

DRAMATURGY BENCHMARKS

INTRODUCTION

The graduate program in dramaturgy prepares students to compete effectively for professional positions in the areas of dramaturgy and literary management. For some of our students, the MFA degree may also be the precursor to a Ph.D. and a career as a dramaturg-scholar-educator.

When evaluating students' progress in the program, the faculty looks for *significant growth* in the benchmarks listed below. Although there is no quantitative determinant of what constitutes *significant growth*, the overriding goal is to achieve a professional level of competence by the end of the three-year residency. That is something the faculty can assess, based on the students' progressive mastery of the program's benchmarks.

Acceptance into the program conveys the faculty's sense of the students' potential to achieve the program's overriding goal. Once in the program, students' continuation from year to year is contingent on the demonstration of *reasonable progress* towards achieving that goal. Such progress is determined by faculty review and will be communicated to students by their advisors over the course of every semester and, again, by their full committee, during the end-of-year meetings.

BENCHMARKS

I. Conceptual / Analytic Skill

- Facility working with a variety of dramatic texts, whether as new plays-in-development or as precursors to a specific production.
- The ability to think analytically, conceptually and critically about texts from diverse periods and cultures.
- The ability to balance an understanding of the text (its literary, historic, social context) with a fresh, original approach to the material.
- An understanding of the production implications of specific dramaturgical choices.

II. Communication Skills

- Facility expressing oneself clearly and persuasively in oral and written formats.
 - a) Oral Format
 1. Interact effectively with members of a production team.
 2. Present theoretical, analytical and critical materials concisely and effectively in one-on-one or group settings.
 3. Distill the product of research into its essentials for clear and concise presentation in one-on-one or group settings.

4. Listen closely and consider carefully the ideas of one's production collaborators.
 5. Give effective public addresses and conduct educationally viable public discussions to diverse audiences (at team meetings, talk-back sessions, class discussions).
 6. Give effective constructive feedback when working with playwrights and directors on new plays.
 7. Perform one's assigned teaching responsibilities effectively--both as discussion leaders in THR 100 and as teachers in THR 120.
- b) Written Format
1. Competence in expository writing--including syntax, grammar, organization, and style.
 2. Production criticism (journalistic model and TJ model).
 3. Educational materials (for team, for audiences, for classroom use).
 4. Extended writing (thesis).
 5. *Specialized Writing**
 - playwriting for stage, radio or screen
 - scholarly writing
 - translation
 - adaptation
 - development (working with a playwright on a new work)
 - grant-writing
 - performance documentation and archival work

**Students are expected to develop skills in at least one of these special forms of writing.*

III. Research

- Students are expected to become adept at locating, assimilating and organizing information for oral and written presentation. In that respect, they should work comfortably and effectively with the basic tools of research:
 - a) library
 - b) internet
 - c) off-site microfilm and special collections

IV. Workstyle

- punctual and regular attendance at meetings
- meet all deadlines