

REQUEST FOR APPROVAL TO USE W-DESIGNATION

LSC # 264
Action App-11/1/12
uwucc App-11/27/12
Senate App-1/29/13

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- Professor _____ Phone _____
- Writing Workshop? (If not at IUP, where? when?) _____
- Proposal for one W-course (see instructions below)
- Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENT COURSE

- Department Contact Person BRIAN JONES Phone 7-2969
- Course Number/Title THTR 311/ENGL 309 Dramaturgy
- Statement concerning departmental responsibility
- Proposal for this W-course (see instructions below)

TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

- Professor(s) _____ Phone _____
- Course Number/Title _____
- Proposal for this W-course (see instructions below)

SIGNATURES:

- Professor(s) n/a for Type II? Mark Shuts
- Department Chairperson Brian Jones
- College Dean David G. H.
- Director of Liberal Studies [Signature]

COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

- I. "Writing Summary"--one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade.
- II. Copy of the course syllabus.
- III. Two or three samples of assignment sheets, instructions, or criteria concerning writing that are given to students. Limit: 4 pages. (Single copies of longer items, if essential to the proposal, may be submitted to be passed among LSC members and returned to you.)

Please number all pages. Provide one copy to Liberal Studies Committee.
Before you submit: Have you double-checked your proposal against "The Liberal Studies Committee's Most Frequently Asked Questions"?

uwucc Gail Schust 11/27/12

OCT 26 2012
Liberal Studies

WRITING SUMMARY – THTR 311 “Dramaturgy”

THTR 311 Dramaturgy is proposed for identification as a “W” course. Dramaturgy includes the exploration of the social, historical, and theoretical context of a play, and dramaturgs (or dramaturges) provide these contextual connections for the theatrical production team and the audience. The course will be taught every spring and will be listed as a Theater and a Liberal Studies Elective. Most students in the class will be juniors and seniors; there may also be some sophomores. The students will primarily be Theater and English majors, but they will be drawn from a variety of majors. Class size is limited to 25. The course will count toward a Theater major or minor.

There are five basic types of writing that occur in this class:

- 1. WRITING TO STIMULATE THOUGHT OR TO SUMMARIZE A POINT. This writing includes the work students will perform in dramaturgical exercises—for example, studying a speech in one of Shakespeare’s plays and analyzing difficult words, arcane references, and other potential challenges to practitioners in a modern production. Students will write about their proposed strategies to such obstacles and justify their choices. Such writing will help to reinforce one of the themes of the class, that theater goes beyond the words on the page to become a living performance in the present. On other occasions, students may be asked to analyze a problem or challenge in other areas of production, including costumes, set design, lighting, or publicity and marketing. Student will suggest solutions and consider the advantages and disadvantages of their solutions, thus focusing critical thinking and contributing to the quality of class discussion. Such exercises will constitute 15% of the student’s grade, and will be graded in terms of completion of the exercise and the student’s contribution to the group effort at the rate of approximately 1 point per exercise (There will most likely not be only one correct or best way to fulfill these assignments, so student presence and contribution are most important in this case).**
- 2. WRITING FOR EVALUATION. There are two review assignments—students will attend both Theater-by-the-Grove productions and write detailed performance reviews, addressing the elements of the specific performance as well as placing the performance in a broader social context. For example, in the case of *You’re a Good Man, Charlie Brown*, students might be asked to consider what the additional songs and the altering of one character (from the sidekick named “Patty” to Charlie Brown’s younger sister Sally) add to (or detract from) the show’s original 1967 concept. The students will need to apply what they’ve learned about the production process and the dramaturg’s role in**

that process to create a clear and well-argued review. The reviews will constitute 20% of the student's grade, and will each be graded on a scale from 0 to 10.

3. **WRITING TO LEARN and RE-WRITING.** Writing assignments such as the reviews and program notes (as part of their final project) will provide opportunities for in-class group work on identifying thesis statements, first draft writing based on the thesis statement, and peer review of students' first drafts. The instructor will provide feedback on the revised draft following peer review. The process in and of itself will not be graded, but students must complete the in-class group work to receive full credit for these assignments. Reviews, as noted above, constitute 20% of the student's grade; the final project is 30% of the student's grade and will be graded on a scale from 0-30.
4. **WRITING TO ENHANCE READING.** Students are asked to read our textbook and create a class presentation based on either a chapter or a major topic in one of the chapters. This presentation is meant to both summarize the topic and to encourage discussion and questioning of the topic. The presentation could be written in brief paper format or in the form of a Power Point with appropriate notes. This presentation will constitute 10% of the student's grade, and will be graded on a scale of 0 to 10.
5. **WRITING TO INTEGRATE LEARNING AND THINK CREATIVELY ABOUT A TOPIC.** Students will demonstrate their ability to integrate dramaturgical skills in two ways. First, they will contribute to the dramaturgy of Theater-by-the-Grove productions by working on study guides for high schools or for departments here at the university; by generating biographical and historical information about the play; by preparing questions for talkbacks; by preparing program notes; and by other similar contributions. Second, as a final project, the students will be asked to prepare a complete dramaturgy casebook for a hypothetical production, including program notes, production history, biographical information, etc. These assignments will allow the students to gain practical dramaturgical experience, and to learn how to create clear and accessible documents that enhance audience understanding of a play. These assignments will also allow students the greatest opportunities for revision, as they will be working on these assignments throughout the semester, with final projects due during finals week. These two assignments will constitute a total of 50% of the student's grade—contributing to department productions will be graded on a scale of 0 to 20, and the final project will be graded on a scale of 0 to 30.

Summary Chart for Writing Assignments

Writing Assignments					
Assignment Title	# of Assignments	# of total pages	Graded (Yes/No)	Opportunity for Revision (Yes/No)	Written Assignment represents what % of final grade
Dramaturgical exercises	12-15	<10	Yes	No	15
Chapter Presentations	1	Variable	Yes	No	10
Production Reviews	2	6-8	Yes	Yes	20
Dramaturgy for dept. productions	1 (ongoing)	Variable	Yes	Yes	20
Dramaturgical casebook (final project)	1 (ongoing)	10-12	Yes	Yes	30

II

SYLLABUS**THTR 311 Dramaturgy****3 credits****3 lecture hours, 0 lab hours**

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 ENG 309.

COURSE OUTCOMES:

Upon successful 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 in discussion and in written assignments, with opportunities to improve writing**
- **Analyze several dramatic theories (i.e., feminist, postcolonial, 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**
- **Assume and integrate 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 Theater-by-the-Grove production**

Course Outline:

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

Historicizing Dramaturgy (3 hours): Dramaturgy in the context of theater history; analyzing early and modern theater 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 postcolonial theory) to be applied to specific plays throughout the course

Dramaturgical work on classic play and work on 1st review (6 hours): Dramaturgy and *The Taming of the Shrew*; work on hypothetical current production of the play; setting, difficult speeches, issues of feminism, etc. This sequence will also include in-class group work and peer review on the first review. (Note: another Shakespeare or classic play could be substituted here at the instructor's discretion.)

Script analysis (6 hours): Dramaturgy and script analysis; negotiating "page" and "stage"; identifying beats, action, and given circumstances in both Aristotelian and non-Aristotelian script structure (episodic and "absurd" works as well as traditional plays). 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's guiding questions (3 hours): Dramaturgy's guiding questions as outlined in the textbook, including "why this play now?"; 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; exercises with unproduced scripts; devised theater

Dramaturgy and two versions of the same play and work on 2nd review (6 hours): Dramaturgy and Inge's *Picnic/Summer Brave* (note: *Summer Brave* is Inge's re-write of *Picnic*); issues of feminist and/or materialist theory; determining which play is "better"; possibilities of using elements from both plays; dealing with the issues of author's intention. This sequence will also include in-class group work and peer review on the 2nd review. (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 theater companies (3 hours): Dramaturgy and the professional theater company; creating dossiers, working with theater 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, including in-class group work and peer review.

Finals week (2 hours): Turn in final project

Evaluation Methods:

Chapter presentations (10%): You will each lead one class in discussing a topic related to the chapters in the textbook. While you will have many options as to how you will lead the class, you should be able to make a direct connection to the textbook and/or class discussions, and you should present your ideas and findings in a clear and concise manner.

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 500-word 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 Theater-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.

Grading Scale

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

Attendance Policy

The attendance policy will adhere to the university attendance policy found in the undergraduate catalog.

Required books and readings:

Required:

Buchner, *Woyzeck* (any translation)

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

Inge, William. *Picnic and Summer Brave*

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

Shakespeare, *The Taming of the Shrew*

Bibliography:

Brockett, Oscar G. and Franklin J. Hildy, *History of the Theater*, 10th ed., Boston: Pearson, 2008

Brown, L. I., *The Art of Active Dramaturgy*, Newburyport, MA: Focus Publishing, 2010

Cardullo, B., *What is Dramaturgy?*, New York: Peter Lang Publishing, 2009

Ireian, Scott R., Anne Fletcher, and Julie Felise Dubiner, *The Process of Dramaturgy: A Handbook*, Newburyport, MA: Focus Publishing, 2010

Jonas, S., G. Proehl, and M. Lupu, eds. *Dramaturgy in American Theater: A Sourcebook*, Boston: Wadsworth Publishing, 1996

Worthen, W.B., ed. *The Wadsworth Anthology of Drama*, 6th ed., Boston: Wadsworth Cengage Learning, 2010

III

SAMPLE ASSIGNMENTS**Assignment: Production Review**

You will create a detailed review (750-1,000 words each) of the two Theater-by-the-Grove productions this semester.

In these reviews, you will analyze and evaluate the major aspects of the production: performance, direction, writing (including songs if applicable), and costume and design elements. As in most reviews, your opinion will predominate your writing, but it will be important to back up your opinions with specific reasons and examples that lead you to your opinion.

You'll also go a bit further in your writing than in most reviews. Think about the choices that those involved in the production have made in terms of performance, adaptation, costume, etc. What do you think is behind those choices? What do you think they want to "say" to the audience? What do you think they want the audience to leave with? Do you think they were successful, or do you think these choices were ill-conceived?

Also, for the purposes of these reviews, include your observations of the audience. Was the audience "well-behaved"? Did they seem receptive to the material? Did you overhear conversations during intermission along the lines of, "I don't get it?" Note these responses and propose your own reasons for them—for example, if the audience does not seem well-behaved or does not seem to "get it," do you feel that's a failure more of the audience or of the production, and why?

Each review will be worth up to 10 points.

9-10 points: you've included the elements I asked for in a cogent and accessible manner, with strong evidence of original thought and generally good grammar and spelling.

7-8 points: you've completed the assignment in a generally clear manner, without quite as much original or "deep" thought; I think you can do a bit better.

5-6 points: you've completed the assignment but without much thought or effort; I think you can do much better.

1-4 points: you turned in something, at least.

0 point: you didn't turn in the assignment.

Assignment: Sample Dramaturgical Exercise**Play: The Taming of the Shrew****Element in Question: The Induction featuring Christopher Sly**

In one or two paragraphs, discuss the presence of the introductory scene featuring Sly, the innkeeper, and the innkeeper's servants, as well as Sly's dialogue after the opening scene of "Shrew." Make a case for either keeping the induction in your production or for cutting it. In doing so, acknowledge both advantages and disadvantages of your solution.

After you've decided on and written up the best course of action, we'll take some time in class to discuss (debate? Argue?) the issue.

The exercise is worth 1 point toward your final grade.

1 point: you participated in the assignment and came up with a plausible solution.

0 points: you didn't participate.

Assignment: Final Project—the Dramaturgical Casebook

You will create a casebook for a hypothetical production of a play that I will approve. Your casebook MUST include the following documents:

An actor's packet: although it's referred to as an "actor's packet," these notes will also help the director and designers get a sense of the world of the play and its place in history, as well as give actors insight into the characters and style of the play. (1,000-1,250 words)

Program notes: a brief introduction to the play that will give the audience an idea of what to expect and what this production hopes to accomplish, as well as an idea of the play's history and social significance. (300-500 words)

Production history: the first production of the play (so no, you can't choose a new play) and notable productions that followed—include some information about stars, directors, possibly designers, as well as a sense of how these productions were received critically. (1,000 words)

Biographical information about the playwright: the playwright's career and place in history, perhaps a quote or two from the playwright if applicable. (500 words)

The casebook might also contain other related material, including ideas for installation dramaturgy, pictures and photographs, or other elements not mentioned specifically that could be of interest.

The final project will be worth up to 30 points.

27-30: Excellent, thoughtful, clear, and detailed work in all elements of the casebook—a labor of love.

24-26: Good work—fairly accessible with some minor clarity issues; includes the elements I asked for, but not as much evidence of original thought.

21-25: Everything is there, but not much thought or effort went into your work.

18-20: One significant element missing or unclear; lack of organization.

1-17: Two or more significant elements missing or unclear.

0: did not do the assignment.

Statement of Departmental Responsibility

Writing Intensive – THTR 311/ENGL 309

Paul J. ... 10/24/12

(Please note, this course was developed and will be maintained by the Department of Theater and Dance. It is cross-listed with English to provide ENGL prefix credits for English programs management)

The course design for this Writing Intensive application was prepared by Mike Schwartz, who completed the IUP Writing Workshop on May 15 and 16, 2012. Multiple sections of this course will be rare. It will be typical for the Department's only historian and dramaturgy expert to teach this course. Should Dr. Schwartz not teach this course himself in the future, the department will maintain the Writing Intensive quality of the course by these methods:

- 1. Where possible, assign it to a faculty member who has also completed IUP's Writing Workshop, or in lieu of that, a Writing Across the Curriculum program at some other institution.**
- 2. Provide the Writing Intensive Request documents of this request from our files to the new instructor of record for this course.**
- 3. In addition to the syllabus of record, maintain a file of syllabi "as taught" over the semesters.**
- 4. Provide not only the syllabus of record for the course, but also syllabi and sample exercises from department files to the instructor of record for the course.**
- 5. Periodically review the course as a part of annual departmental program assessment and accreditation review by the National Association of Schools of Theater. (next review 2017)**