



Dramaturgy

PEIMS Code: N1170194
Abbreviation: DRMTGY
Grade Level(s): 11–12
Award of Credit: 1.0

Approved Innovative Course

- Districts must have local board approval to implement innovative courses.
- In accordance with Texas Administrative Code (TAC) §74.27, school districts must provide instruction in all essential knowledge and skills identified in this innovative course.
- Innovative courses may only satisfy elective credit toward graduation requirements.
- Please refer to [TAC §74.13](#) for guidance on endorsements.

Course Description:

The purpose of the *Dramaturgy* course is to introduce students to the field of dramaturgy where they can become literary and historical consultants who work with directors, designers, and actors to make an artistic vision a reality. In the *Dramaturgy* course, students will learn to collaborate with a team to effectively synthesize literary analysis and historical research into authentic and compelling theatre (storytelling). They will learn to collaborate with playwrights to help shape new scripts and stories as well as advocate for playwrights' intentions during the rehearsal process. The recommended participants are students who are interested in acting, designing, playwriting, directing, or producing theatre. Students will learn to collaborate with a production team by analyzing, questioning, researching, interpreting, problem-solving, storytelling, defining, clarifying, philosophizing, decision-making, innovating, communicating (verbal and written), developing bibliographies and casebooks; understanding and appreciating the historical context; educating actors, designers, directors and audience.

Essential Knowledge and Skills:

- (a) General Requirements: Students shall be awarded one credit for the successful completion of this course. Prerequisite suggested: Theatre II or equivalent Production classes.
- (b) Introduction.
 - (1) The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, higher-order thinking, communication, and collaboration skills, making the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through

exploration, leading to creative expression. Creativity, encouraged through the study of the fine arts, is essential to nurture and develop the whole child.

- (2) Four basic strands--foundations: inquiry and understanding; creative expression; historical and cultural relevance; and critical evaluation and response--provide broad, unifying structures for organizing knowledge and skills students are expected to acquire. Through the foundations: inquiry and understanding strand, students develop a perception of self, human relationships, and the world using elements of drama and conventions of theatre. Through the creative expression strand, students communicate in a dramatic form, engage in artistic thinking, build positive self-concepts, relate interpersonally, and integrate knowledge with other content areas in a relevant manner. Through the historical and cultural relevance strand, students increase their understanding of heritage and traditions in theatre and the diversity of world cultures as expressed in theatre. Through the critical evaluation and response strand, students engage in inquiry and dialogue, accept constructive criticism, revise personal views to promote creative and critical thinking, and develop the ability to appreciate and evaluate live theatre.
 - (3) The student learns to combine history research techniques, literary analysis tools, and collaboration skills to work with directors, designers and actors to produce authentic and compelling theatre for social, political, philosophical and aesthetic purposes. The purpose of the Dramaturgy course is to introduce students to the field of dramaturgy where they can become literary and historical consultants who work with directors, designers, and actors to make an artistic vision a reality.
 - (4) Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.
- (c) Knowledge and Skills.
- (1) Foundations: inquiry and understanding. The student develops concepts about dramaturgy as an aesthetic philosopher who works to enrich the process of performance for the creative team and the audience. The student is expected to:
 - (A) describe the functions of a dramaturgy in various contexts, including a production, a new play in development, and theatre company;
 - (B) analyze the role of a dramaturgy on a production team;
 - (C) consider how the artistic choices made by the creative team in the process of production might enhance the philosophical, political, or aesthetic goals of the event;
 - (D) propose appropriate texts for theatrical venues such as schools, theatrical company seasons, or theatre spaces;
 - (E) research, analyze, and critique plays and playwrights from various genres;
 - (F) read and review classic, modern, and contemporary plays;
 - (G) research theatre history; and
 - (H) research acting styles.
 - (2) Creative expression: performance. The student analyzes and interprets scripts using historical data and research and creates dramatizations. The student is expected to:

- (A) adapt plays for a theatrical production by:
 - (i) cutting, proofing, and editing a script for production and justifying editorial choices to the production team;
 - (ii) advocating for the playwright’s intention; and
 - (iii) interpreting and summarizing script/text meaning and theme;
 - (B) research, organize, and present accurate maps and timelines and artifacts, if applicable, of historical material related to a production; and
 - (C) promote the director, designer, or artist’s vision and concept both within the production company and crew and with outside stakeholders.
- (3) Creative expression: production dramaturgy. The student applies research, design, directing, and theatre production concepts and skills to production dramaturgy. The student is expected to:
- (A) ensure accuracy of set, sound, props, costumes, hair, makeup, acting and directing style throughout the rehearsal and performance cycle;
 - (B) establish and maintain authenticity and accuracy of the “world of the play” as defined by the director, including the relationships between the various characters, their personalities, the situation in which they find themselves, and the social, historical, and cultural context of the play when it was written;
 - (C) collaborate with and provide feedback for directors and actors throughout the rehearsal and performance cycle;
 - (D) collaborate with marketing and publicity personnel to ensure publicity materials such as website, press releases, posters, and brochures reflect the vision established by the production;
 - (E) create, assemble, and disseminate study guides and educational packets for directors, actors, and audiences using technology as appropriate;
 - (F) generate informative lobby display; and
 - (G) facilitate or moderate “talk backs” between audience and actors or production team after a performance.
- (4) Historical and cultural relevance. The student relates theatre to history, society, and culture. The student is expected to:
- (A) apply historical and cultural accuracy from research in production elements;
 - (B) research historical and political settings related to a production;
 - (C) research the culture, including art, music, food, and aesthetics, of a variety of time periods and world cultures as needed for a selected production;
 - (D) depict theatrical scripts as a reflection of life in particular times, places, and cultures; and
 - (E) investigate the influences that dramaturgy has on theatre, television, and film.
- (5) Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances. The student is expected to:

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- (A) defend dramaturgy as an art form;
 - (B) evaluate self and others as a creative being;
 - (C) offer and receive constructive criticism of research, interpretations, and adaptations of scripts by peers and self;
 - (D) evaluate live theatre in written and oral form with precise and specific observations of accurate dramaturgy elements using appropriate vocabulary; and
 - (E) use technology to communicate and present findings in a clear and coherent manner.
- (6) Career readiness. The student demonstrates professional standards and employability skills as required in the field of dramaturgy. The student is expected to:
- (A) research opportunities in training, education, and certifications for employment as a dramaturg;
 - (B) compile research and project examples to construct a resume and portfolio of works created as a dramaturg;
 - (C) research career and avocational opportunities in dramaturgy in industries such as theatre, television, or film and evaluate the training, skills, self-discipline, and artistic discipline needed to pursue such opportunities; and
 - (D) apply dramaturgical skills and experiences to higher education and careers outside of the theatre.

Recommended Resources and Materials:

Brockett, O. G. (1968). *History of the theatre Oscar G. Brockett*. Boston, Allyn and Bacon.

Chemers, M. M. (2018). The Legacy of the Hamburg Dramaturgy. *The Hamburg Dramaturgy by G.E. Lessing*, 23–30. doi: 10.4324/9780203072400-3.

Chemers, M. M. (2010). *Ghost light: an introductory handbook for dramaturgy*. Carbondale: Southern Illinois University Press.

Davis, M. H. (2017, November 21). Top Dramaturgy Schools. Retrieved from <https://education.seattlepi.com/top-dramaturgy-schools-2101.html>

Dramaturgy 101. (n.d.). Retrieved from <https://www.schooltheatre.org/publications/featuredarticles/dramaturgy101>

Koger, A. K. (2010). *Toward a Dramaturgical Sensibility: Landscape and Journey* (review). *Theatre Topics*, 20(1), 78–79. doi: 10.1353/tt.0.0085

Luckhurst, M. (1998). Susan Jonas, Geoff Proehl, and Michael Lupu, eds. *Dramaturgy in American Theater: a Source Book*. Fort Worth: Harcourt Brace, 1997. ISBN 0-155-02586-4. *New Theatre Quarterly*, 14(54), 192–192. doi: 10.1017/s0266464x00012112

On directing and dramaturgy: burning the house. (2020, January 30). Retrieved from <https://www.worldcat.org/title/on-directing-and-dramaturgy-burning-the-house/oclc/501837161>.

Recommended Course Activities:

- Introduce dramaturgy/research.
- Research the history of and define dramaturgy.
- Display props and gallery work.
- Discuss play and project selection.
- Analyze scripts.
- Collaborate with producers, directors, designers, actors, acting as “diplomat or mediator” when needed.
- Develop glossaries or other reference resources
- Research playwright’s background, production history and historical context.
- Research art, music, culture and playwright’s contemporaries/influencers.
- Research playwright’s media exposure (books, magazines, videos, newspapers, children books, educational setting).
- Develop and present timelines and maps; develop “World of the Play” presentations.
- Create dramaturgy inspiration boards, physical bulletin boards, or digital boards (Pinterest, slideshows, webpages, portfolios).
- Research playwriting and scene work.
- Develop and facilitate program notes, pre-discussions, lobby displays, and talkbacks.
- Attend rehearsals and be the “keeper of the text;” the “historical, critical, literary, and philosophical consciousness” and the script “watchdog” and “word person.”
- Develop and distribute audience study guides (audience’s surrogate)
- Join dramaturgy teams and projects.

Suggested methods for evaluating student outcomes:

- Play discussion and project selection
- Script work and analysis
- Close readings and glossary development
- Research playwright’s background, production history and historical context
- Research art, music, culture and playwright’s contemporaries/influencers
- Research playwright’s media exposure (books, magazines, videos, newspapers, children books, educational setting)
- Playwriting
- Props and gallery work (display your findings)
- Developing and presenting timelines and maps; developing physical and digital inspiration boards; developing “World of the Play” presentations
- Dramaturgy inspiration boards, physical bulletin boards, digital boards (Pinterest, slideshows, webpages, portfolios)
- Developing and facilitating program notes, pre-discussions, lobby displays, talkbacks

Teacher qualifications:

An assignment for Dramaturgy is allowed with one of the following certificates.

- All-Level Speech/Drama.
- All-Level Speech Communications/Theatre Arts (Prekindergarten-Grade 12).
- All-Level Theatre Arts (Prekindergarten-Grade 12).
- Grades 6-12 or Grades 9-12--Theatre Arts.
- Junior High School (Grades 9-10 only) or High School--Drama.

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- Junior High School (Grades 9-10 only) or High School--Speech and Drama.
- Secondary Theatre Arts (Grades 6-12).
- Theatre: Early Childhood-Grade 12.

Additional information: