

THE 522: Advanced Studies in Theatre: Dramaturgical Acts
Fall 2019
Monday/Wednesday 11:30AM – 12:20PM (PST)
Shoup Hall 207/ Zoom Meeting

Dr. Sarah Alice Campbell

Email: sarahcampbell@uidaho.edu

Office: 228 Shoup Hall

Office Hours: MW 1:00PM – 4:00PM or by appointment.

Phone: _____ (feel free to text/call if you are running late for class/are having trouble with Zoom, etc.)

COURSE DESCRIPTION

In this course we will be exploring the field of dramaturgy. More specifically, we will focus on dramaturgy as an act; an act that can be done by a dramaturg or by anyone else involved in creating/producing a work of theatre or performance. By expanding the view of dramaturgy as an action, the hope is that students will be able to apply the technique of dramaturgy to their own work, even if they aren't working as a dramaturg.

LEARNING OUTCOMES

At the end of the course students will:

- 1) Understand the development of the dramaturg in different theatrical traditions throughout history
- 2) Understand the role of a dramaturg and learn to work successfully as/with a dramaturg on any project in the future
- 3) Learn the techniques and skills of the position and apply it to their own work in theatre
- 4) Use library resources to conduct research
- 5) Become more familiar with scholarly journals and reading for comprehension and synthesis

REQUIRED TEXTS

Chemers, Michael Mark. *Ghost Light: An Introductory Handbook for Dramaturgy*. Carbondale: Southern Illinois University Press, 2010. (ISBN: 978-0-809-32952-6). (Available on the library website for free: <https://ida.lib.uidaho.edu:2127/lib/uidaho/detail.action?docID=1354461>).

Profeta, Katherine. *Dramaturgy in Motion: At Work on Dance and Movement Performance*. Madison: University of Wisconsin Press, 2015. (ISBN: 978-0-299-30594-9). (Available on the library website for free: <https://ida.lib.uidaho.edu:2127/lib/uidaho/detail.action?docID=4417141>).

Romanska, Magda, ed. *The Routledge Companion to Dramaturgy*. New York: Routledge, 2016. (ISBN: 978-1-138-94633-0).

Turner, Cathy and Synne Behrndt. *Dramaturgy and Performance*. 2nd ed. 2016. (ISBN: 978-1-137-56183-1).

Optional (for those interested in dramaturgy):

Fortier, Mark. *Theory/Theatre: An Introduction*. 3rd edition. New York: Routledge, 2016. (ISBN: 9780809329526).

Reinelt, Janelle G. and Joseph R. Roach. *Critical Theory and Performance*. Revised and Enlarged Edition. Ann Arbor: University of Michigan Press, 2007. (ISBN: 9780472068869).

I will provide citation information for academic/trade articles and/or provide PDFs of readings throughout the course. These will be available via Blackboard.

COURSE EXPECTATIONS AND POLICIES

Since this is a graduate level course, the expectation is that you will read each of the required texts for the class period and participate in discussions in class. On the first day, we will talk more specifically about the best ways to participate in class discussions and how best to prepare for them. Attendance is also expected; however, I will not be recording attendance as part of your grade. If you do miss more than six class periods, however, I

will ask you to meet with me to talk about whether you would like to continue in the class. Late assignments will be accepted up to a week following the deadline.

Academic Dishonesty

Academic dishonesty involves submitting work that is not your own as if it were your own. This can span the range of quizzes, essays, discussion posts, and projects. We will discuss the process of conducting research as well as proper source citation in class.

Center for Disability Access and Resources

Reasonable accommodations are available for students who have documented temporary or permanent disabilities. All accommodations must be approved through the Center for Disability Access and Resources (CDAR) in order to notify me as soon as possible regarding accommodation(s) needed for the course. Phone: 208.885.6307. Email: cdar@uidaho.edu. Website: <https://www.uidaho.edu/current-students/cdar>

Firearms

The University of Idaho bans firearms from its property with only limited exceptions. One exception applies to persons who hold a valid Idaho enhanced concealed carry license, provided those firearms remain concealed at all times. If an enhanced concealed carry license holder's firearm is displayed, other than in necessary self-defense, it is a violation of University policy. Please contact local law enforcement (call 911) to report firearms on University property. University of Idaho leadership remains committed to maintaining a safe work, living and learning environment on campus. We will not tolerate any threatening use of firearms or any other weapons. While authorized license holders may have familiarity and be at ease carrying a loaded firearm, we ask that they be aware that many people are not familiar with handguns and are uncomfortable in their presence.

COURSE REQUIREMENTS

Class Discussion Leader Assignment. Select a text (or two) from a day's assigned reading and lead the class in a 15-20-minute discussion. This assignment assesses your ability to read critically for the main idea(s) and synthesize what you've read. If you are joining via Zoom, the assignment will be slightly modified (unless you want to try for the discussion via Zoom!). Various due dates. 200 points.

Dramaturgical Experience Assignment. Short informal reflection essay (500-1000 words) on your experience with the field of dramaturgy. If you have no direct experience being a dramaturg or working with a dramaturg, focus on how you've used research in your past work in the theatre. Due September 4th. 100 points.

Precritical Response Assignment. Short informal essay on play of your choice. Assignment description to come. Due September 16th. 100 points.

Source Evaluation Assignment and Annotated Bibliography. Brief assignment assessing your ability to find and analyze the relevance of sources for your research as well as ability to compile an annotated bibliography. This should be completed on the same play that you selected for the precritical response. Due October 23rd. 200 points.

Extended Dramaturgical Program Essay. The "classic" dramaturgy assignment: write a 750-1000-word essay on the play of your choice (the same as for the source evaluation and precritical response assignments). Your audience for this particular document is the theatre audience. More specific guidelines will be distributed during the semester. Due November 13th by 5pm (via Blackboard). 100 points.

Final Project. The final project should be a capstone for the course. I am very flexible with the assignment. Some possibilities are: audience outreach or an interactive dramaturgical lobby display for a production at the university, a dramaturgical protocol for a hypothetical production, a new play dramaturgy project, a syllabus for an undergraduate or graduate level dramaturgy course, an essay where you theorize your relation to dramaturgy,

an actor packet for a hypothetical (or real) production, a dance or circus dramaturgical project, etc.! Due December 13th by 5:00PM. 300 points.

GRADING BREAKDOWN

Dramaturgical Experience Assignment	100 points
Precritical Response Assignment	100 points
Source Evaluation Assignment and Annotated Bibliography	200 points
Extended Dramaturgical Program Essay	100 points
Class Discussion Leader Assignment	200 points
Final Project	300 points
Total:	1000 points

COURSE SCHEDULE

Below you will find the schedule of readings to be completed for the course. Readings are subject to change (plenty of notice will be given).

Introduction: History of Dramaturgy and Theoretical Implications

- M 8/26 **What is Dramaturgy?**
What separates dramaturgy from literary criticism or a theatre historian?
Is a dramaturg also a theatre artist capable of making decision “in the room”?
What does a dramaturg do?
Is a dramaturg always necessary?
[Optional: Chemers, “Chapter 1: What the #\$%@ is a Dramaturg?” from *Ghost Light: An Introductory Handbook for Dramaturgy*, pp. 3-11.]
- W 8/28 **Historical Precedents Pt. 1 – Dramaturgy in the “West”**
Chemers, “Chapter 2: Historicizing Dramaturgy,” from *Ghost Light: An Introductory Handbook for Dramaturgy*, pp. 12-36.
Lessing, “Essay No. 11,” <http://mcpress.media-commons.org/hamburg/essay-11/>
“Essay No. 30,” <http://mcpress.media-commons.org/hamburg/essay-30/>
Luckhurst, “Gotthold Lessing and the *Hamburg Dramaturgy*,” pp. 24-45.
OPTIONAL: Gries, “Two Critical Essays by Ludwig Tieck: On Literature and its Sociological Aspects,” pp. 157-165.
- M 9/2 NO CLASS – Labor Day
- W 9/4 **Historical Precedents Pt. 2 – Dramaturgy in the World**
Bharata Muni, “Chapter 22: The 10 Styles,” from *The Nāṭyaśāstra*, pp. 401-409.
Zeami, “The Three Elements in Composing a Play,” pp. 148-162.
- M 9/9 **Contemporary Dramaturgy: What is it Now?**
Chemers, “Chapter 3: Power Plays,” from *Ghost Light: An Introductory Handbook for Dramaturgy*, pp. 39-65.
Hannay, “Introduction: Theory,” from *Between the Acts: A Theoretical and Practical Study of Contemporary Dramaturgy*, pp. 10-22.
The Narrative Breakdown, “Dramaturgy,” [Podcast],
<https://www.stitcher.com/podcast/narrative-breakdown/the-narrative-breakdown-story-craft-in-creative-writing-screenwritingyoung/e/37555675?autoplay=true>
Turner & Behrndt, “Chapter 1: What is Dramaturgy?,” pp. 17-37.
- W 9/11 **Research and Critical Writing: Special Guest**

Turner & Behrndt, "The Dramaturg and the Theatre Institution," pp. 97-120.

M 9/16

Teaching Dramaturgy

Copelin, "On Teaching Dramaturgy," from *HowlRound Theatre Commons*

<https://howlround.com/teaching-dramaturgy#block-comments>

Fuchs, "E.F.s Visit to a Small Planet," pp. 5-9. PDF.

Romanska, "Dramaturgy Student Handbook for Emerson College."

Unit 1: Production Dramaturgy

W 9/18

Production Dramaturgy: The Basics

Chemers, "Chapter 8: The Company," pp. 144-160.

Chemers, "Appendix A: The Casebook," pp. 179-180.

Turner and Behrndt – "Production Dramaturgy" from *Dramaturgy and Performance*, pp. 146-167.

M 9/23

Dramaturg as Detached Observer?

Bogart & Gay, "The Art of Collaboration: On Dramaturgy and Directing," from *Routledge Companion to Dramaturgy*, pp. 213-216.

Orr, "Critical Proximity: A Case for Using the First Person as a Production Dramaturg," pp. 239-245.

Zelenak, "Why We Don't Need Directors: A Dramaturgical/Historical Manifesto," pp.105-109.

W 9/25

Production Dramaturgy: Research

Chemers, "Chapter 4: The Twelve-Step Program for Script Analysis," pp. 69-92.

Chemers, "Chapter 5: Form Follows Function," pp. 93-107.

DiCintio, "Research Strategies in Dramaturgical Practice," from *Routledge Companion to Dramaturgy*, pp. 304-307.

M 9/30

Production Dramaturgy: Writing and Creating

Chemers, "Chapter 6: Why This Play Now?," pp. 108-120.

KCACTF, "Recommendations for Preparing a Region IV Casebook/Dramaturg's Protocol," pp. 1-5.

Weisfeld, "Framing the Theatrical Experience: Lobby Displays," from *Routledge Companion to Dramaturgy*, pp. 472-478.

W 10/2

Production Dramaturgy Case Study

Azimi & Moosavi, "Mystic Lear and Playful Hamlet: The Critical Cultural Dramaturgy in the Iranian Appropriations of Shakespearean Tragedies," pp. 144-164.

M 10/7

Digital Dramaturgy

Archer, "Richard III: A Virtual Dramaturgical Casebook,"

<http://richardiiicasebook.blogspot.com/>

Carns, Zander, & Graziano, "A Midsummer Casebook,"

<https://amidsommerscasebook.wordpress.com/index-of-posts/>

Company One, "Young Person's Guide to *peerless* by Jiehae Park,"

<https://companyone.org/engage/dramaturgy/>

Company One, "*peerless*: A Company One Rehearsal Blog," <https://peerlessc1.wordpress.com/>

Thomas, "Digital Dramaturgy and Digital Dramaturgs," from *Routledge Companion to Dramaturgy*, pp. 506-511.

Unit 2: New Play Dramaturgy

W 10/9

The Basics

Chemers, "Chapter 7: New Plays," pp. 123-143.

Turner & Behrndt, "The Dramaturg and the Playwright," pp. 121-145.

Weckwerth, "Finding Patterns an Interview with New Play Dramaturg Wendy Weckwerth," <https://pwcenter.org/news/finding-patterns-interview-new-play-dramaturg-wendy-weckwerth>

Weckwerth, "Finding Patterns: an Interview with New Play Dramaturg Wendy Weckwerth," [SoundCloud], <https://soundcloud.com/user-103184220/finding-patterns-an-interview-with-new-play-dramaturg-wendy-weckwerth>

M 10/14

Workshopping

Anderson, "The Dream Machine: Thirty Years of New Play Development in America," pp. 55-84. PDF.

Bly, "New Play Explorations in the Twenty-First Century," from *Routledge Companion to Dramaturgy*, pp. 313-316.

Jacobs, "The Missing Piece: In the No-Man's-Land Between Workshops and Professional Premieres, a University Production Can Be Just What a New Play Needs," pp. 42-44.

Kinghorn, "Dramaturgy in the New Play Workshop: Three Considerations for Dramaturgs," <https://pwcenter.org/playwriting-toolkit/dramaturgy-new-play-workshop-three-considerations-dramaturgs>

W 10/16

New Play Dramaturgy Case Studies

Espada, "Collaborative Dramaturgy in Latin American Theatre," from *Routledge Companion to Dramaturgy*, pp. 30-34.

Kessler Overbeke, "Listening to the Girls of Generation Z: Using Ethnographic Dramaturgy in Laura Schellhardt's *Digging Up Dessa*," pp. 29-41.

M 10/21

Adaptation/Translation

Barnette, "Literary Adaptation for the Stage: A Primer for Adaptation Dramaturgs," from *Routledge Companion to Dramaturgy* pp. 294-299.

O'Thomas, "Stages of Loss, Translation as Contamination: How *The Ritual* Made it to the Royal National Theatre, London," pp. 120-132.

W 10/23

Devising

Leahey, "The Youth Respondent Method: New Work Development of Theatre for Young Audiences," from *Routledge Companion to Dramaturgy*, pp. 322-326.

Turner & Behrndt, "The Dramaturg and Devising: Shaping a Dramaturgy," from *Dramaturgy and Performance*, pp. 168-184.

M 10/28

TBD

Unit 3: Dance/Movement Dramaturgy

W 10/30

Special Guest: TBA

Profeta, "Introduction: Where Did This Dramaturg Come From?," pp. 3-23.

Cope & Augustijnen, "Going 'Au-delà': A Journey into the Unknown," from *New Dramaturgy: International Perspectives on Theory and Practice*, pp. 164-179.

M 11/4

Language and Research in Dance Dramaturgy

Profeta, "Text and Language," pp. 24-60.

Profeta, "Research," pp. 61-87.

- W 11/6 NO CLASS – Work on final projects
- M 11/11 NO CLASS – Work on final projects
- W 11/13 NO CLASS – Work on final projects
- M 11/18 **Audience**
Profeta, “Audience,” pp. 88-138.
- W 11/29 **The Building Blocks**
Profeta, “Movement,” pp. 139-167.
- M 11/25 NO CLASS – THANKSGIVING BREAK
- W 11/27 NO CLASS – THANKSGIVING BREAK
- M 12/2 **Interculturalism in Dance**
Profeta, “Interculturalism,” pp. 168-209.
Profeta, “Postface,” pp. 210-213.
- W 12/4 **Contemporary Dramaturgical Acts: What Do We Do?**
Felise Dubiner, “The Dramaturg’s Role in Diversity and Audience Development,” from *Routledge Companion to Dramaturgy*, pp. 251-255.
Hamilton, “Freelance Dramaturgs in the Twenty-First Century: Journalists, Advocates, and Curators,” from *Routledge Companion to Dramaturgy*, pp. 118-123.
Heathfield, “Dramaturgy without a Dramaturg,” from *Theatre Times*:
<https://thetheatretimes.com/dramaturgy-without-a-dramaturg/>
Oldham, “Dramaturgy in Action . . . Even if it’s not as a Dramaturg,” from *Routledge Companion to Dramaturgy*, pp. 217-221.
Sellar, “The Dramaturg as Globalist,” from *Routledge Companion to Dramaturgy*, pp. 113-117.
Sobel, “Season Planning: Challenges and Opportunities,” from *Routledge Companion to Dramaturgy*, pp. 245-250.

Final projects are due by December 13th at 5pm.