THR 360 Applied Dramaturgy
Spring 2018
September 5, 2018 through December 12, 2018
Wednesday evenings & additional study seminars as scheduled through the semester

Course Description: *Dramaturgy spoken here* as we explore the world and life of the play and the production, develop our skills in literary management of dramatic works, and create new innovative theatre research projects in an intensive seminar-based experience: get your dramaturg on!

Credits: 1

Who is/are my instructor(s)? Dr. Robin Mello, Professor of Theatre. Please call me by my first name. The pronoun I prefer is “she.”

  Email: rmello@uwm.edu
  Website: www.robinmello.com
  Office: Theater 220
  Office hours: Tuesdays 1:00-3:00 PM & Wednesdays 2:30-4:30 or by appointment
  Cell Phone: (text or call): 414-469-9279
  Teaching Assistant: Ron Lee

How much time should I schedule for this course?

<table>
<thead>
<tr>
<th>Activity</th>
<th>Time</th>
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<tr>
<td>4 on-campus sessions</td>
<td>1 hr. x 4 = 4 hours</td>
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<tr>
<td>Dinner seminars, APT trip, &amp; shows</td>
<td>4 hrs. x 10 = 40+</td>
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<tr>
<td>Research &amp; interviews</td>
<td>4 hrs. x 10 weeks = 40+</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>84 hours</strong></td>
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Support of our work: This course is supported by the Center for Undergraduate Research. We will see at least 6 professional and university theatre productions and attend the department retreat at APT. We often meet before productions for dinner and conversation. Student will also create a dramaturgical project as a team and under the guidance of your instructor. This year the inquiry topic is *Wisconsin Stages*—how community and regional theatre movements influenced theatre education at UWM. We will also explore possible submissions to the Kennedy Center American College Theatre Festival, Region 3 competition. Taking this course also makes students eligible to serve as dramaturg in Theatre Department productions.

What are the general guidelines for this class? The UWM Policies, course guidelines, and course code of conduct are:

1. **University Policies:** [http://www4.uwm.edu/secu/docs/faculty/1895.pdf](http://www4.uwm.edu/secu/docs/faculty/1895.pdf)

2. **THR 360 guidelines:** We are here to learn. THR 305 learning happens through participating, studying, reading and creating research projects. Learning also happens in our discussions and creative and written works. To make this a learning we will follow these ground rules:
   - Show up on time, prepared, and ready to work
   - Demonstrate appropriate audience behavior when attending performances
   - Dividing your attention is rude. Turn off your cell phones and other devices unless specifically needed for course activities
   - Be curious and observe actively
   - Use your common sense and be compassionate and empathic to yourself and others
   - Disagree respectfully
• Acknowledge diversity of opinions and viewpoints respectfully
• Social Media discussions outside of this class are expected to be respectful; Failure to follow this rule may result in automatic suspension from the course, an “INC” or “F” grade, and/or similar consequences.
• Organize your work ahead of deadlines
• Communicate frequently
• Ask questions, (questions are encouraged)
• Mistakes are part of learning
• Work with your group partners collaboratively
• If you need a standing ovation, ask for it

3. THR 360 Code of Conduct: We are ‘out and about’ in the Milwaukee arts scene. We are guests at theaters. This means that we demonstrate appropriate audience behavior. This is:

• Dress neatly and respectfully when attending the theater. (We encourage you to dress up when you attend theatre performances).
• Turn off all cell phones, tablets, computers, and any other personal communication devices (in off/silenced mode) you may not use them under any circumstances 5 minutes prior to, during, and 5 minutes after a performance.
• You may drink non-alcoholic beverages at theaters (when appropriate) and during our class sessions.
• You may not drink alcohol during any class session, class sanctioned activity, or performance. Failure to follow this rule may result in automatic suspension from the course, an “INC” or “F” grade, and/or similar consequences. This pertains to all participants under and over the age of 21.
• Theater companies have given us special discounts and access to their work. Be a gracious guest and show thanks by being civil. Pay it forward so other students can benefit from the theater’s generosity.
• All university rules and codes apply. This includes regulations pertaining to controlled substances. Failure to follow this rule may result in automatic suspension from the course, an “INC” or “F” grade, and/or similar consequences.
• Rude, disorderly, or disrespectful behavior (in person or online) and/or plagiarism will result in automatic suspension from the course, an “INC” or “F” grade, and/or similar consequences.

How do we communicate? It is required that you check email regularly. You will also sometimes get texts from Robin on your phone. Please Set D2L settings to allow D2L to send you updates and “news” through your email.

How do I get to the theaters and restaurants that are off campus? Each student is responsible transportation to and from the theaters. Students often group their resources and travel together via public transportation, Uber, Lyft, or car pool.

Do I need to get and pay for my own food & tickets? No, the grant pays for these. Your tickets will be given to you at the theater. Please note: You may NOT give your ticket to any other person. However, you should let Robin know if you are not going to attend. That way she can find someone else who might want to attend the show in your stead.

Do I have to purchase textbooks? Most of the readings and texts we will use are going to be selected in D2L, or part of your library research. Expect to read at least 2 plays and a minimum of 5 articles. The following websites are also very useful:

LMDA: http://www.lmanda.org/dramaturgy
KCACTF: http://kcactf3.org/dramaturges.htm

Curricular scope of this course:
• Gaining a working knowledge of drama research practices.
• Studying critical dramaturgical approaches and methods.
• Examining the history of theatre productions and texts.
• Examining how theatre productions and texts are currently produced in response to contemporary social issues and cultural trends.
• Exploring dramaturgy by interacting with archival materials.
• Exploring dramaturgical practices for making new works of theatre.
• Presenting findings.

Learning goals:
• To develop skills in the basic research processes of dramaturgy, including historiography and archival research, critical perspectives and narrative inquiry, performance theory, literary analysis.
• To experience professional theatre as it is developed and performed in the Milwaukee community.
• To develop critical and aesthetic perspectives.
• To communicate dramaturgical perspectives and approaches to the public.

Do I have to attend every class? Yes.

But what if I have an emergency and can't make it? Occasionally, there is a REAL emergency. You will not be penalized for this. You will be expected to keep up with the work and to check in to see what you have missed.

What is a REAL emergency? Real and unplanned events that pertain to your personal (or your family’s) safety, death, acute illness or other catastrophes (like blizzards or tornados).

What do I do if I have a real emergency? Let Robin know as soon as is practicable. Leave a voice mail on, AND text, Robin’s cell: 414-469-9279. When you send a text include your name in the text. Then, email Robin (rmello@uwm.edu) and Ron (leer@uwm.edu) and explain the details of your emergency.

Will I get in trouble? You will not be penalized for a problem outside of your control. When the emergency is over you will work with Robin and come up with a sensible alternative (plan B).

What is Plan B? Ask Robin. Together you will come up with a humane and compassionate solution.

Is a transportation problem a real emergency? No. Transportation problems are NOT real emergencies. They may feel that way but they are not.

How do I succeed (get an A grade)? You will succeed if you do all the work in an exemplary fashion, read and follow the directions, study and view all materials, explore, actively participate, attend all classes, follow the code of conduct, and submit your work within the established deadlines.

How do grades work in this class? Grades are evaluated using the following:
A = 100%-93% of points.
B = 85%-92% of points.
C = 84%-78% of points.
D = 77%-76% of points.
F = Below 75% of points.
INC = INC grade is given when any assignments have not been completed. INC defaults to an F at the start of the next semester. If you receive an INC you will be allowed to redo or complete make-up work before the INC defaults to an F—but not after the default occurs.

### Calendar

#### CLASS SCHEDULE: Fall 2018

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Event/Time</th>
<th>Topic</th>
<th>Place</th>
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<tbody>
<tr>
<td>Week 1</td>
<td>Sept 5</td>
<td>No class session</td>
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<td>UWM, Mitchell Hall 195</td>
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<tr>
<td>Week 2</td>
<td>Sept 12</td>
<td>Class Meeting 4:30-5:30 (or as close to 4:30 as you can make it)</td>
<td>Focus: logistics, assign APT shows--M4M; AYL; HH &amp; TRO, Assign turgy teams, exchange contact info <em>bring materials indicated in syllabus</em></td>
<td>UWM, Mitchell Hall 195</td>
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<tr>
<td>Week 3</td>
<td>Sept 19</td>
<td>IN THE HEIGHTS 5:00-6:45 @ Water Street Brewery 7:00 @ Mil Rep</td>
<td>Plan for semester: project teams Dramaturgy for spring shows (?) APT dramaturgy reports</td>
<td>Rock Bottom Brewery, 1101 N Water St &amp; Milwaukee Rep</td>
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<tr>
<td>Week 4</td>
<td>TBA: ?</td>
<td>Library meetings in teams</td>
<td>Contacting Rebecca Littman &amp; Using the library for dramaturgy</td>
<td>UWM Golda Meir Library</td>
</tr>
<tr>
<td>Week 4</td>
<td>Sept 26</td>
<td>Class Meeting 4:30-5:30 PM (Meeting notetakers: ?)</td>
<td>Develop questions for interviews, develop questions for archival research, updates on library seminar</td>
<td>UWM food court-near Gausthaus or?</td>
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<tr>
<td>Week 4</td>
<td>TBA: ?</td>
<td>Set up Meetings and begin interviews</td>
<td>Teams need to update in D2L discussion</td>
<td>TBA</td>
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<tr>
<td>Week 5</td>
<td>Sept 29</td>
<td>APT/BETHEL 9:00-10:30 AM Dramaturgy seminar</td>
<td>Discuss and explore</td>
<td>APT in Spring Green</td>
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<tr>
<td>Week 5</td>
<td>Oct 3</td>
<td>5:00@ Milwaukee Public Market 7:00 CHAPATTI</td>
<td>Schedule for interviewing; team updates, analysis of interviews update on library sessions: brainstorm presentations, etc.</td>
<td>MPMarket, 400 N Water Street &amp; Chamber @ Broadway Theatre Center</td>
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<td>Week 6</td>
<td>Oct 10</td>
<td>TBA</td>
<td>Interviewing LeRoy Stoner Locating and studying archival material</td>
<td>TBA</td>
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<tr>
<td>Week 7</td>
<td>Oct 17</td>
<td>5:00 @ Sobelman’s 7:00 EAGLE IN ME Interviewing LeRoy Stoner Locating and studying archival material</td>
<td>Plan the lobby display (Juniper gives words of advice; Coding interview data; progress reports; library research: team updates</td>
<td>Sobelman’s, 1900 W St Paul Ave &amp; In Tandem, 10th St Theater</td>
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<tr>
<td>Week 8</td>
<td>Oct 24</td>
<td>5:00-6:45 @ Water Street Brewery 7:00 GUARDS AT THE TAJ</td>
<td>Copy for posters, plan of action, update on research: team updates</td>
<td>H2O Brewery &amp; Milwaukee Rep</td>
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<tr>
<td>Week 9</td>
<td>Oct 31</td>
<td>TBA</td>
<td>Working on lobby display</td>
<td>TBA</td>
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<tr>
<td>Week 10</td>
<td>Nov 7</td>
<td>TBA</td>
<td>Putting Lobby display up</td>
<td>TBA</td>
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ASSIGNMENTS

**Dramaturgy: APT = 100 points**: Choose on one aspect of dramaturgy: a) researching information about the playwright & the major themes that are woven into the play; b) reviews and information about when the play first premiered; or c) the details, issues, and historical context of the play’s content.

**Play Materials**

**Dramaturgs**

**MEASURE FOR MEASURE**

**AS YOU LIKE IT**

**HEARTBREAK HOUSE**

**THE RECRUTING OFFICER**

Be prepared to present this information to the rest of us at our dinner session on 9/19.

**Semester Project for Lobby Display (300 points)**: This will be discussed in our first two seminars. Our project is called “Wisconsin Stages.”

**Dramaturgy Presentations (for KCACTF & THR 305 (200 points))**: Create a presentation, which should include a Ppt, research materials, and a poster presentation for one of the plays we see (or one of the plays the department is doing in the spring). We will discuss this further in class. Submit the written essay, documents, and Ppt in D2L and be ready to present your findings as well (THR 305 and SURF Research Day are good places to plan for). Each dramaturgical report must include answers to the following questions:

- What is the focus of your dramaturgical research? How did it support and augment the production, actors, and audience in understanding the play’s underlying themes and context?
- Where was the play originally produced and performed and why?
- When the play was originally produced and what did critics think of it at that time?
- What did the playwright, first director, first actors, and first designer have to say about their work when the play originally premiered?
- In this production what can we expect to see? What does the director have to say about this production?
- What was the social and political context of the play in its time—what socio-cultural relevance does the play have in 2018?

Each dramaturgical presentation needs to be somewhat interactive and storied (we will work on this during class time).
**KCACTF Dramaturgy Scholarship Challenge**

If you want to submit a Dramaturgical submission to KCACTF Region 3 (see D2L for details). Submissions include statements about the play, production, and reflections on your own research practice, letters of support and letters from designers/directors and performers.

Submissions should be creative and get the public involved in the history and development of the play.

Submissions should include technology and interactive forms of communication (a website, film, interactive video, hands-on components, etc.).

Submissions should be a professional poster that has clear and strong visual components and also give audience members a way to find out more information for themselves.

Submissions may include audience feedback and evaluation tools as well.