

CREATING CONTEMPORARY DRAMATURGY

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| Subject (module) title | | Subject (module) code | Study Programme (-s) |
| Creating Contemporary Dramaturgy | | | All study programmes |
| Lecturer (-s) | | | Department where the subject is delivered |
| Coordinator: lect. dr. Gabrielė Labanauskaitė | | | Department of Art History and Theory |
| Study cycle | | | Type of the subject (module) |
| First (bachelor) | | | Optional |
| Mode of delivery | Semester or period when the subject is delivered | | Language (-s) of instruction |
| Classwork | Spring Semester | | English |
| Pre-requisites and co-requisites | | | |
| Pre-requisites: - | | | Co-requisites (if any): - |
| Number of ECTS credits | Total student workload (in hours) | Contact hours | Self-study hours |
| 3 | 80 | 32 | 48 |
| Aim of the subject (module) | | | |
| To introduce students to the basic elements and methods of constructing contemporary dramaturgy, both theoretically and practically, through a creative and workshop approach. The concept of dramaturgy is understood broadly and can be applied to the visual and musical arts, not only to theatre or cinema. | | | |
| Abstract of the subject (module) (up to 500 characters) | | | |
| <p>Nowadays, the role of playwrights in theatre is becoming more and more important, and their functions are also diversifying, ranging from dramaturgs of the whole play, who contribute to the overall interpretation and research of the text to playwrights. Similar trends are reflected in many fields, where exhibition curators, event organisers, composers, who put together musical dramaturgy together with librettists, are in a sense also becoming playwrights of sorts.</p> <p>Therefore, in order to make the narrative of an idea interesting in a contemporary way, we need as diverse and rich a dramaturgical basis as possible. Therefore, the Creating Contemporary Dramaturgy course will introduce students not only to classical, but also to contemporary playwriting tools and techniques, with a broad understanding of their applicability to different disciplines.</p> | | | |

| Programme learning outcomes to be delivered | Learning outcomes of the subject (module) to be delivered | Teaching and learning methods | Assessment methods |
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| 1. Knowledge and its application | Graduates will be able to write or construct texts of dramaturgy, to reveal their inspiration, select and use the most efficient tools writing dramaturgy texts in the selected style and form. | Lectures and seminars | Active participation in the studying process; exam (final text of dramaturgy and its presentation) |
| | Graduates will be able to express their thoughts fluently and provide arguments orally and in writing when presenting and structuring artistic ideas, discussing different aspects of dramaturgy composition and perception. | | |
| 2. Research skills | Graduates will be able to use sources, select information purposefully, analyse and use it for substantiation and development of artistic ideas. | | |
| 5. Personal skills | In pursue of their aims, graduates will be motivated, able to set targets independently, plan and organise their activity in the context of studies, select | | |

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| | appropriate organisational and methodological means for achieving their aims. | artistic, and for |
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| Topics | Contact Hours | | | | Self – study hours | Self – study assignments |
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| | Lectures in groups | Practical training in groups / seminars | Individual classes | Total contact work hours | | |
| 1. Introduction to the course on playwriting strategies, discussion of the study method. | 2 | | | 2 | | |
| 2. Familiarity with different forms of dramaturgy: play, libretto, performance text. | 4 | 2 | | 6 | 5 | Preparing for seminars, discussions, brainstorming. |
| 3. Broadening the understanding of dramaturgy: music and visual arts dramaturgy, documentary dramaturgy. | 2 | 2 | | 4 | 5 | Visiting exhibitions, listening to the music. |
| 4. Developing the idea of individual dramaturgy. | 2 | 2 | | 4 | 6 | Individual research, brainstorm and discussion. |
| 5. Devising and developing the plot. | 2 | 2 | | 4 | 8 | Seminars, creative writing exercises, discussions. |
| 6. Character Creation and Presentation. | 2 | 2 | | 4 | 8 | Seminars, creative writing exercises, discussions. |
| 7. Writing and developing dramaturgy. | 2 | 4 | | 6 | 18 | Discussion, preparing for the exam, reflection. |
| In total: | 16 | 14 | 0 | 30 | 50 | |

| Assessment strategy | Weight in per cent | Deadline for completing the assignments | Assessment criteria | |
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| Practical tasks | 30 | During the semester | <i>It is assessed:</i> Creativity and originality, ability to assimilate and use information in a targeted way; | Justification for the evaluation: 10 points. Excellent. The maximum requirements set out in the course description have been met. The student has an excellent knowledge of the possibilities of creating contemporary dramaturgy and is able to relate them to contemporary stage practice. When creating a contemporary dramaturgical text, the student is able to argue his/her choice of artistic approaches and to apply them purposefully. Uses theoretical terminology accurately. Thinking in an original, creative and analytical way, actively participating in lectures and seminars. 9 marks. Very good. The requirements set out in the course description are fulfilled. The student has a good knowledge of the possibilities of creating contemporary dramaturgy and is able to relate them to contemporary stage practice. The student is able to choose and apply artistic approaches when creating a contemporary dramaturgical text. Uses theoretical terminology accurately. Think creatively and analytically and actively participate in lectures and seminars. |
| Cumulative score | 40 | During semester | ability to collaborate with other students to create and share knowledge, completing assignments on time, attendance, consistency, being active during lectures; | |
| Exam: an essay | 30 | During the exam session period | The examination is based on a written paper that is presented during the examination. It is assessed on the ability to apply the knowledge acquired during the lessons to the practical application of the work, the ability to follow through with the idea, creativity and originality in the overall context, the ability to justify the ability to justify their creative decision with arguments. | |

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| | | | | <p>8 marks. Good. The requirements set out in the course description are fulfilled. The student is aware of the possibilities of creating contemporary dramaturgy and is able to relate them to contemporary stage practice. The student is able to choose and apply artistic approaches when creating a contemporary dramaturgical text. Uses theoretical terms. Think creatively and analytically and participate in lectures and seminars.</p> <p>7 marks. Average. Most of the requirements in the course description have been fulfilled. The student is aware of the possibilities of creating contemporary dramaturgy and is able to relate them to contemporary stage practice. The student is able to choose artistic approaches when creating a contemporary dramaturgical text.</p> <p>6 marks. Satisfactory. Almost half of the requirements in the course description have been met. The student's knowledge of creating contemporary playwriting is unsatisfactory. The theoretical approach to contemporary playwriting is not justified.</p> <p>5 marks. Weak. Half of the requirements in the course description have been met. The student has a weak knowledge of the methods and tools of creating contemporary playwriting. The text of the contemporary drama has been prepared with the help of the teacher.</p> <p>4 marks. Unsatisfactory. The requirements set out in the course description are not met.</p> |
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| Author | Publication date (year) | Title | No. of periodical or volume | Publisher (place, publishing office) or Web link |
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| Compulsory study material | | | | |
| Will Dunne | 2009 | <i>The Dramatic Writer's Companion</i> | | University of Chicago Press |
| David Egar | 2010 | <i>How Do Plays Work</i> | | Nick Hern Books |
| Additional study material | | | | |
| Contributors: <u>Will Hammond</u> , <u>Dan Steward</u> | 2016 | <i>Verbatim: Contemporary Documentary Theatre</i> | | Oberon Books, London |
| Contributors: Katalin Trencsényi, Bernadette Cochrane | 2014 | <i>New Dramaturgy: International Perspectives on Theory and Practice</i> | | Methuen Drama, UK |

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| Approved by Department of <i>Art History and Theory</i> : date and No. of Department Report | | |
| No. and date of registration in study subjects (modules) register | | |