

**THE 4481 – DRAMATURGY  
SPRING 2013  
DR. BETH OSBORNE**

*“The main job of a dramaturg is to keep asking why? Why are we doing this play? Why this season?  
Why here? Why does our theatre exist? Why do we exist?”*

~ Peter Hay

**CONTACT INFORMATION:** 324 Fine Arts Building (FAB)  
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Course Blackboard Site (login with FSU username at campus.fsu.edu)

**OFFICE HOURS:** Tuesday, Wednesday & Thursday 11-12 and by appointment  
Schedule appointments via email or stop in!

**COURSE DESCRIPTION:** This course is an introduction to production dramaturgy with emphasis on conducting research and preparing written reports. Topics include surveys of the critical literature, cultural background and biography, production history and text preparation.

**COURSE OBJECTIVES & TEACHING PHILOSOPHY:**

*“What the heck's a dramaturg?” (Chicago Tribune, Feb. 19, 2006)*

In this class, students will not only learn the answer to the *Chicago Tribune's* question, they will get a chance to put that knowledge into practice. Dramaturgy is a nebulous and evolving field, with job requirements ranging from old-fashioned research to audience outreach, and season development to choosing and cultivating new plays. This course will have both theoretical and practical components; the student will learn about dramaturgy at the same time that he or she performs the tasks of the dramaturg. We will focus on four major areas of dramaturgical practice: Research & Production Dramaturgy; Commissioning and Developing New Plays; Educational Outreach & Audience Development; and Long-Term Artistic Planning.

By the end of this course, you will be able to:

- Read, discuss, and analyze plays through close readings of the text and an exploration of the surrounding social, political, and cultural contexts.
- Research and present information on specific plays, playwrights, and events in both written and oral forms.
- Explore outreach and audience development techniques.
- Serve as the production dramaturg on a production.
- Choose and justify a season for a targeted audience based on a specific mission statement.
- Develop a repertoire of major plays and playwrights through readings and discussions of plays/playwrights that form the canon and those that operate outside of the canon.
- Identify the major roles that a professional dramaturg may be asked to fill, and have gained practical experience in some of these roles.
- Discuss both contemporary and classic pieces with directors, designers, actors, and playwrights from a dramaturgical perspective.

## **REQUIRED COURSE MATERIALS:**

Books are available in the FSU Bookstore and Bill's Bookstores. I have also put at least one copy of everything on reserve in the Degen and made use of free online texts, databases, and blackboard postings to help alleviate course costs. Unless otherwise noted, you may use any version of the plays listed here, so feel free to peruse used book stores, the internet, the library (both on campus and the Leon County Public Library), and any other sources you can find. That said, it is important for you to bring copies of these texts to class on the days that we discuss them, so please plan accordingly.

### **Available for purchase (and on reserve in the Degen):**

*Spring Awakening* (Frank Wedekind, translated and edited by Jonathan Franzen)

*The Collected Shorter Plays of Samuel Beckett* (Samuel Beckett)

*Arcadia* (Tom Stoppard)

*The Long Christmas Ride Home* (Paula Vogel)

*Civil War Christmas* (Paula Vogel)

*Gem Of The Ocean* (August Wilson)

*Ghost Light: An Introductory Handbook for Dramaturgy* (Michael Chemers)

I will post additional pieces on the course blackboard site or place them on reserve in the Degen. You should also refer to a good theatre history text, such as Oscar Brockett & Frank Hildy's *History of the Theatre*, throughout this course.

***“The play asks a question. A great play asks more than one. The job of the dramaturg is to help all the artists and the audience to ask the same question of themselves.”***

*~ Jayme Koszyn*

## **COURSE POLICIES:**

**ATTENDANCE & PARTICIPATION:** This is a participation and discussion-based course and I expect each student to be a fully participating member of the class – on time, fully prepared, every time we meet. We meet only twice a week and have limited time to explore a huge range of materials. Students will have two “free” unexcused absences; subsequent unexcused absences will lead to a reduction of one third of a letter grade for each absence. Arriving late disrupts the conversation, and will thus negatively affect your final grade as well. Excused absences (including documented illness, religious holy days, official University activities, crisis in the immediate family, call to active military or jury duty, and other documented crises) must be documented. Students who need to miss class due to observation of a religious holy day should notify me in writing in advance so that steps may be taken to ensure that assignments can be completed in a timely manner. Call or email me immediately if an emergency prevents your attending class.

**READING:** This course will only be successful if students arrive prepared and ready to dive into the work! **ALWAYS bring your text(s) with you on the day we are discussing them.** (One of the reasons I went with individual plays rather than an anthology was to make bringing the texts easier on your bags and backs!) We have enough to do in this class without me checking up on your preparation through regular quizzes or “reading check” assignments. However, if it becomes apparent that students are not coming to class prepared, I reserve the right to add these types of checks into the course, and will adjust the final grading scheme so that quizzes/reading assignments average in to account for up to 10% of the final grade. Please come prepared! If you're already read a play we're working on in this course, re-read it so it's fresh and you'll be ready to discuss it in depth.

**WRITTEN ASSIGNMENTS:** Written work should be typed in 12 point Times New Roman or Cambria font, double spaced with 1 inch margins, free of typing and grammatical errors, and in correct MLA or Chicago Style. All outside materials must be fully and accurately cited. Failure to cite your sources correctly may result in disciplinary action per the FSU Honor Code. For citation guidelines, refer to *A Manual for Writers* by Kate Turabian (often used by those writing dissertations/theses!), *The Chicago Manual of Style* (also available online at <http://www.chicagomanualofstyle.org/home.html>), or *MLA Handbook for Writers of Research Papers* by Joseph Gibaldi. Late assignments will be penalized and are particularly difficult to accommodate in this class because of the nature of each individual assignment (see each assignment detail for further information). Computer or printer failure will **not** be considered an acceptable excuse. I strongly suggest that you submit your Green Assignments through the Backup Assignments Journal before bringing them to class (follow the link I post in the Assignments area on blackboard) – redundancy is a good habit to practice when it comes to technology! Electronic versions of papers/projects should be formatted as MS Word (.doc or .docx) or Rich Text (.rtf) files unless otherwise stated. Please don't submit pdf's as they are much more cumbersome to comment upon. Keep a copy of ALL written work for this class until final grades have been submitted at the end of the semester.

**COPYRIGHT STATEMENT:** Many of the required readings in this course are copyrighted. While you have had to purchase the majority of the plays, I will post some readings (or links to readings) on the course blackboard site. The posted readings are available to students registered for this course in compliance with the provisions of the Teach Act, and may not be retained beyond this semester or distributed to anyone outside of this course.

**TECHNOLOGY IN THE CLASSROOM:** We are here to learn. Cell phones, pagers, blackberries, etc. should be turned off for class and headphones must be removed. Computers may be used during class meetings for notes, but if they become a distraction or are used for activities not related to class, students will lose this privilege.

**COURSE CONTENT:** In this course, I challenge you to experience life from perspectives other than your own. Because of this, you may consider some course language, readings, viewings, or topics objectionable. If some of this material is so offensive to you that it negatively affects your ability to learn, please see me during the add/drop period so that we can discuss your options.

**EXTRA CREDIT:** As opportunities for extra credit arise, I will announce them in class and on the course blackboard site. Students can earn a maximum of a 3% grade boost with extra credit points.

**BLACKBOARD:** I will use Blackboard for announcements, assignments, posting readings, and many other things. Students must check their official university email accounts daily, and this course blackboard site at least 3 times per week. I strongly encourage you to check this site the night before each class for important announcements and reminders. If you have another email address you would prefer, please tell me the first week of class.

**QUESTIONS, CONCERNS, & EMAILS:** To get in touch with me, locate me after class, call or stop in during office hours, or send an email. For all emails, include your name (first and last) in the message (even if you think it is redundant). Realize that I am not online 24 hours a day, and must be able to focus on course preparation and grading as well! Expect an email turnaround time of 1-2 business days.

### **COURSE REQUIREMENTS:**

A brief overview of the major assignments in the course follows. All will be fleshed out in greater detail on the course blackboard site or in class in the coming weeks. In choosing topics, I encourage you to

think about ideas and themes you are intrigued by (and that might become part of future work or your final project!). Whether it is collecting research around a specific historical moment, considering different methodological possibilities, or working on your actual topic, use these as opportunities to begin to find connections between the different assignments we will do in this class and in your other work as a theatre artist.

In this class, written assignments will vary a bit from the standard written paper. All work will be graded on both the content of the ideas and the clarity and accuracy of the writing. (Be sure you proofread before submitting your assignments!) Some work will be prepared as if it were to be presented to a director or cast, in which case formatting (and citations) should be visually “friendly” and the level of writing should be appropriate for the audience. Formal work should follow standard MLA or Chicago Style Guides (types, 12 point font, double spaced, 1 inch margins, etc.). Always remember to back up your work!

**PRESENTATIONS (PINK, PURPLE & BLUE):** One of the many duties of the dramaturg is presentations – to actors, patrons, directors, boards of directors, audiences, etc. To this end, you will be practicing presentations in this class. These will vary in length, content, preparation, and level of interaction, but are an important component of your grade. We will begin this preparation with a short presentation on *Arcadia*. In collaboration, students will then present on one of the plays that we focus on in this course. These presentations will also be accompanied by actor packets and, on the day of their presentation, students will lead the class discussion for much of the class. In addition to these play presentations, students will also create final presentations in which they create and market their own, original theatre for a specific location. More information on each of these projects will be distributed as they approach.

Because presentations are such an integral part of this course, only in the most extraordinary circumstances will a student or group be granted an extension for any presentation. Generally, if a member of a group is not in attendance, the group will present anyway and the other members of the group will do their best to cover the missing material. If you must miss a presentation, please (1) contact me and your group member(s) as soon as possible so that we can plan accordingly, (2) document your absence, and (3) discuss the situation with me as soon as you return. For the sake of your group as well as your own grade, I would encourage you to make every effort to arrive well-prepared for presentations. One other note: professional dramaturgs know to back up their materials and to be prepared for technical problems. Back up your work! You can always put a copy into the Assignment Backups Journal on blackboard (Course Tools / Journals / Assignment Backups) as a backup of any work for this class.

**QUESTIONS/FIND A.../DISCUSSION PREPARATION ASSIGNMENTS (GREEN):** There are a number of small assignments in class which are designed to do two primary tasks: 1) prepare you for participating in a wide-ranging, interesting discussion in class, and 2) encourage you to begin thinking like a dramaturg. These assignments are described briefly on the course schedule, and will typically be further explained in class. Please watch the course schedule for these assignments and ask when you have questions about them. Unless otherwise noted, these assignments should be typed and brought to class in hard copy. We will generally incorporate these into discussion, so it is important to have copies of images, questions, etc. to make it possible to use them.

Green assignments should be no more than 1 typed, single-spaced page (unless otherwise noted) and will be evaluated on the following scale:

- 3 = Excellent; majority of work is insightful and interesting; student has exceeded expectations
- 2 = Good; work is good quality, but could be stronger; student has satisfied expectations
- 1 = Fair; meets minimum requirements of assignment, but is lacking or unconvincing in a number of areas
- 0 = Not submitted

Because these assignments are intended to be used in class discussions, late submissions will be accepted only when a student misses class due to an excused absence. I will drop the lowest score (even if it is a 0) and then average these grades at the end of the semester. Each assignment is worth approximately < 3%.

**OUTREACH PROJECTS (RED):** One of the first projects we will begin in class will be our Outreach Project. This will be a part of the lobby display and symposium surrounding the February production of *Spring Awakening* here in the School of Theatre. While we will determine the final topics and composition of this project in class, students will have the option to work individually or in small groups on these projects. Ultimately, we'd like to have 1-2 video montages, exciting/insightful information and images to display on foamcore boards, and possibly some interactive exhibits. Students will have an in-class workday and an in-class presentation of their drafts so they can receive timely feedback from me and their peers. Because this project is working toward a real-world outreach event, the deadlines for the drafts and final copy are firm; late work will be accepted only in the case of dire, documented emergencies, and I cannot guarantee that late work will become part of the symposium or lobby displays. Please keep a particularly close eye on emails from me between 2/7 and 2/22, as this will be the time for design layout, final editing, and questions.

**SPECIAL EVENTS:** There are a number of special events happening this semester, and I encourage you to take advantage of all that is available. The Seven Days of Opening Nights Festival is bringing in many arts events of interest (see <http://www.sevendaysfestival.org/performers/> for more information); some of the theatre artists will be teaching master classes or offering other special workshops or talks for SoT majors. Required special events include:

- Portions of the *Spring Awakening* symposium (2/22 and 2/23; I'll narrow this down more as the event approaches)
- *Spring Awakening* (see the show during the first week of the run – 2/20-2/24)
- New Horizons (4/18-4/20; dates may expand as event approaches)
- \*While attendance is not required for *this* class, we will also be working with *Much Ado About Nothing* in class. It runs 3/27-4/7 here in the SoT; I hope to see all of you there!

**GRADES:** It is the student's responsibility to keep electronic copies of all written work and paper submission confirmations for this course until final grades are submitted. If you have questions, problems, or concerns with a grade you have earned in this class, come to see me with the graded assignment within one week of the date it was returned to you. After one week, appeals will not be considered. Grade discussions must occur in my office – not in class. In general, grades for written work are administered according to the following criteria:

A = excellent in all areas. The assignment presents a strong thesis statement, is argued coherently, and offers clear evidence to support ideas. Documentation follows correct citation format.

B = good. The assignment presents a good thesis statement; the argument and evidence are okay, but could be stronger. Documentation mostly follows correct citation format.

C = meets minimum requirements of assignment. The assignment presents a passable thesis statement, and argument and evidence exists, but is either not convincing or not well articulated. Citations often weak.

D = falls short of minimum requirement, but effort in completing the assignment clearly made. Thesis, evidence, and argument either very weak or missing. Citations often ignored.

F = does not meet minimum requirement in any way.

**GRADE SCALE:** (FSU doesn't allow A+'s.)

A = 93-100	A- = 90-92	B+ = 87-89	B = 83-86	B- = 80-82	C+ = 77-79
C = 73-76	C- = 70-72	D+ = 67-69	D = 63-66	D- = 60-62	F = < 59

**GRADE BREAKDOWN:**

Participation — 15%
Questions/Find.../Discussion Preparation (green) — 20%
<i>Spring Awakening</i> Outreach Project – Draft (red) — 5%
<i>Spring Awakening</i> Outreach Project – Final (red) — 10%
<i>Arcadia</i> presentations (pink) — 10%
Play Presentations & Packets (purple) — 15%
Final Presentation & Materials (blue) — 20%

**UNIVERSITY/SCHOOL OF THEATRE POLICIES:**

**RELIGIOUS OBSERVANCE POLICY:** The University's policy on religious holidays provides that students shall be given an opportunity, whenever feasible, to make up within a reasonable time any academic assignment that is missed because of individual participation in religious observances. Students have the responsibility to inform the instructor of any intended absences for religious observances by the end of the second week of class, and must complete assignments by their deadline.

**ACADEMIC HONOR POLICY:** The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "... be honest and truthful and ... [to] strive for personal and institutional integrity at Florida State University." (FSU Academic Honor Policy, <http://dof.fsu.edu/honorpolicy.htm>.) We are all bound by the policies and procedures set forth in this document. Unless specifically stated otherwise, all work completed in this class must be done individually and should be entirely original. Any words or ideas derived from outside materials (including books, journals, websites, and any other published material) – no matter how much or how little material is used – must use proper citations. All work submitted in this course is subject to this policy.

**AMERICANS WITH DISABILITIES ACT:** Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. This syllabus and other class materials are available in alternative format upon request. For more information about services available to FSU students with disabilities, contact: Student Disability Resource Center, 874 Traditions Way, 108 Student Services Building, Florida State University, Tallahassee, FL 32306-4167; (850) 644-9566 (voice); (850) 644-8504 (TDD); [sdrc@admin.fsu.edu](mailto:sdrc@admin.fsu.edu); <http://www.disabilitycenter.fsu.edu/>

**SYLLABUS CHANGE POLICY:** Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

**INSTRUCTIONAL RECORDING TECHNOLOGY & DISTRIBUTION POLICY (SCHOOL OF THEATRE):**

Recording technology is often used to further students' education in theatre courses. Faculty have

relied upon these methods to further the students' educational experience and by extension to enhance their classroom effectiveness. This policy is not intended to interfere with that practice. The purpose of this policy is to protect both student and faculty privacy. The use of recording devices, including those brought by students in any School of Theatre classroom or performances space/location, is at the discretion of the classroom instructor. Items in this category include, but are not limited to, camcorders, cameras, cellular phones, and audio recorders. Any device that stores video, audio, or still images is subject to this policy. Beyond permission of the instructor to utilize recording technology for any course content or activities, written permission must be obtained from all individuals to be recorded by filling out SOT Record/Tech forms. The School of Theatre at Florida State University policy mandates that no recorded image (still, moving, or audio) may be distributed in any way without express written permission of all individuals presented on an image or sound to be distributed. This applies to all formats of distribution including, but not limited to, print, digital, and analog. All violations will be reported to the Associate Dean of Academic and Student Services in the School of Theatre, who will retain records of all violations. Students found to be in violation of the policy a second time will be subject to sanctions beyond those associated with the class, and will be referred to the Office of Student Rights and Responsibilities and subject to further University sanctions. This policy does not supercede any Federal, State, Local, or Institutional policy regarding recording or distribution of materials. It applies solely to instructors and students in School of Theatre courses. Furthermore, it should not be implied that permission to record and/or distribute material from classes extends to the content presented.

\*Do not hesitate to contact me via office hours, appointments, or e-mail. If you have concerns about a classroom activity or need to speak with me regarding a personal matter, religious observance, or documented disability, bring it to my attention sooner rather than later.

## Dramaturgy Course Schedule Spring 2013

\*All readings and assignments should be completed by the day they are listed.

Dates	Topic	Required Readings	Writing/Projects DUE
1/8	Introduction to the Course	None	
1/10	What is a Dramaturg?	"What We Talk About When We Talk About Good" (Todd London) - Blackboard <i>Ghost Light</i> , Chapter 1 ("What the #\$\$@ Is a Dramaturg?")	
1/15	<i>Spring Awakening</i> (the play)	<i>Spring Awakening</i> (Frank Wedekind, edited/translated by Jonathan Franzen) <i>Ghost Light</i> , Chapter 5 ("Form Follows Function")	Thinking dramaturgically, write 5 questions you have about the Wedekind. These could be about the structure, style, tone, characters, or another topic about the piece, but imagine these as discussion-style questions rather than quick answers.
1/17	<i>Spring Awakening</i> (the musical)	<i>Spring Awakening</i> (musical, libretto on blackboard; music on reserve in Degen) <i>Ghost Light</i> , Chapter 6 ("Why This Play Now?")	
***	<b>Special Event - 1/19 @ 8pm</b>	<b>Anthony Zerbe's <i>It's All Done With Mirrors!</i></b> See this special event here in the Fallon as part of the 7 Days of Opening Nights Festival!	Watch for workshops and other events as well!
1/22	<i>Arcadia</i> & Script Analysis	<i>Arcadia</i> (Tom Stoppard)	Write 5 questions you might wonder about if you were directing or acting in <i>Arcadia</i> . Include details on these, and begin to think about how or where you might find the answers!
1/24	Audiences & Outreach	<i>Ghost Light</i> , Chapter 9 ("Audience")	We will do a mini database/research learning day as part of class. Watch for more information on this and plan to bring your laptop if you have one!
1/29	<i>Spring Awakening</i> (Guest Speaker - Dr. George Williamson)	<i>Ghost Light</i> , Chapter 4 ("The Twelve Step Program for Script Analysts") Additional Reading TBA (from Dr. Williamson)	Write 5 questions for our guest speaker. Focus on his expertise (turn of the century Germany) and think in terms of specific social, historical, political, and cultural issues/questions/concerns that you'd like to learn more about. You'll submit these at the end of class!
1/31	Production Dramaturgy - The Trial Run	None	<i>Arcadia</i> Presentations
2/5	<i>Spring Awakening</i> Outreach	<b>In-Class Work Day</b> Bring what you need to make this day productive in class! Talk to me beforehand if you have questions about how to make the most of this time.	
2/7	<i>Spring Awakening</i> - Outreach Draft Presentations	Outreach Projects - Presentations of Drafts in Class Be prepared to give and receive feedback on project drafts today!	Outreach Project - DRAFT DUE
2/12	Theory/Practice Smackdown	None	Outreach Project - FINAL COPY DUE
***	<b>Special Event - 2/12 @ 8pm</b>	<b>Actors' Gang &amp; <i>Tartuffe!</i></b> See this special event at TCC as part of the 7 Days of Opening Nights Festival!	Watch for workshops and other events as well!
2/14	Developing New Works I	<i>Ghost Light</i> , Chapter 7 ("New Plays")	
2/19	Developing New Works II	New Work (TBA) - blackboard "How to Talk to a Playwright" - BLACKBOARD	
2/21	Ways of Thinking & Thinking Visually	<i>Eurydice</i> (Sarah Ruhl) - blackboard	Bring five images that, in some way, evoke the ideas/themes/characters of the Ruhl play. For each, explain what each image evokes about the play, whether it is a character, event, moment, feeling, tone, or something else. (Be sure to include source information for your images!)
***	<b>Special Event - 2/22 and 2/23 (times TBA) **REQUIRED**</b>	<b><i>Spring Awakening</i> Symposium</b> - Watch for more details on this required event!	<b>See <i>Spring Awakening</i> during the first week of the run! (Runs 2/20-3/3)</b>
2/26	<i>Spring Awakening</i> & Relevance	Outreach Project/Show Post-Mortem	
2/28	Developing New Works III	<i>iSTICK! : a short story of texas american education</i> (Virginia Grise & Irma Mayorga) - blackboard	Playreader Report (see blackboard for a sample playreader report and a template of the information to include)

## Dramaturgy Course Schedule Spring 2013

\*All readings and assignments should be completed by the day they are listed.

Dates	Topic	Required Readings	Writing/Projects DUE
3/5	Planning - Long-term & Short-term	Mission Statements - see links on blackboard <i>Ghost Light</i> , Chapter 8 ("The Company")	Find 2 other interesting mission statements (from at least one theatre outside of NYC) and bring them to class. Sign up for theatres on blackboard so we can avoid duplicates!  (Hint: Some very small, non-commercial companies have some fabulous mission statements. Think outside the box on this one and you can find some absolute treasures out there!)
3/7	Work Day	Dr. Osborne will be at the Mid-America Theatre Conference in Minneapolis so we won't officially meet today, BUT this is a great chance to head to the library with your production dramaturgy partner and get some work done before spring break!	
***	<b>Special Event - 3/5, 3/6, and 3/7 @ 8pm</b>	<b>Second City</b> Touring Company performances! See this special event here in the Fallon as part of the 7 Days of Opening Nights Festival!	Watch for workshops and other events as well!
3/12	Happy Spring Break!		
3/14			
3/19	Season Selection	None	Find complete seasons for 5 professional regional theatres (max of 1 in NYC). Sign up for theatres on blackboard so we can avoid duplicates!
3/21	Production Dramaturgy I	<i>Gem of the Ocean</i> (August Wilson)	<i>Gem</i> Presentation/Packet*
3/26	Production Dramaturgy II	<i>Much Ado About Nothing</i> (Shakespeare) - blackboard Recommended: "Aiming the Canon at Now: Strategies for Adaptation" - blackboard	<i>Much Ado About Nothing</i> Presentation/Packet*
3/28	Production Dramaturgy III	Beckett Shorts (TBD in class) - in <i>The Collected Shorter Plays of Samuel Beckett</i>	Beckett Shorts Presentation/Packet*
***	<b>Performance - 3/27-4/7</b>	See <b><i>Much Ado About Nothing</i></b> in the Lab Theatre.	
4/2	Production Dramaturgy IV	<i>Long Christmas Ride Home</i> (Paula Vogel)	<i>Long Christmas Ride Home</i> Presentation/Packet*
4/4	Production Dramaturgy V	<i>Civil War Christmas</i> (Paula Vogel)	<i>Civil War Christmas</i> Presentation/Packet*
4/9	Production Dramaturgy VI	<i>The Trestle at Pope Lick Creek</i> (Naomi Wallace) - blackboard (link to full text in NATD)	<i>Trestle at Pope Lick Creek</i> Presentation/Packet*
4/11	Production Dramaturgy VII	<i>Ruined</i> (Lynn Nottage) - blackboard	<i>Ruined</i> Presentation/Packet*
4/16	Catch-up Day	None	
4/18	Conferences	Schedule a time to meet with me to discuss your final project this week!	Come to our conferece prepared to share and discuss your ideas for your final project.
***	<b>Performance - 4/18-4/20 **Required**  (*Schedule may shift some - watch for more details)</b>	<b>New Horizons</b> Festival in the Lab Theatre (or alternate locations).  <b>**REQUIRED** See at least one set of performances and participate in the talkback.</b>	
4/22	New Horizons Post-Mortem	None	Submit 2 page discussion of New Horizons performances, talkback, and what you thought worked well/didn't work in the production/talkback. (There *may* be a new play reading as part of New Horizons as well, which would also be a good subject for this paper if you prefer. We'll discuss this one more in class as the event details solidify.)
4/24	Rethinking a Changing Field & Course Wrap Up	"Why the Hell are We So Serious?" (Arthur Ballet) - blackboard	
Thursday, 5/2	Final Presentations	7:30-9:30am - FINAL EXAM SESSION	Final Presentations