DRAMATURGY
THR 4390.001, TR 2:00-3:15pm BH-201
Spring 2020
Instructor: Dr. Thomas A. Oldham

OFFICE HOURS:
MWF 2:00pm-3:00pm
TR 3:30pm-4:30pm

CONTACT INFORMATION:
Thomas.Oldham@tamucc.edu; Bay Hall 366; phone number: 2664

COURSE DESCRIPTION:
This course is an introduction to the multifaceted field that is dramaturgy. From helping playwrights and directors to planning seasons and cultivating audience experiences, dramaturgs wear many different hats in today’s theatre. This class will provide a brief overview of many of the skills and tools that dramaturgs possess. We will study the history of the field and learn about currently working dramaturgs, while also covering the foundational skills of historical research, structural analysis, and theoretical application. By the end of this class, you should be prepared to serve as dramaturg on a departmental production, apply for dramaturgical internships, or explore the myriad ways to be a dramaturg in the world today.

STUDENT LEARNING OUTCOMES:
1. Students will gain the skills necessary to understand the process of dramaturgy, with an eye toward training to serve as dramaturg on a production.
2. Students will possess foundational knowledge of the history and contemporary practice of dramaturgy.
3. Students will develop research skills, bringing in external sources to inform their dramaturgy.
4. Students will synthesize their analysis in writing and oral presentations.
5. Students will utilize the varied communication skills of dramaturgical outreach.

STUDENT LEARNING OUTCOMES WILL BE ACHIEVED THROUGH:
1. Class participation and discussion
2. Analytical and practical homework assignments
3. Production, translation, and adaptation analysis paper
4. Lobby Display exercise
5. Final Casebook

COURSE MATERIALS:
Textbooks:
REQUIRED: Tom Stoppard, Travesties
REQUIRED: Wole Soyinka, Death and the Kings Horseman
REQUIRED: David Adjmi, Marie Antoinette

Web Access:
Additional material, announcements, and any changes to the schedule will be posted to Blackboard.
GRADED ASSIGNMENTS:
100 points Participation
200 points Homework Assignments (10 assignments @ 20 points each)
200 points Analysis Paper
200 points Lobby Display Assignment
300 points Final Casebook
1000 points total

GRADING SCALE:
A=100-90% (above 900 points)
B=89-80% (800-899 points)
C=79-70% (700-799 points)
D=69-60% (600-699 points)
F=59-0% (000-599 points)

LATE WORK:
Late work will be penalized one full letter grade per class period past the due date.

PARTICIPATION:
To receive full credit, show up prepared (and on time!) and contribute thoughtfully to discussions daily. Share your point of view; ask questions; analyze and critique the readings. For this to be a successful class, everyone must contribute. Be respectful (no personal attacks or harassment will be tolerated). Do NOT interrupt a fellow student, but feel free to interrupt me, especially if something needs clarification.

HOMEWORK ASSIGNMENTS:
There will be ten homework assignments worth twenty points each. The assignments will cover individual aspects of the dramaturg’s work for [one of the plays from our season]. Handouts will explain individual assignments in further detail.

ANALYSIS PAPER:
During our section covering adaptations and translations, you will write a paper analyzing the changes made for one specific adaptation/translation (of your own choice). Discussing why certain choices were made, you will synthesize your findings into an argument as to what makes an effective theatrical adaptation. A Handout will explain this further.

LOBBY DISPLAY ASSIGNMENT:
One of the final assignments will be to summarize your research in an audience-friendly, engaging lobby display. This should be informative and innovative in its performance of dramaturgy as outreach. These will be presented during the last week of classes. A handout will explain this further.

FINAL CASEBOOK:
The final project is a dramaturgical casebook, which will assemble all the various aspects of the semester’s work into one document. Over the course of the semester, individual homework assignments will prepare you for the difference pieces of the casebook. The final casebook is to be on your own individually chosen play. A handout with detailed instructions will explain this further.

ATTENDANCE:
Attendance in this course is critical to your success. For purposes of grading, no distinction will be made between excused and unexcused absences (excluding absences for recognized religious holidays, death in your
family, doctor’s excuse with documentation, and approved university functions). Your absence affects the progress of the entire class. Each absence in excess of two will lower your average a full letter grade. More than four absences will result in a failing grade for the course. Exceptions under extreme circumstances may be made at the discretion of the instructor. You must consult with the instructor immediately to make such an exception viable BEFORE your absence.

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.

ACADEMIC INTEGRITY
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 an “F” for the assignment, and, if the situation warrants it, for the entire course.

DISABILITIES ACCOMMODATIONS
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.

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.

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. “The last day to drop a class for the spring semester is April 10, 2020.”

GRADE APPEALS
As stated in University Procedure 13.02.99.C0.03, 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 appropriateness of the appeal. 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.C0.03, Student Grade Appeal Procedures. For assistance and/or guidance in the grade appeal process, students may contact the Dean’s office in the college in which the course is taught or the Office of the Provost. These documents are accessible through the University Rules Web site at:
http://academicaffairs.tamu.edu/rules_procedures/assets/13.02.99.c0.03_student_grade_appeals.pdf

STATEMENT OF CIVILITY
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:**
Schedule subject to change.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>References/Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tue., Jan. 21</td>
<td>Intro to class, background information</td>
<td></td>
</tr>
<tr>
<td>Thu., Jan. 23</td>
<td>History of dramaturgy</td>
<td>(textbook readings)</td>
</tr>
<tr>
<td>Tue., Jan. 28</td>
<td>Discussion on Modern methods</td>
<td>(readings)</td>
</tr>
<tr>
<td>Thu., Jan. 30</td>
<td>Discussion of Modern methods</td>
<td>(readings)</td>
</tr>
<tr>
<td>Tue., Feb. 4</td>
<td>Thinking Like a Dramaturg</td>
<td><em>(Marie Antoinette; Summary HW)</em></td>
</tr>
<tr>
<td>Thu., Feb. 6</td>
<td>Thinking Like a Dramaturg</td>
<td><em>(Why this play now HW)</em></td>
</tr>
<tr>
<td>Tue., Feb. 11</td>
<td>The Art of Dramaturgy</td>
<td>(readings)</td>
</tr>
<tr>
<td>Thu., Feb. 13</td>
<td>The Art of Dramatury</td>
<td><em>(Imagery HW)</em></td>
</tr>
<tr>
<td>Tue., Feb. 18</td>
<td>Yes, the Research of Dramaturgy</td>
<td><em>(Death and the King’s Horseman)</em></td>
</tr>
<tr>
<td>Thu., Feb. 20</td>
<td>Yes, the Research of Dramaturgy</td>
<td><em>(History HW)</em></td>
</tr>
<tr>
<td>Tue., Feb. 25</td>
<td>The Dramaturg as Teacher, Pt. 1</td>
<td>(readings)</td>
</tr>
<tr>
<td>Thu., Feb. 27</td>
<td>The Dramaturg as Teacher, Pt. 1</td>
<td><em>(Glossary 1 HW)</em></td>
</tr>
<tr>
<td>Tue., Mar. 3</td>
<td>The Dramaturg as Critic</td>
<td>(readings)</td>
</tr>
<tr>
<td>Thu., Mar. 5</td>
<td>The Dramaturg as Critic</td>
<td><em>(Criticism HW)</em></td>
</tr>
<tr>
<td>Tue., Mar. 10</td>
<td>SPRING BREAK – NO CLASS</td>
<td></td>
</tr>
<tr>
<td>Thu., Mar. 12</td>
<td>SPRING BREAK – NO CLASS</td>
<td></td>
</tr>
<tr>
<td>Tue., Mar. 17</td>
<td>The Dramaturg as Teacher, Pt. 2</td>
<td><em>(Importance of Being Earnest; Travesties)</em></td>
</tr>
<tr>
<td>Thu., Mar. 19</td>
<td>The Dramaturg as Teacher, Pt. 2</td>
<td><em>(Actor Packet HW)</em></td>
</tr>
<tr>
<td>Tue., Mar. 24</td>
<td>The Dramaturg as Scholar</td>
<td>(readings)</td>
</tr>
<tr>
<td>Thu., Mar. 26</td>
<td>The Dramaturg as Scholar</td>
<td><em>(Scholarship HW)</em></td>
</tr>
<tr>
<td>Tue., Mar. 31</td>
<td>Adaptations &amp; Translations</td>
<td>(readings)</td>
</tr>
<tr>
<td>Thu., Apr. 2</td>
<td>Adaptations &amp; Translations</td>
<td><em>(Analysis Paper Due)</em></td>
</tr>
<tr>
<td>Tue., Apr. 7</td>
<td>Audience Outreach, Pt. 1</td>
<td>(readings)</td>
</tr>
<tr>
<td>Thu., Apr. 9</td>
<td>Audience Outreach, Pt. 1</td>
<td><em>(Playwright Bio HW)</em></td>
</tr>
<tr>
<td>Tue., Apr. 14</td>
<td>Audience Outreach, Pt. 2</td>
<td>(readings)</td>
</tr>
<tr>
<td>Thu., Apr. 16</td>
<td>Audience Outreach, Pt. 2</td>
<td><em>(Dramaturg’s Note HW)</em></td>
</tr>
<tr>
<td>Tue., Apr. 21</td>
<td>Working with a director</td>
<td>(book; guest visits and lectures)</td>
</tr>
<tr>
<td>Thu., Apr. 23</td>
<td>Working with a director</td>
<td>(book; guest visits and lectures)</td>
</tr>
<tr>
<td>Tue., Apr. 28</td>
<td>Bigger Thoughts: Institutions, Season Planning, etc.</td>
<td>(readings)</td>
</tr>
<tr>
<td>Thu., Apr. 30</td>
<td>Bigger Thoughts: Season Planning</td>
<td>(readings)</td>
</tr>
<tr>
<td>Tue., May 5</td>
<td>Presentations</td>
<td><em>(Lobby Display Assignment Due)</em></td>
</tr>
</tbody>
</table>

**FINAL EXAM SLOT:** TUESDAY MAY 12th, 1:45-4:15pm  
Final Casebook Due