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Fall 9-1-2022

### THTR 332.01: Dramaturgy

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## THTR 332.01 DRAMATURGY 3 Credits Spring 2020

Tuesday and Thursday 12.30-1.50 PARTV 190

**Dr. Bernadette Sweeney**

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**Office Hours: TBA**

**Michael Legg**

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**Office Hours: TBA**

### Course Description:

Students will study the role of the dramaturg across a range of plays and productions. Students will engage in production dramaturgy, prepare and present a final dramaturgical research protocol/study guide, and engage in discussion in class and with guest directors/dramaturgs.

### Course Outcomes:

On completion of this course students will:

- Have a broad knowledge of dramaturgy and its role in the professional theatre.
- Have undertaken the work of the dramaturg for an independent research project
- Have a critically informed understanding of the relationship between the dramaturg and the text
- Have an understanding of how a dramaturg balances research with the practical demands of performance
- Have undertaken script analysis, scene study, research and analysis
- Have articulated their engagement with the role of dramaturg through formal research and writing
- Have presented their research in class.

### Required Texts:

*The Process of Dramaturgy: A Handbook* by Scott R. Ireland, Anne Fletcher, and Julie Felise Dubiner.  
Materials including a selection of plays on Moodle

**Accessible copies of proposed scripts for final presentations not already available must be made available to the class via moodle or the um box storage system.**

### Work for Assessment:

- 40% -- attendance and in-class contribution**, participation, effort, attitude, and respect,
- 60% --Presentation of production protocol:** an assignment which includes relevant historical, social, performative, political and literary information on your chosen play for production, and a rationale arguing for the play's relevance to a chosen audience [electronic copy only]

All sources should be fully referenced. **Plagiarism will be taken very seriously, and may result in course failure.**

Work will be graded on:

- Relevance to the topic
- Evidence of original research
- Originality and creativity,
- Thorough response to the material

Levels of analysis and critique  
Writing: syntax, structure of argument, coherency,  
Formatting, style and presentation, management of the task [submitted on time and in full etc.]

#### Ground Rules:

**We cannot accept late papers unless the student contacts me with a reasonable reason before the beginning of the class on the day the paper is due.**  
**Attendance is required - each unexcused absence will result in your grade falling by a third of a letter grade. Continued absence will result in course failure. It is your responsibility to keep up with your attendance. If you are encountering any health or related issues that affect your attendance, please contact Michael Legg or Bernadette Sweeney about this as soon as possible.**  
Please feel free to ask and answer questions inside and outside class. If you have any questions about how you are doing, what you want to research or any of the material, contact me by e-mail, or arrange to see me during office hours.

**DRAMATURGY Fall 2022 *Syllabus*:** (always subject to change)<sup>1</sup>

**Week 1:** Introduction to the work of the dramaturg, **Work in Production in residence at the Montana Rep** *Jeanette Rankin Musical – We Won't Sleep* script analysis  
**Week 2:** **Production in residence at the Montana Rep** *Jeanette Rankin Musical– We Won't Sleep* script analysis and observation of process  
**Week 3:** **Work in Production at the Montana Rep** *Plays on Tap: Buckle Up* – script analysis, compare first and latest version  
**Week 4:** The Plays and The Process. Also continue discussion of *Buckle Up* – compare first and latest version  
**Week 5:** Dramaturgy at work – analyze select websites and archives  
**Week 6:** On adaptation – versions of *Peer Gynt*  
**Week 7:** Skype meetings with professional dramaturg[s]  
**Week 8:** On adaptation – versions of *Twelfth Night*  
**Week 9:** Concepts of design and production & consideration of the work in rehearsal.  
**Week 10:** **Work in Production at the Montana Rep** *Hearth* in development  
**Week 11:** Skype meetings with professional dramaturg[s]. Types of dramaturgy. Discuss research project ideas.  
**Week 12:** NOV 16-19 Ian Frank Visit, *Call of the Wild*  
**Week 13-15:** RESEARCH DRAMATURGY DRAFTS AND FINAL PRESENTATIONS

## COURSE POLICIES

### ACADEMIC MISCONDUCT AND THE STUDENT CONDUCT CODE:

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [www.umt.edu/student-affairs/community-standards/default.php](http://www.umt.edu/student-affairs/community-standards/default.php).

### SCHOOL OF THEATRE & DANCE:

- **Handbook Practices & Procedures:** All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance Student

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<sup>1</sup> Please refer to the current schedule for relevant dates with regard to adding, dropping, and withdrawing. Please make contact with a colleague or two to find out what has been assigned if you miss class.

Handbook. The Handbook is available online at <http://www.umt.edu/theatredance/about/handbook>.

- **Class Etiquette:** Please limit your **eating or drinking** during the class. Please let me know in writing if you need a medical exception to this policy. **Liquids in a capped container** are acceptable. Absolutely **no weapons**, real or fake, are allowed in the classroom. When class has ended, please return space to its original condition (in other words, **clean up** after yourselves). Lastly, **electronic devices are to be stowed away** during class unless permission has been given to access them. It is crucial to the success of the course that you stay directly engaged during class. Please check with me if you feel you need an exception to this rule. Further, you may use your laptops and devices for all in-class assignments or project work, so bring them to class.
- **Guests:** Due to safety considerations, at no point during a student's time spent in class or serving on a production (in any capacity) should non-enrolled persons be guests of that student without the instructor's consent. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area will negatively affect a student's grade.

**DISABILITY SERVICES:** The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide a fully accessible learning environment for all students.

**STUDENT WELLNESS:**

The School of Theatre & Dance recognizes that theatre and performance content and processes can provoke; therefore, during the course of a class or rehearsal, students can choose to remove themselves from activities should they feel a threat to their well-being. Please communicate with your instructor and/or stage manager as soon as you can, prior to or after leaving.

Personal concerns such as stress, anxiety, relationship difficulties, depression, and cross-cultural challenges can interfere with a student's ability to succeed and thrive in the university setting. For helpful resources, please contact the Curry Health Center Counseling department at 406-243-4711 or schedule an online appointment through the health portal: [www.umt.edu/hportal](http://www.umt.edu/hportal). For a crisis or for after-hours care, you can contact: the emergency rooms at St. Patrick Hospital or Community Medical Center; the National Suicide Lifeline: 1-800-273-8255; or the Crisis Text line: text MT to 741-741.