox logic(s)
 - the quality of materials
- Research materials — Primary, secondary, and tertiary sources

Primary Sources immediate connection to a movement, event, or period concerned

Secondary Sources Analyze and interpret primary sources at a level removed from them

Tertiary Sources Compile data on topics
- Who has primary materials?
 - Libraries
 - Archives
 - Museums

- Image Services
 - Private collections
- Acceptable sources
 - Sourced from a library, scholarly hub, or database
 - produced and/or endorsed by a recognized and/or authoritative source
 - peer reviewed
 - shows a clear provenance
- Unacceptable sources
 - anything without a clear attribution of author or publisher (no random sketchy PDFs)
 - unvetted & .com search engine hits
 - wikipedia (go to sources tab)
 - if unsure, ask
- Citing Sources
 - central to ethical research
 - Varies by discipline and publication — MLA for theatrical research
 - You owe it to the sources who came before you to cite them, and it shows your contribution to the ongoing “conversation”
 - Non-citation can lead to claims of plagiarism (don’t do it)

3 Week 3

3.1 Reading

3.1.1 Break out groups

1. What constitutes/makes/qualifies a text as a “dramatic texts”
 - Something that is intended to be performed
 - works can be a dramatic text loosely
2. What gives any dramatic text “authority”? Who controls a dramatic text?
 - The act of it being performed -iffy
 - whoever is performing it
 - but, the author can have notes on how it’s supposed to be performed
3. What do we value and devalue in dramatic texts over time?
 - We value emotional relevancy
 - we value social relevance over historical accuracy
 - we devalue specific details
4. How do we read in our field
 - If reading for enjoyment, going to focus on dialogue
 - if designing, stage directions are the most important
 - Evie analyzes everything

3.2 Thursday

- How can we read texts “closely”?
 - Read repeatedly
 - Avoid answering questions about the “meaning” of texts right away. Texts take time to digest
 - you cannot skim. Go word by word, letter by letter
 - read with a pencil (analog or digital)
 - patterns, look for them
 - take time during. Take time between
 - the more you do this, the more fluent you get
- Negotiating w/ Trifles
 - What is “incomplete” about this play?
 - What do the words “deny” you?
 - What is the “form” of this play?
 - How could you realize it on a page like Parks’ “equations”?
 - Who is the protagonist of *Trifles*?