

**THE 4481: PRODUCTION DRAMATURGY
ROOM CONS 0219
T/R 9:35 AM - 11:30 AM**

COURSE CATALOGUE DESCRIPTION: Introduces the field and concepts of production dramaturgy. Includes script analysis, text editing, research, adaptation, new play development, season selection and programs. Students complete a production protocol.

COURSE OVERVIEW: This course revises how dramaturgy is approached by introducing the students to the field of dramaturgy historically, thematically, and multiculturally and by discussing the comprehensive nature of the dramaturg. Along with the practical exercises, this class requires the students to read, collaborate, present, and finally create a complete dramaturgical portfolio at the end of the semester. Attendance at all departmental theatre productions is required for this course, and dance shows are highly encouraged.

The dramaturg epitomizes theatrical collaboration, from script analysis to program notes, and from new play development to lobby display—the contemporary dramaturg plays the role of a researcher, writer, negotiator, facilitator, editor, and social media content creator—overall a multifaceted collaborator performing creative multidimensional work.

INSTURCTOR INFORMATION:

Name: Jashodhara Sen (Ph.D.)

E-mail: jsen@ufl.edu

Office: 306 McCarty C

Phone: 352-294-9124

Hours: Monday 12:30–1:30 PM and Friday 12:00–1:00 PM (open door)

Instructor correspondence:

I prefer UF email over CANVAS messaging but will try to respond to both within 24 hours.

Website: <https://www.jashodharasen.com/>

Gotthold Ephraim Lessing

(I am important. Check me out!)



LEARNING OBJECTIVES

1. The students will understand the role and responsibilities of a dramaturg: from pre-production conceptualization to execution.
2. The students will learn to apply methodological frameworks to conduct and organize research necessary for dramaturgical work.
3. The students will develop skills necessary to analyze plays in preparation communicate effectively with directors and playwrights.
4. The students will experience practice-based dramaturgical skills, including but not limited to: research and analysis for productions, conceptualization and adaptation of play scripts, and techniques on facilitation and “virtual” lobby display.

E-MAIL COMMUNICATION AND SUPPORT:

Please feel free to visit me during my office hours at any time during the semester. I am here to help! If you can't make my office hours due to a scheduling conflict, please set up an appointment with me via email. Even if we confirm our meeting after class, email me to confirm again.

In your email, address me by name or by my academic title, for example, Jashodhara or Dr. Sen. If requesting an appointment, give me times that you are available in the initial email. My office hours are posted above.



CONTENT WARNING:

We are building a community that fosters a safe, brave, and encouraging learning environment. If you find any materials, we cover in this course unsettling or challenging, please do not hesitate to share your feelings about the materials with me. Some texts may incorporate sexual and violent content, and these topics will be dealt with sensitively in class. I will give you advance notice when specific materials or content covered may contain images, language, or perspectives that some may find challenging. In class, if you need to step away for a period of time as we are covering certain content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

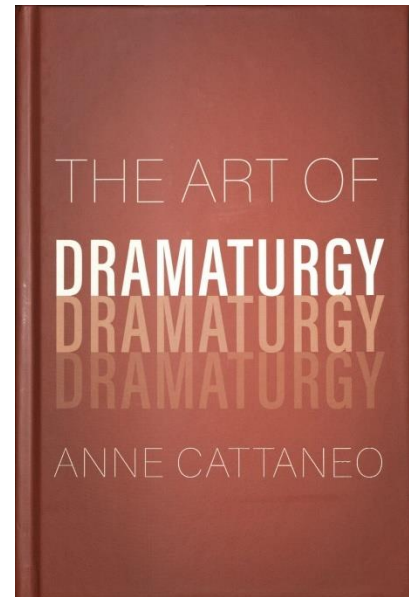


REQUIRED TEXTS:

- *The Art of Dramaturgy*, Anne Cattaneo (select chapters provided .pdf)
- *The Routledge Companion to Dramaturgy* (select chapters provided .pdf)

PLAYS TO BE READ FOR CLASS (all at the UF Bookstore or order via online stores):

- *Trifles* by Susan Glaspell (Play PDF provided)
- *The Whale* by Samuel D. Hunter
- *Marisol* by José Rivera
- *A Tempest* by Aimé Césaire
- *The Long Christmas Ride Home* by Paula Vogel
- *Shakuntala* by Kalidasa (Play PDF provided)
- *On a Muggy Night in Mumbai* by Mahesh Dattani (Play PDF provided)

**CHOOSE FROM THIS LIST FOR THE FINAL CASEBOOK:**

(You will be responsible for finding the script for this project. More details are below.)

- *She Kills Monsters* by Qui Nguyen
- *Antigone* by Sophocles
- *Hamlet* by William Shakespeare
- *The Thanksgiving Play* by Larissa FastHorse (Talk to your instructor for a copy of this play.)
- *Medea* by Euripides
- *Doctor Faustus* by Christopher Marlowe
- *Eurydice* by Sarah Ruhl
- *Fences* by August Wilson
- *No Exit* by Jean-Paul Sartre
- *Rent* by Jonathan Larson
- *A Doll's House* by Henrik Ibsen
- *Death and the King's Horseman* by Wole Soyinka

GRADE BREAKDOWN:

Attendance: 25 pts (6%)
Participation: 25 pts (6%)
Interview artist/scholar/director/dramaturg: 25 pts (6%)
Performance Review: 50 pts (12%)
Lobby display: 100 pts (25%)
Play synopsis for the program: 50 pts (12%)
Presenting your casebook: 20 pts (5%)
Dramaturg's casebook: 100 pts (25%)
TOTAL: 395 pts

Extra credit: 10

This course relies on developing a community of researchers, writers and artists responding to each other's work. Your participation grade is determined by your active, thoughtful and informed participation in class discussion (distinct from attendance) as well as your contribution to the workshop community. We will develop guidelines for our workshop as a class. Not adhering these guidelines will result in a greatly reduced participation grade. Tardiness, particularly repeated tardiness, will significantly decrease your participation grade.

GRADING

Attendance: Attendance is required and is therefore not rewarded. Credit will be deducted for unexcused absences. Without consequences, you may miss class three times; every further absence deducts 15 points from the attendance total. If you are more than 15 minutes late to class, you are absent for that session. If you come late a lot, that may also result in a cumulative absence count.

I also generally do not accept unexcused late assignments.

Please see the University attendance policy: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Participation: This course relies on developing a community of researchers, writers, and artists responding to each other's work. Your participation grade is determined by your active, thoughtful, and informed participation in class discussion (distinct from mere attendance) as well as your contribution to the workshop community. Not adhering to these guidelines will result in a greatly reduced participation grade. Tardiness, particularly repeated tardiness, will significantly decrease your participation grade.

Lobby Display: Students will be divided into groups and will work towards creating a lobby display for one of the four University Theatre productions of *Antigone*, *Marisol*, *The Flick*, and *Stupid Fucking Bird*. This is a collaborative assignment, i.e., you are presenting on the topic of your choice along with your teammate(s). The group will have a minimum of two and a maximum of three participants. You may or may not use PowerPoint and Google Slides for your presentation. The grading will be determined based on collaboration, contribution, subject knowledge (research), and creativity. Please find the grading rubric on Canvas for more information.

Play synopsis for the program: For this assignment, the students will write a summary or synopsis of the first five plays we will read throughout the semester. Each synopsis will primarily focus on the plot summary of the play to be published in the playbill (program) that gives audiences an idea about the play. I will provide more information about this assignment in a separate handout.

Performance Review: The students are required to watch *Marisol* (by José Rivera, directed by Dr. Colleen Rua). Students will write 750-1000 word response, attach the ticket stubs, and turn it in on Canvas. Please follow the Times New Roman or Calibri Font style, 12-point, double-spaced; if you decide to cite outside sources, please use MLA style citation, 8th or 9th Edition. Write clearly and use proper punctuation marks.

Final Dramaturgy Casebook: The class will culminate in producing a thoroughly re-searched dramaturgical casebook (or a portfolio). The casebook will be a dramaturgical analysis of a work of the student's choosing. The casebook will include separate sections for script analysis, design, actor's packet, and historical and critical research background. The casebook will be organized as a folder, and students **will submit the hard copy of the casebook in class AND a softcopy with video links, if any, on Canvas.** This casebook will be developed in parts over the course of the entire semester.

Interviewing artists/scholars:

The student is expected to conduct a 15-20 minute interview with a scholar/artist/director/dramaturg. This assignment requires you to:

- Find a personality (a faculty member in SoTD or someone you know from outside)
- Plan initial research and familiarize yourself with their work



- Contact them and schedule an appointment (write a professional email)
- Schedule an interview either in-person or virtually
- Transcribe the interview
- Take a photo with the interviewee or ask them to share their headshot
- Publish (share) the interview on the website dedicated to this class.

We will finalize the interview questions in class, and the students are encouraged to bring their own questions for this assignment.

Presenting final dramaturgy casebook:

After choosing a play, the students are expected to verbally present a case for their choice of play in front of the class. Keep this presentation strictly between 7-10 minutes. The student may use a PowerPoint or other visual aids to support the presentation. You do not need to turn in any written material for this assignment.

For these two assignments, namely, interview with an artist and presenting your casebook, will be graded on a check system (✓ system). ✓ means you have completed the task and have all the basics in place.

✓+ means you have completed the assignment above and beyond expectations. ✓- means that you have completed the assignment, but you need to improve on the fundamentals. Your grade for each section will be determined by both the most common score and your improvement over the semester. For example, mostly ✓s with some incremental improvement would likely land you in the B zone for that category.

Midterm grades and reviews will be conducted to let you know how things are going. Feel free to meet with me throughout the semester to check in on your performance.

Essay responses will have more traditional number-based rubrics, such as the performance review and play synopsis for the program and other assignments.

Extra credit: You can earn up to 10 points by Tweeting about the plays you are reading in class.

The Tweets should demonstrate your critical engagement with the play. "I like the play" does not signify critical engagement, and thus this Tweet will not be accepted. When you Tweet, use #Realdramaturg. One Tweet = 2 points. Take a screenshot of the Tweet and post it on the CANVAS discussion board dedicated to this assignment.



PLEASE NOTE: If a student is unable to attend one of the four theatre performance opportunities for production due to extenuating circumstances, they will have to discuss with me what options there are for an alternate assignment.

Course Fees: Course fees cover the cost of coupons for all theatre productions. **

Score	Percent	Grade	Grade Points
934-1000	93.4-100	A	4.00
900-933	90.0-93.3	A-	3.67
867-899	86.7-89.9	B+	3.33
834-866	83.4-86.6	B	3.00
800-833	80.0-83.3	B-	2.67
767-799	76.7-79.9	C+	2.33
734-766	73.4-76.6	C	2.00

700-733 70.0-73.3 C- 1.67

667-699 66.7-69.9 D+ 1.33

634-666 63.4-66.6 D 1.00

600-633 60.0-63.3 D- 0.67

0-599 0-599 E 0.00

NOTE: The grading scale is calculated in proportion to the 100-point scale.

**Please note that if you need to discuss any graded materials with me, please recognize the 24/7 grade policy that I follow in my classroom. If you have any issue with a paper or an exam grade, I request that you wait 24 hours to think it over, then write me an email to make an appointment with me to discuss how you can improve your grade and go over any questions. This process must be initiated within a week from the date the grade is published in your grade book.

COURSE SCHEDULE

THIS SCHEDULE IS SUBJECT TO CHANGE. CHANGES, IF ANY, WILL BE ANNOUNCED IN CLASS OR VIA EMAIL

MONTH	DATE	TOPIC	READING/VIEWING/LISTENING
January, 2022	R 6	Introduction, Welcome	Syllabus!
	T 11	<i>The road to dramaturgy</i>	EF's Visit to a Small Planet (PDF provided) Lerman-CRP-Tips (PDF provided)
	R 13		"To a Young Dramaturg" (PDF from <i>The Art of Dramaturgy</i>) Workshopping feedback
	T 18		"Dramaturgy: an Overview" (PDF from <i>Dramaturgy in American Theatre</i>) Viewing: Silent Soap Opera
	R 20		Dramaturg's Note Workshop. Podcast: The Importance of Dramaturgy and Pedagogy in the Theatre with Dr. Susanne Shawyer https://lnns.co/wBstFuSc9ib (You can find this link on Canvas as well.)
	T 25		<i>Trifles</i> by Susan Glaspell (Play PDF provided)
	R 27		Re-reading <i>Trifles</i> . In-class: <i>Trifles</i> synopsis for the program.

February	T 1	<i>Intercultural and interdisciplinary dramaturgy</i>	<p>“Dramaturg as a Cultural Liaison” (PDF from the <i>Routledge Companion to Dramaturgy</i>)</p> <p><i>Shakuntala</i> by Kalidasa (Play PDF provided)</p> <p>Assignment due: <i>Trifles</i> synopsis for the program.</p>
	R 3		Re-reading <i>Shakuntala</i> , discussing editing and adaptation
	T 8		<p>Postcolonialism and subaltern theory</p> <p>Assignment due: <i>Shakuntala</i> synopsis for the program.</p>
	R 10		<p>“Step Across Time and Place” (PDF from <i>The Art of Dramaturgy</i>)</p> <p>Practicing interview and facilitation techniques.</p>
	T 15		<p><i>A Tempest</i> by Aimé Césaire</p> <p>Reminder: finalize a name to conduct a 15-20 minute interview.</p>
	R 17		<p>Theory of Deconstruction</p> <p>“The Pocahontas Myth and its Deconstruction” (Article available on Canvas)</p>
	T 22	<i>Contemporary Americas</i>	<i>The Long Christmas Ride Home</i> by Paula Vogel
	R 24		<p>Re-reading <i>The Long Christmas Ride Home</i></p> <p>Assignment due: <i>The Long Christmas Ride Home</i> synopsis for the program.</p> <p>In-class: Finalizing the questions for the interview.</p>
March	T 1		<i>The Whale</i> by Samuel D. Hunter
	R 3		<p>Re-reading <i>The Whale</i></p> <p>Assignment due: <i>The Whale</i> synopsis for the program</p>

			We are discussing the Lobby Display assignment in class. Find the rubric on Canvas.
			Spring Break March 5 th -March 12
	T 15		“Season Planning: Challenges and Opportunities” (PDF from RCtD) In-class: We are discussing the final casebook.
	R 17		Guest Dramaturg: Dr. Arnab Banerji In-class: Play selection for the final casebook.
	T 22		Guest Lecturer (playwright): Dr. Julie Pearson Little Thunder Reading: TBA
	R 24		Casebook presentation. Assignment: Interview Due!
	T 29		<i>Marisol</i> by José Rivera Assignment due: <i>Marisol</i> synopsis for the program
	R 31		Re-reading <i>Marisol</i> by José Rivera “Production Dramaturgy: Think like an Actor” (PDF from RCtD) In-class: first draft of casebook due!
April	T 5	New Plays and New Spaces	“New Play Explorations in Twenty-First Century” (PDF from RCtD) In-class: working on a new play
	R 7		<i>On a Muggy Night in Mumbai</i> by Mahesh Dattani (Play PDF provided) Due: Lobby Display
	T 12		Re-reading <i>On a Muggy Night in Mumbai</i> Due: Extra Credit

	R 14		In-class: Working on your casebook.
	T 19		Assignment Due: Performance Review, Marisol
	R 21		Reading/Workday Not meeting in class
	T 26		Final Casebook Due in Class

By decision of the faculty in the School of Theatre and Dance, the following statement is included on all departmental syllabi: Since production is the laboratory for all theatre courses, attendance at all mainstage Department of Theatre and Dance productions is required of students enrolled in classes with the following prefix designations: THE, TPA, TPP, ORI. Critiques of and/or responses to these productions may be required. Attendance at all related events is encouraged.

More information on UF grading policy may be found at:

<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#grades>
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://www.dso.ufl.edu/drc>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu/evals>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Class Demeanor

Students are expected to arrive to class on time and behave in a respectful manner to the instructor and fellow students. Please avoid cell phones and restrict eating to outside of the classroom. Opinions held by other students should be respected in the discussion, and conversations that do not contribute to the discussion should be held at minimum, if at all.

Counseling and Wellness Center Contact information for the Counseling and Wellness Center:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 302 Tigert Hall for one-on-one consultations and workshops.

University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Software Use

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

Student Privacy

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see:

<http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

Campus Resources:

Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc>, and 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

University Police Department at 392-1111 (or 9-1-1 for emergencies), or <http://www.police.ufl.edu/>.

Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or email to Learning-support@ufl.edu.

<https://lss.at.ufl.edu/help.shtml>.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling.

<https://www.crc.ufl.edu/>.

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.

<https://teachingcenter.ufl.edu/>.

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.

<https://writing.ufl.edu/writing-studio/>.

Student Complaints Campus: https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf.

On-Line Students Complaints: <http://www.distance.ufl.edu/student-complaint-process>.

My Pledge to You:

Dear Students,

As your instructor of THE 4481: Production Dramaturgy, I promise to advocate and show commitment and transparency. I will ensure to create an open and democratic environment for us to thrive as a community. I acknowledge differences. Therefore, I will encourage discussions with no judgment grounded in understanding, empathy, and critical thinking. You are important to me. I promise to respect you as a person and celebrate your artistic and intellectual abilities. As a teacher, I'm committed to teaching: I hope to inspire you, generate curiosity, and create a scholarly community together.

Let us realize that diversity and representation are not mere stipulations but active practices that we need to embark on to create spaces for the historically marginalized voices, including women, people of color from all racial and ethnic identities, abilities, and identities outside the gender binary. Moreover, collectively, let us practice accountability and vocalize our commitment to antiracism. The first step of being accountable is acknowledging our own power and privileges. By recognizing the power disparities, we can actively dismantle other systems of oppression. Let us all be there for each other and stand against internalized prejudices and, therefore, within the academy.

I would also like to acknowledge that anti-racist work is complex and arduous, which requires constant investigation. Simultaneously, it is humane and exhilarating, so let us value all our emotions around it. Let us be each other's support system, work together to transmit knowledge—be kind to each other, and keep the ball rolling—focus on your tasks and yourself. Let's have a great semester together.

With strength, solidarity, and kindness,
Jashodhara Sen