

THE 4481: Production Dramaturgy
T 10:40-12:30 & TH 10:40-11:35
Constans 0212

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COURSE DESCRIPTION:

The Dramaturg wears many hats – as a researcher, collaborator, writer, facilitator, editor, educator, creator, and negotiator. In this course, students will engage in practical exercises, critical analysis, play reading, collaborative presentation, and the development of a dramaturgical casebook, all aimed at providing students with the understanding of the multifaceted role of the dramaturg and the skills needed to work as a dramaturg in the world of theatre production.

College of the Arts Meta-Strategy 2021-2025: Systemic Resilience

The University of Florida College of the Arts intends to be a transformative community, responding to and generating paradigmatic shifts in the arts and beyond. We do so by:

- Embracing the complexity of our evolving human experience and seeking to empower our students and faculty to shape that experience fearlessly through critical study, creative practice, and provocation.
- Collaborating effectively with the forces of change.
- Preparing students to access and unsettle centers of power in a radically changing world.
- Facilitating an arts education that will position emerging artists and researchers as catalysts for equity on local and global levels.

STUDENT LEARNING OUTCOMES (COURSE):

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

- Critically investigate a wide range of plays, exploring forms and conventions as well as historical, social, and cultural contexts.
- Perform dramaturgical research on classical and contemporary plays.
- Present dramaturgical findings in a wide variety of formats and for a range of audiences, sharing their work in writing and in formal oral presentations.
- Discuss the role and function of dramaturgs in producing theatres around the world.
- Practice the collaborative processes and skills of a production dramaturg.
- Explore the breadth of contemporary American theatre and develop their own individual aesthetics.

REQUIRED PLAYS

- Nilo Cruz and Jeff Augustin, *Thornton Wilder's Our Town*
- Len Jenkin, *Pilgrims of the Night*
- Quiara Alegria Hudes, *Yemaya's Belly*
- Jonathan Larson, *Rent*
- SoTD Spring Plays: *Yemaya's Belly*, *Blood at the Root*, *Into the Breeches*, *Town Hall*
- A Play of Your Choosing (from a list) for Casebook and Final Presentaion

ADDITIONAL READINGS

- Anne Cattaneo, *The Art of Dramaturgy*
- James Irelan, Anne Fletcher, and Julie Dubiner, *The Process of Dramaturgy: A Handbook*

***PLEASE NOTE:** In this course, we will cover content and materials that some may find difficult. Many of the plays we will study have been written in response to systems of oppression. As such, they contain difficult material, including but not limited to gendered & sexual violence, racial & ethnic violence, and depictions of PTSD. It is important that in a theatre/performance course we do not shy away from engaging with materials that may be controversial or challenging. I will do my best to give you advance notice when specific materials or content covered may contain images, language or perspectives that some may find difficult, and I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

ATTENDANCE POLICY

Students are expected to be in attendance daily and to be on time. Students are allowed 2 “unexcused” absences that do not require documentation and do not conform to the UF “acceptable reasons for absence.” Any other “unexcused” absence will result in a penalty of a full letter grade from the final grade per “unexcused” absence. To be considered “excused” an absence must be accompanied by appropriate official documentation. Religious observances do not require documentation.

- Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty:
 - Illness—doctor's note must be on official letterhead with signature
 - Serious family emergencies
 - Special curricular requirements (e.g., judging trips, field trips, professional conferences)
 - Military obligation
 - Severe weather conditions
 - Participation in official university activities such as music performances, athletic competition or debate
 - Court-imposed legal obligations (e.g., jury duty or subpoena)

LATE WORK POLICY

Things happen. There is one “Make Up Day” listed on the schedule. You may submit up to two missed/late READ AND RESPOND Assignments on Make Up Day (but not after Make Up Day). ONE of these assignments will be considered for up to full credit. A second submission will be considered for up to half credit.

ASSIGNMENTS AND COURSE EXPECTATIONS:

Participation (15%) is required. Discussion and on-our-feet activities will be an integral part of our class meetings, and the extent to which you participate will impact your grade. Your meaningful contributions to discussion and active engagement support our collaborative community. Please come to class prepared, having read/completed the daily assignments.

Participation Rubric (adopted from Carnegie Mellon Eberly Center for Teaching Excellence):

	Exemplary (90%-100%)	Proficient (80%-90%)	Developing (70%-80%)	Unacceptable (<70%)
Frequency of participation in class	Student initiates contributions more than once in each recitation.	Student initiates contribution once in each recitation.	Student initiates contribution at least in half of the recitations	Student does not initiate contribution & needs instructor to solicit input.
Quality of Comments	Comments always insightful & constructive; uses appropriate terminology. Comments balanced between general impressions, opinions & specific, thoughtful criticisms or contributions.	Comments mostly insightful & constructive; mostly uses appropriate terminology. Occasionally comments are too general or not relevant to the discussion.	Comments are sometimes constructive, with occasional signs of insight. Student does not use appropriate terminology; comments not always relevant to the discussion.	Comments are uninformative, lacking in appropriate terminology. Heavy reliance on opinion & personal taste, e.g., "I love it", "I hate it", "It's bad" etc.
Listening Skills	Student listens attentively when others present materials, perspectives, as indicated by comments that build on others' remarks, i.e., student hears what others say & contributes to the dialogue. Student is not using computer/phone during class.	Student is mostly attentive when others present ideas, materials, as indicated by comments that reflect & build on others' remarks. Occasionally needs encouragement or reminder from T.A of focus of comment. Does not use computer/phone during class	Student is often inattentive and needs reminder of focus of class. Occasionally makes disruptive comments while others are speaking. Uses computer/phone during class	Does not listen to others; regularly talks while others speak or does not pay attention while others speak; detracts from discussion; sleeps, etc. Uses computer/phone during class

Glossary of Terms (5 %) You will create a Glossary of Terms to accompany a play we will read in class using the definition of "The Gloss" and techniques for creating one as outlined in *The Process of Dramaturgy: A Handbook*. Specific Guidelines will be provided on Canvas.

Program Note (10 %) You will create a program note, including a play synopsis or summary, to accompany a play we will read in class, using the techniques outlined in *The Art of Dramaturgy*. Specific guidelines will be provided on Canvas.

Letters/Emails to Director and Playwright (10%)

Study Guide/Lesson Plan (20%) You will develop a Study Guide and Lesson Plan for student audiences and their teachers. Specific guidelines will be posted to Canvas.

Lobby Display Group Presentation (20%) You will work small groups on this assignment, contextualizing an SoTD production for audiences. You may choose *Yemaya's Belly*, *Blood at the Root*, *Into the Breches* or *Town Hall*. Specific guidelines will be posted to Canvas, and Lobby Display Days will be on March 7 and 9.

Dramaturgy Case Book and First Rehearsal Presentation (20%) Your final assignment will have two parts: a thoroughly researched dramaturgical casebook and a first rehearsal presentation, using a play of your choosing (from a list I will provide; your choices are due on xx). The case book will be submitted both hard copy and digitally, with separate sections for script analysis, design, an actor's packet, and historical and critical research. Parts of the casebook will be developed over the course of the semester. The first rehearsal presentation will include elements from your casebook, appropriate to share at a first rehearsal. Specific guidelines will be posted on Canvas.

Read (or Watch or Listen) & Respond (25%) Over the course of the semester, you will read plays, articles and posts, and view video clips. The listed readings/viewings/listening are required and you should be prepared to engage in discussion about each of them. Specific guidelines and a rubric for each Read & Respond will be posted to Canvas but bear in mind that you will be graded on the efficacy of your argument. Are you analyzing and synthesizing ideas? Are you covering the questions posed in the assignment? Making a thoughtful and meaningful contribution that can inform our group discussion?

Overview of Assignments with Grading Percentages

Participation	10%
Read & Respond (includes Emails to Director and Playwright and Conceptual Framework)	20%
Glossary of Terms	10%
Program Note	10%
Study Guide/Lesson Plan	15%
Lobby Display Group Presentation	15%
Dramaturgy Production Book and First Rehearsal Presentation	20%

Grades & Grading Policies:

Information on current UF grading policies for assigning grade points:
<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

University Policies:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Accommodations:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu>) 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.

Online Course Evaluation Process:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/publicresults/>.”

UF 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://sccr.dso.ufl.edu/policies/student-honor-code-studentconduct-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.

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.

- Counseling and Wellness Center: <https://counseling.ufl.edu/>, 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, 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/>

Academic Resources:

- E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learningsupport@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.
- Career Connections Center, Reitz Union, 392-1601. <https://career.ufl.edu/>
- Library Support <http://cms.uflib.ufl.edu/ask>.
- Teaching Center, Broward Hall, 392-2010 or 392-6420. <http://teachingcenter.ufl.edu/>
- Writing Studio, 302 Tigert Hall, 846-1138. <http://writing.ufl.edu/writing-studio/>

Student Complaints

- On-Campus: <https://sccr.dso.ufl.edu/policies/student-honorcode-studentconduct-code/>
- On-Line: <http://distance.ufl.edu/student-complaint-process/>

SCHEDULE OF CLASSES

(readings/assignments are **DUE** on the date listed. **This schedule is subject to change**)

Tuesday 1/10 Introduction to course!

Scavenger Hunt/Family Tree/Review Syllabus/Perusal

Thursday 1/12 Primary Investigations

Due: Read and Respond (3 short readings; posted to Perusal)

EF's Visit to a Small Planet
To a Young Dramaturg (The Art of Dramaturgy pp. 254-255)
A Dramaturg's Toolkit (The Art of Dramaturgy pp. 257-261)

Tuesday 1/17 Primary Investigations

Due: Read Hudes, *Yemaya's Belly*

Thursday 1/19 Asynchronous assignment – Dr. Rua absent

Due: Read and Respond (The Process of Dramaturgy pp. 3-17)

Tuesday 1/24 Primary Investigations

Yemaya's Belly In Class Work

Due: Glossary of Terms (*Yemaya's Belly*)

Thursday 1/26 Collaboration

Tuesday 1/31 Collaboration

Due: Read Jenkin, *Pilgrims of the Night*

Thursday 2/2 Collaboration

Due: Read and Respond (The Process of Dramaturgy pp. 19-38)

Tuesday 2/7 Collaboration

Due: Read and Respond (The Art of Dramaturgy pp. 83-101)

Thursday 2/9 Collaboration

Due: Email to Playwright and Email to Director

Tuesday 2/14 Conceptual Frameworks

Due: Read Play for Lobby Display

Thursday 2/16 Conceptual Frameworks

Due: Read and Respond (The Art of Dramaturgy pp. 39-56)

Tuesday 2/21 Conceptual Frameworks

Due: Conceptual Framework Response for *Pilgrims of the Night*

Thursday 2/23 Rehearsals

Due: Read and Respond (The Process of Dramaturgy pp. 59-76)

Tuesday 2/28 Rehearsals

Due: Read/Listen: Larson, *Rent*

Thursday 3/2 Rehearsals

Due: Read and Respond (The Art of Dramaturgy pp. 102-119)

Tuesday 3/7 Lobby Display Presentations

Thursday 3/9 Lobby Display Presentations

Tuesday 3/14 No class – Spring Break

Thursday 3/16 No Class – Spring Break

Tuesday 3/21 Rehearsals

Thursday 3/23 Adaptation

Due: Read *Thornton Wilder's Our Town* (w/translated passages by Cruz and Augustin)

Tuesday 3/28 Outreach and Education

Due: Read and Respond (The Process of Dramaturgy pp. 95-117)

Thursday 3/30 Outreach and Education

Tuesday 4/4 Outreach and Education

Due: Study Guide/Lesson Plan

Thursday 4/6 Final Preparation

Due: Re-Read You Chosen Play for your Casebook/Presentation

Tuesday 4/11 New Play Development

Due: Read and Respond (The Art of Dramaturgy pp.120-128)

Thursday 4/13 New Play Development

Due: Read and Respond (The Process of Dramaturgy pp. 77-92)

Tuesday 4/18 New Play Development

Due: Program Note

Thursday 4/20 First Rehearsal Dramaturg Presentations

Tuesday 4/25 First Rehearsal Dramaturg Presentations

Tuesday 5/2: Dramaturgy Production Book Due