

**4481: PRODUCTION DRAMATURGY**  
**ROOM 219 & G-12**  
**T/R 10:40 AM - 11:30 AM & 10:40 AM -12:35 PM**

**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](mailto:jsen@ufl.edu)

**Office:** SoTD 0224

**Phone:** 352-294-9124

**Office Hours:** Tuesday 11:35 am-12:35 pm & Thursday 3:00-4:00 pm

[Book time with Sen, Jashodhara](#)

**Instructor correspondence:**

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

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

**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. If you can't make my office hours due to a scheduling conflict, please let me know ahead of time.



### **CONTENT WARNING:**

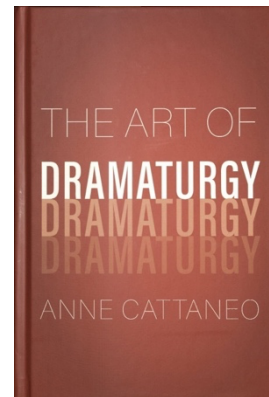
We are building a community that fosters a safe, brave, and encouraging learning environment. If you find any materials, we cover in this course unsettling or emotionally taxing, please do not hesitate to share your feelings about the materials with me. Some texts may incorporate sexual and violent content, and these topics will be dealt sensitively and intellectually 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

### **PLAYS WE ARE READING FOR THIS CLASS (all at the UF Bookstore or order online)**

- *A Tempest* by Aimé Césaire
- *Harvest* by Manjula Padmanabhan
- *The Long Christmas Ride Home* by Paula Vogel
- *A Raisin in the Sun* by Lorraine Hansberry
- *The Thanksgiving Play* by Larissa Fasthorse
- *Medea* by Euripides



### **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
- *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
- *Shakuntala* by Kalidasa
- *Waiting for Godot* by Samuel Beckett
- *The Color Purple* by Marsha Norman
- *The Tempest* by William Shakespeare
- *Anna in the Tropics* by Nilo Cruz
- *Kimchee and Chitlins* by Elizabeth Wong

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.

### GRADE BREAKDOWN:

**Attendance: 25 pts**

**Participation: 25 pts**

**Performance Review: 50 pts**

**Play synopsis for the program: 30 pts**

**Final oral presentation of your casebook: 50 pts**

**Exploring dance/movement dramaturgy: 50**

**Dramaturg's casebook soft copy submission: 100 pts**

**TOTAL: 305**

### 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 10 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 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.

**Play synopsis for the program:** For this assignment, the students will write a summary or synopsis of the first three plays we will read this 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. This assignment asks you to synopsize the play objectively and critically while retaining the writer's rigor and avoiding superfluous jargon. We will circulate the responses anonymously in class for peer review.

I will provide more information about this assignment in a separate handout.

**Performance Review:** The students are required to watch *Everybody* written by Branden Jacobs Jenkins and directed by Manuel Simons and write 800-1000 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, 8<sup>th</sup> or 9<sup>th</sup> Edition. Write clearly and use proper punctuation marks. Find the instruction and rubric for this assignment on Canvas. I highly encourage you to read the play before attending the performance. Watch the show as a dramaturg with a clear understanding of the play, rather than as an audience member unaware of the content of the play.

**Final Dramaturgy Casebook:** The class will culminate in producing a thoroughly re-searched dramaturgical casebook. 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 in a word document folder, and students **will submit the soft copy of the casebook with video links, if any, on Canvas.**

This casebook will be developed in parts over the course of the entire semester.

**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 10-12 minutes. You may use a PowerPoint or other visual aids to support the presentation. You need to submit your final casebook in a Word document format.

I will provide a rubric and other details about the casebook during the third week of class. In addition, we will discuss how to compile your casebook during class.

**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 0-59.9 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	T 9	Introduction	Reading the syllabus together!
	R 11	<i>The ode to dramaturgy</i>	EF's Visit to a Small Planet (PDF provided) Lerman-CRP-Tips (PDF provided)
	T 16		Read: Introduction "What is a Dramaturg?" from <i>The Art of Dramaturgy</i> Workshopping feedback
	R 18		"Dramaturgy: an Overview" (PDF on Canvas from <i>Dramaturgy in American Theatre</i> ) Listen to this podcast before class: Dramaturgy, Black Refusal, and Possibility with Otis Cortez Ramsey-Zoë <a href="https://podcasts.apple.com/us/podcast/dramaturgy-black-refusal-and-possibility-with-otis/id1707177734?i=1000627737724">https://podcasts.apple.com/us/podcast/dramaturgy-black-refusal-and-possibility-with-otis/id1707177734?i=1000627737724</a>
	T 23		<b>Dramaturg Program Note Workshop.</b> Listen to this podcast before class: The Importance of Dramaturgy and Pedagogy in the Theatre with Dr. Susanne Shawyer <a href="https://lnns.co/wBstFuSc9ib">https://lnns.co/wBstFuSc9ib</a>
	R 25		Read: Chapter 1 "Find Your Way" from <i>The Art of Dramaturgy</i> Start working on your casebook
	T 30		Play#1 <i>Medea</i> by Euripides <b>Play synopsis due before class!</b>
February	R 1		Re-reading <i>Medea</i>
	T 6	<i>Intercultural and interdisciplinary dramaturgy</i>	"Dramaturg as a Cultural Liaison" (PDF from the <i>Routledge Companion to Dramaturgy</i> ) Play# 2 <i>Harvest</i> by Manjula Padmanabhan <b>Play synopsis due before class!</b>
	R 8		Postcolonialism and subaltern theory <b>Finalize a play for the casebook</b>

March	T 13		Read: Chapter 6 “Step Across Time and Place” from <i>The Art of Dramaturgy</i> Re-reading <i>Harvest</i>
	R 15		Read: Chapter 9 “Deepen an Interpretation” from <i>The Art of Dramaturgy</i>
	T 19		Play# 3 <i>A Tempest</i> by Aimé Césaire
	R 22		Re-reading <i>A Tempest</i>
	T 27	Contemporary Americas	Play# 4 <i>The Long Christmas Ride Home</i> by Paula Vogel
	R 29		Re-reading <i>The Long Christmas Ride Home</i> Read: Production Dramaturgy: Think like an Actor”
	T 5		Read: “‘La conjura de Xinum’ and Language Revitalization: Understanding Maya Agency through Theatre” (PDF on Canvas)
	R 7		Guest: Dr. Sarah Campbell
			Spring break 9-16
	T 19		Play# 5 <i>The Thanksgiving Play</i> by Larissa Fasthorse
	R 21		Re-reading <i>The Thanksgiving Play</i> Read: Chapter 8 “Appreciate New Forms & Style” from <i>The Art of Dramaturgy</i>
	T 26		Read: Chapter 10 “See with New Eyes” & “To a Young Dramaturg” <b>Assignment due: Exploring dance/movement dramaturgy</b>
	R 28		In-class peer-review “ <b>Exploring dance/movement dramaturgy</b> ”
	April	T 2	
R 4			Re-reading <i>A Raisin in the Sun</i>
T 9			In-class working on performance review
R 11			Read: “Season Planning: Challenges and Opportunities” (PDF provided)

			<b>Assignment: Performance Review Due by 1:00 pm</b>
	T 16		Working on your casebook
	R 18		Final Dramaturgy Casebook Presentation
Last Day of Class	T 23		Final Dramaturgy Casebook Presentation
Final Casebook Submission	MAY 1 <sup>st</sup>		Final Casebook Submission on Canvas by 9:30 am

**IMPORTANT:** Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

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](mailto: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](mailto: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](https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf).

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



