COURSE DESCRIPTION:
This course is designed to be a practical, hands-on workshop on production dramaturgy focusing on the plays of William Shakespeare. The dramaturg, taken from the Greek word *dramatourgos*, is a maker or doer of theater. The making of theatre is a shared, collaborative experience between the production team, the performers, the audience, and beyond. Dramaturgs play a critical role in that collaboration, representing the ideas and world of the play, the playwright, and the production.

STUDENT LEARNING OUTCOMES:
A. Students will explore the development of dramaturgical materials for plays by William Shakespeare: developing and discovering research, criticism, script analysis, and other resources important to the making of informed production choices and for the connection of the production team, actors, and audience to Shakespeare’s plays.
B. Students will work together to develop various types of dramaturgical materials for *Titus Andronicus* by William Shakespeare with the goal of supporting TAMUCC’s November 2017 production of the play: an in-depth script analysis, a Dramaturg’s Protocol (which includes understanding the playwright’s intentions and motivations, the world *outside* the play which it was created, source materials, important/relevant criticism, production history, understanding the world *inside* of the play, etc.), a cutting the script, and creating materials to connect the audience to the play.
C. Students will independently develop Dramaturg’s Protocols of a Shakespeare play of their choice as a final cumulative assignment for the course.

COURSE MATERIALS:

*Titus Andronicus*, by William Shakespeare (will be provided to you).

Various dramaturgy articles provided to you by instructor.

ATTENDANCE:
As this is a hands-on workshop, attendance is necessary. You will be allowed two absences without your grade being impacted. For the next two absences your final grade will lower by a letter. On your fifth absence, you will receive a failing grade for the course. Special circumstances affecting this policy may be made at the discretion of the instructor.

TARDIES:
Three late arrivals constitute one absence. If you arrive more than ten minutes late you will be considered absent. Time management skills are one of the most significant tools of the profession. The practice and development of these skills is expected.
LATE WORK:
No late work will be accepted. The work we do in this class builds upon itself, and work must be done in a timely manner in order to keep up. Dramaturgs, and all members of the theatrical production, generally work with a limited amount of time and must produce a quality product regardless of personal conflicts. Exceptions can be made for extenuating circumstances on a case by case basis.

GRADED ASSIGNMENTS:
There is not a lot of out-of-class required reading throughout the course, but there will be numerous projects and assignments spaced throughout the semester, so plan on spending as much time on research and writing outside of the classroom as you would reading for other classes.

You will receive more specifics about the assignments as they come up in class, but the grading breaks down as follows:

*Note, there is no final exam for this course. Your grade is a culmination of all your assignments throughout the semester.

Grading Scale:
A=100-90%
B=89-80%
C=79-70%
D=69-60%
F=59-0%

10 pts Themes
Shakespeare’s plays feature a variety of story and plot lines and often have many overarching themes. Students will choose three themes of the play and analyze how each theme is represented in the play.

15 pts Script Analysis
Half of your grade for this assignment will be summarizing each of the scenes in the play (i.e., what happens).
The other half of your grade will be analyzing the significance of the scenes (what role does each scene play to propel the play forward).

30 pts Dramaturg’s Protocol Assignments
Students will participate the development of a collective, comprehensive Dramaturg’s Protocol for Titus Andronicus. Each section of the protocol will have a small research or writing assignment attached to it. (Each assignment will be worth 1/6 of this score).
The playwright
The world Titus Andronicus was created in/for
The world inside the play (social protocols, specific references, music, images, etc.)
Major criticism/scholarship of the play and/or playwright
History of productions, important productions, adaptations “inspired by” the play
Glossary
5 pts  **Program notes/study guide**  
You will prepare program notes or a study guide to facilitate the audience’s connection and understanding of the play.

10 pts  **Lobby Display**  
Develop original, tangible materials for lobby to further facilitate the audience’s connection to the play, the production, or to Shakespeare.

25 pts  **Dramaturg’s Protocol**  
Develop a Dramaturg’s Protocol and Script Analysis of a Shakespeare play of your choice, using the collaborative *Titus Andronicus* protocol as a model.

5 pts  **Micro Assignments**  
Small “micro” assignments will be issued as needed by the production. This might include researching the answer to a question from rehearsal, etc.

**ACADEMIC INTEGRITY**  
Any student found guilty of academic dishonesty, such as plagiarism or cheating will receive an “F” for the assignment, and, if the situation warrants it, for the entire course.

**ACADEMIC ADVISING**  
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466 or log onto http://cla.tamucc.edu/advising/.

**DISABILITY SERVICES**  
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

**GRADE APPEALS PROCESS**  
As stated in University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the
appropriate appeals. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules Web site at http://www.tamucc.edu/provost/university_rules/index.html. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s Office.

ACADEMIC INTEGRITY/PLAGIARISM
University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in a zero for the assignment.

DROPPING A CLASS
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with your academic advisor, the Financial Aid Office, and me, before you decide to drop this course. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. November 15 is the last day to drop a class with an automatic grade of “W” this term.

CLASSROOM/PROFESSIONAL BEHAVIOR
Texas A&M University-Corpus Christi, as an academic community, requires that each individual respect the needs of others to study and learn in a peaceful atmosphere. Under Article III of the Student Code of Conduct, classroom behavior that interferes with either (a) the instructor’s ability to conduct the class or (b) the ability of other students to profit from the instructional program may be considered a breach of the peace and is subject to disciplinary sanction outlined in article VII of the Student Code of Conduct. Students engaging in unacceptable behavior may be instructed to leave the classroom. This prohibition applies to all instructional forums, including classrooms, electronic classrooms, labs, discussion groups, field trips, etc.

STATEMENT OF CIVILITY (CAN BE IN PLACE OF CLASSROOM/PROFESSIONAL BEHAVIOR)
Texas A&M University-Corpus Christi has a diverse student population that represents the population of the state. Our goal is to provide you with a high quality educational experience that is free from repression. You are responsible for following the rules of the University, city, state and federal government. We expect that you will behave in a manner that is dignified, respectful and courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation or disability. Behaviors that infringe on the rights of another individual will not be tolerated.
STATEMENT OF ACADEMIC CONTINUITY
In the event of an unforeseen adverse event, such as a major hurricane and classes could not be held on the campus of Texas A&M University–Corpus Christi; this course would continue through the use of Blackboard and/or email. In addition, the syllabus and class activities may be modified to allow continuation of the course. Ideally, University facilities (i.e., emails, web sites, and Blackboard) will be operational within two days of the closing of the physical campus. However, students need to make certain that the course instructor has a primary and a secondary means of contacting each student.

COURSE OUTLINE

Weeks 1 and 2: What is Dramaturgy?
Reading Assignment: Articles provided by instructor.
We will discuss the classical origins of the craft from the Greeks to Lessing to Brecht - the tradition of the dramaturg as maker of theater to that of an outside critic, back to that of a theater maker. Focus will then shift from the history of dramaturgy to understanding Shakespeare’s plays, the world in which these plays were created, and the resources available and/or needed when dramaturging Shakespeare.

Weeks 3, 4, 5: Understanding the play.
Reading Assignment (due the first session of week three): Titus Andronicus
We will work together in class to develop an in-depth script analysis of the play to discover the play’s themes. We will discuss the story, its actions and arcs, main ideas, and the characters and their motivations. We will investigate the play for its structure, scrutinizing the Shakespeare’s methods of creating theatre through multiple plots, characters, and imagery.

Week 6, 7, 8, 9, 10: The Dramaturg’s Protocol
What is the protocol and who is it for?
The class will research and collaborate to build a collective Dramaturg’s Protocol for Titus Andronicus from which the class can all benefit. In addition to developing a deeper understand of Titus Andronicus and its world, you will develop more in-depth research skills, from using primary and secondary resources to using special collections and interlibrary loan to using resources that on the surface aren’t even related to theatre. Information gathered and written about includes:

- Understand the playwright – what part of Shakespeare’s career was this play written? What was the source material? What are the ideas and reasonings behind this play?
- Understanding the world outside of the play – No play is written in a vacuum. What did this play mean in late 16th century England? Who performed it? Who was the audience? In a nutshell, what was going on in the “real” world?
- Understanding the world inside the play – What must we know to understand the created world of this play? (i.e., societal protocols, dated references, gender roles, military behavior, etc).
• Understanding major criticism/scholarship of the play and playwright – Many people have written about this play. What do they have to say that could impact the production of Titus Andronicus?
• Understanding the play’s history of productions – A comprehensive time line of production history will be collected. Has Titus Andronicus been adapted to address “modern” times or other regions of the world? What are the important, or seminal productions of the play? How has Titus Andronicus been adapted into other genres or projects “inspired by” the original play.
• Developing a glossary and bibliography.

Week 11: Cutting the Script
Cut Titus Andronicus into a 50-60 minute one-act production. You will be provided with an online version to print and draw lines through or mark in WORD/Adobe with electronic comments. Write a one-page explanation of your rationale and describe what it does to the play.

Week 12, 13: Connecting the Audience to the Play
Knowing your audience and developing program notes, study guides, entrance displays, music, etc., to connect your audience with the world of the production. What does a play over 400 years old say to our world today? We will brainstorm ideas and reference examples of both traditional notes/displays/guides, and those that “push the envelope”.

Assignment: Develop program notes or a study guide for Titus Andronicus that would facilitate that specific audience’s connection to the play.

Assignment: Develop a lobby display that would facilitate that specific audience’s connection to the play, the production, or the playwright.

Week 14, 15, 16: Dramaturg’s Protocol
Develop a Dramaturg’s Protocol and Script Analysis of a Shakespeare play of your choice, using the collaborative Titus Andronicus protocol as a model.

Final Exam Session: Thursday, December 14, 1:45 pm. Protocols are due. There will not be a final exam, but the class will meet.