

## **Term Information**

Effective Term Spring 2015

## **General Information**

Course Bulletin Listing/Subject Area Theatre  
Fiscal Unit/Academic Org Theatre - D0280  
College/Academic Group Arts and Sciences  
Level/Career Graduate, Undergraduate  
Course Number/Catalog 5720  
Course Title Dramaturgy: Theory and Practice  
Transcript Abbreviation Dramaturgy  
Course Description Survey of history, theory, and practical exercises in production dramaturgy, the art of interrogating plays in production.  
Semester Credit Hours/Units Fixed: 3

## **Offering Information**

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## **Prerequisites and Exclusions**

Prerequisites/Corequisites  
Exclusions

## **Cross-Listings**

Cross-Listings

## **Subject/CIP Code**

Subject/CIP Code 50.0501  
Subsidy Level Doctoral Course  
Intended Rank Junior, Senior, Masters, Doctoral

## **Requirement/Elective Designation**

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### Course goals or learning objectives/outcomes

- Understand the history of dramaturgy and its significance in the theatrical process. Improve research skills in the service of theatrical production. Hone skills in writing about theatrical works for hand program and study guides.

### Content Topic List

- Career paths in dramaturgy
- Practical exercises in dramaturgy

## Attachments

- TH5720- Dramaturgy.docx

*(Syllabus. Owner: Simon,Beth E)*

- TH 5720 Dramaturgy Learning objectives & rationale.docx: Learning objectives

*(Other Supporting Documentation. Owner: Simon,Beth E)*

## Comments

- course goals cannot be "see attached" *(by Heysel,Garett Robert on 12/02/2013 08:00 PM)*

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Simon,Beth E	12/02/2013 04:48 PM	Submitted for Approval
Approved	Gray,Daniel	12/02/2013 05:20 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	12/02/2013 08:00 PM	College Approval
Submitted	Simon,Beth E	12/03/2013 01:53 PM	Submitted for Approval
Approved	Gray,Daniel	12/17/2013 01:20 PM	Unit Approval
Approved	Heysel,Garett Robert	12/17/2013 10:19 PM	College Approval
Pending Approval	Vankeerbergen,Bernadette Chantal Nolen,Dawn Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole Hanlin,Deborah Kay	12/17/2013 10:19 PM	ASCCAO Approval



# Theatre 5720: Dramaturgy: Theory and Practice

## SYLLABUS

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<b>TERM:</b>	Spring 2015	<b>INSTRUCTOR:</b>	Ana Elena Puga
<b>CREDITS:</b>	3	<b>OFFICE:</b>	Drake 1110
<b>LEVEL:</b>	U/G	<b>OFFICE EMAIL:</b>	puga.5@osu.edu
<b>CLASS TIME:</b>	Tuesdays & Thursdays, 3:00-5:05 PM	<b>OFFICE PHONE:</b>	(614) 224-0724
<b>LOCATION:</b>	Drake 2068	<b>OFFICE HOURS:</b>	Thursdays 2-3 PM

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**COURSE DESCRIPTION:** Dramaturgs serve as an in-house researchers, writers, and analytical eyes on theatrical productions. This introduction to dramaturgy covers the history, theory, and practice of a profession that can involve work on almost every facet of theatrical production: season planning and new play development, research for the production team, rehearsal notes for the director, and the creation of an intellectual climate for the reception of a play. We will first explore the development of the profession in Europe and the United States, from the eighteenth century to today, then devote the bulk of the course to practical exercises intended to develop students' skills as production dramaturgs. The class will be capped at 15 students.

**LEARNING OBJECTIVES:**

- Understand the history of dramaturgy and its significance in the theatrical process.
- Improve research skills in the service of theatrical production.
- Hone skills in writing about theatrical works for hand program and study guides.
- Practice collaboration and group presentation skills.
- Become comfortable giving rehearsal notes.
- Develop the ability to plan and moderate panel discussions.
- Learn how to create lobby displays or gather website content for virtual displays.

**TEACHING METHOD:** Discussion and student group presentations.

### REQUIRED TEXTS:

Bly, Mark. *The Production Notebooks. Theatre in Process, Volume 2.* Theatre Communications Group 2001.  
Jonas, Susan S., et al. *Dramaturgy in the American Theatre: A Sourcebook.* Cengage Learning 1996.  
Luckhurst, Mary. *Dramaturgy: A Revolution in Theatre.* Palgrave Macmillan 2008.  
Turner, Cathy and Synne K. Behrndt. *Dramaturgy and Performance.* Palgrave Macmillan 2008.  
Several play texts TBA, depending on what plays will be staged in the Theatre Department the following season. We will read at four plays to be staged, or under consideration for staging.

Books will be available at Barnes & Noble.

### ASSIGNMENTS:

**Essay:** Five-page research paper on the life and career of a prominent dramaturg.  
Select one of the dramaturgs we have discussed in class, such as GE Lessing, Kenneth Tynan, Bertolt Brecht, or Anne Cattaneo. Conduct outside research to fill out his/her career and reflect on what seems remarkable, inspirational, or cautionary about his/her experiences.

Due end of week four.

**Persuasive Letter to Director:** Three-page letter arguing for the production of a particular play and detailing your thoughts on why the play should be produced now, for an OSU audience. Due beginning of week six.

Students will be assigned a new group every week, and all students will participate in all of the following group presentations. For each presentation, please submit at least a two-page double-spaced (12-pt Times New Roman type) report that summarizes your portion of the presentation. Each week you will receive up to 10 points for your combined individual report and participation in the group presentation.

Working in groups should develop your collaborative skills. It is very important to meet your responsibilities to the group: complete assignments on time, turn up for any outside-of-class meetings, etc.

**Note on Graduate Student assignments and grading:** While graduate student assignments, with the exception of the first paper, are the same as those for undergraduates, on each assignment, graduate students will be held to a higher standard of achievement with regards to oral and written expression. Compared to undergraduate students, graduate students will be expected to demonstrate about a 20 percent higher level of clarity and fluency in oral expression and a 25 percent higher level of organization, clarity, and grace in written expression. Specific guidelines will be issued with each assignment.

#### **Fifteen-minute Group Presentations #1: Production History**

You will be assigned a play with a rich production history. Select two or three of its most significant past productions, research them, and summarize them in writing, at least two double-spaced pages per production, with as much detail as possible regarding every element of the production. Find images from the productions, when available, to illustrate your written notes and oral presentation. Due beginning of week seven. Note: Graduate students will be expected to write at least fifteen pages that demonstrate thorough research of each production.

#### **Fifteen-minute Group Presentations #2: Research Packet**

Includes scholarly articles, popular articles, images, and any other material that might help the director, cast, and design team better understand the world of the play.  
Due beginning of week eight.

#### **Fifteen-minute Group Presentations #3: Lobby Displays and Website Content**

Your group will select a play and decide whether to design a lobby display or a website to highlight specific elements from the world of the play. Using illustrations, found images, and text, outline a plan, with as much specific content as possible, that will enhance the audience's experience of the play in production.  
Due beginning of week eleven.

#### **Fifteen-minute Group Presentations #4: Study Guide for Elementary or High School Teachers**

Your group will select a play and draw up a lesson plan on the play for either an elementary or a high school class.  
Due beginning of week twelve.

#### **Fifteen-minute Group Presentations #5: Panel Discussion Plan**

Identify and research the work of at three experts on various aspects of the play you are dramaturging. In your presentation 1) introduce the experts to the director and explain why you will invite these particular people to participate in a post-show discussion and 2) as the moderator of the discussion, list the questions you plan to pose to the experts and explain what sort of conversation you hope to elicit. Due beginning of week thirteen.

**Individual Program Note**

Due beginning of week fourteen. The program note should tell the audience something about 1) the world in which the play was first produced, if it is not a new play and/or 2) the world in which the play is set, and/or 3) the production history of the work.

**A binder including all of the above materials is due last day of class.**

**GRADING:**

Class participation in discussion.....	10%
Research paper .....	10%
Letter to director .....	10%
Group Presentation & Report 1.....	10%
Group Presentation & Report 2.....	10%
Group Presentation & Report 3.....	10%
Group Presentation & Report 4.....	10%
Group Presentation & Report 5.....	10%
Program Note.....	10%
Reading Quizzes .....	10%

**Total** **100%**

**Grading Scale:**

93 - 100.0	A
90 - 92.9	A-
87 - 89.9	B+
83 - 86.9	B
80 - 82.9	B-
77 - 79.9	C+
73 - 76.9	C
70 - 72.9	C-
67 - 69.9	D+
60 - 66.9	D
0 - 59.9	E

**ATTENDANCE:** If you miss more than two classes, your grade is reduced by one full letter for every subsequent absence, regardless of the excuse.

**CELL PHONES:** Cell phones should be turned off and put away before you enter the classroom. If I see or hear a cell phone during class, I will mark you absent for the day.

**ACADEMIC MISCONDUCT:** It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentaffairs.osu.edu/resources/>).

**STUDENTS WITH DISABILITIES** that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150

Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901;  
<http://www.ods.ohio-state.edu/>.

**FOR YOUR SAFETY**, the OSU Escort Service is available after 7 p.m. by dialing 292-3322.

### COURSE SCHEDULE

(Readings should be completed prior to class meeting)

University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

#### Week 1: Introductions

Jan. 13 Introductions

Jan. 15 Debate: Are Dramaturgs Necessary?

READ: McCabe, Terry. "A Good Director Doesn't Need a Dramaturg." *The Chronicle of Higher Education* 29 June 2001 B10. [ON CARMEN]

Zelenak, Michael X. "Why We Don't Need Directors: A Dramaturgical Historical Manifesto." [CARMEN]

#### CAREER PATHS IN DRAMATURGY

##### Week 2: Career Paths in Dramaturgy, Part One, Germany

Jan. 20 Lessing

READ: Selections from Lessing essays [CARMEN]

Luckhurst, 22-44

Jan. 22 Brecht

READ: Brecht, from *The Messingkauf Dialogues* [CARMEN]

Turner, "Brecht's Productive Dramaturgy," 38-69

Luckhurst, 109-151

##### Week 3: Career Paths in Dramaturgy, Part Two, England

Jan. 27 Kenneth Tynan and the National Theatre

READ: Selections from *The Diaries of Kenneth Tynan*, ed. John Lahr [CARMEN]

Luckhurst, 152-199

Jan. 29 Contemporary British dramaturgs

READ: Luckhurst, 200-262

##### Week 4: Career Paths in Dramaturgy, Part Three, The United States

Feb. 3 Anne Cattaneo and Lincoln Center

READ: Jonas, Anne Cattaneo, 3-15

Playbill Profile of Cattaneo [CARMEN]

WATCH: [http://americantheatre.org/biography/detail/anne\\_cattaneo](http://americantheatre.org/biography/detail/anne_cattaneo)

Feb. 5 Lecture and/or guest speaker on contemporary U.S. dramaturgy in smaller theaters  
No reading due today.

**DUE: Essay on dramaturg of your choice**

#### PRACTICAL EXERCISES IN DRAMATURGY

##### Week 5:

Feb. 10 Discussion of Play #1

READ: Play #1

	Reading quiz #1.
Feb. 12	Discussion of Play # 1 continued and explanation of persuasive letter
Week 6: Feb.17	<b>DUE: Persuasive letter to director</b> Discussion of Play #2 READ: Play #2 Reading quiz #2.
Feb. 19	Discussion of Play #2 continued and explanation of production history presentations
Week 7: March 3	<b>DUE: Group Presentation and Report on production history of either play #1 or play #2</b>
March 5	Discussion of Play #3 and Research packets READ: Play #3 Chemers on research packet, 144-160 [CARMEN] Reading quiz #3.
Week 8: March 10	<b>DUE: Group Presentation and Report on research packets on either Play #1, 2, or 3</b>
March 12	Discussion of Play #4 READ: Play #4 Reading quiz #4
Week 9: March 17 March 19	SPRING BREAK SPRING BREAK
Week 10: March 31	Lobby Displays and Website Content In-class group analysis of small-theater lobby displays
April 2	Lobby Displays and Website Content, continued In-class analysis of other theater dramaturgy websites: UMass, Georgetown, Yale, etc.
Week 11: April 7 April 9	<b>DUE: Group Presentation &amp; Report: lobby display or website for either Play #1, 2, 3 or 4</b> Discussion and in-class exercises: analysis of Study Guides in relationship to plays read REVIEW: All four plays we have read and bring the texts to class READ: Sample study guides [CARMEN]
Week 12: April 14 April 16	<b>DUE: Group Presentation &amp; Report on study guides</b> Discussion and in-class exercises: how to research and organize panel discussions
Week 13: April 21 April 23	<b>DUE: Group Presentation &amp; Report on panel discussions</b> In-class analysis of innovative theater programs and effective program notes

Week 14:

April 25

April 27

**DUE: Program note due – in-class writing workshop to review the note**

**DUE: Binders, including a revised program note**

Last day of class, wrap-up discussion of what we have learned and how to put your training to use, including off-campus internship opportunities.

No final exam will be held.

The assignments, quizzes, and final binder will count in lieu of a final exam.



## **NEW COURSE REQUEST**

Ana Elena Puga, Associate Professor

Dramaturgy: Theory and Practice

### **Rationale:**

Part of the mission of the Department of Theatre's program in History, Literature, and Criticism is to educate undergraduate and graduate students in the history, theory, and practice of dramaturgy. While we provide practical opportunities for students to serve as dramaturgs on productions, and have occasionally offered dramaturgy classes for graduate students, we have no regular course offering for undergraduates who want to learn about dramaturgy as an art and a profession, as well as hone their dramaturgical skills. This course will offer undergraduates an opportunity to learn about this rewarding and growing area of theatre. Moreover, the course will also be open to interested graduate students. Finally, because the course is open to undergraduates, it will train some student dramaturgs for future work on OSU theatrical productions, thus providing a pool of highly trained dramaturgs for own theatrical performances.

### **Course Learning Objectives:**

Understand the history of dramaturgy and its significance in the theatrical process.

Improve research skills in the service of theatrical production.

Hone skills in writing about theatrical works for hand program and study guides

Practice collaboration and group presentation skills.

Become comfortable giving rehearsal notes.

Develop the ability to plan and moderate panel discussions.

Learn how to create lobby displays or gather website content for virtual displays.

**Please note: For pedagogical reasons, the course will be capped at 15.**