

4481: PRODUCTION DRAMATURGY
ROOM CON 218
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 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.

INSTRUCTOR INFORMATION:

Name: Jashodhara Sen (Ph.D.)

E-mail: jsen@ufl.edu

Office: SoTD 0224

Phone: 352-294-9124

Office Hours: M/W 12-1 pm

<https://calendly.com/jsen-ufl/30min>

Instructor correspondence:

I prefer UF email over CANVAS messaging, but I 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 the skills necessary to analyze plays in preparation and 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.

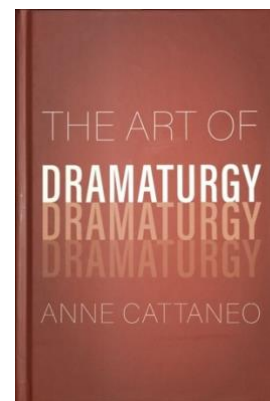


CONTENT WARNING:

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.

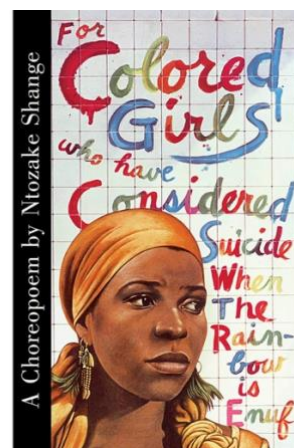
REQUIRED TEXTS:

- *The Art of Dramaturgy*, Anne Cattaneo



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

- *The Tempest* by William Shakespeare
- *Harvest* by Manjula Padmanabhan
- *The Long Christmas Ride Home* by Paula Vogel
- *Southern Fantasia* Julie Pearson-Littlethunder (PDF provided)
- *For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf* by Ntozake Shange



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
- *A Midsummer Night's Dream* by William Shakespeare
- *Red Oleander* by Rabindranath Tagore
- *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: 20 pts

Virtual exchange collaborative assignment#1: 30

Virtual exchange final collaborative assignment#2: 20

Final oral presentation of your casebook: 50 pts

Dramaturg's casebook website link submission: 100 pts

TOTAL: 320 pts

GRADING

Attendance: Class attendance is mandatory. You are allowed one "unexcused" absence that does not require documentation and does not conform to the UF "acceptable reasons for absence." Any other unexcused absence, unless discussed in advance, will incur a penalty of half a letter grade (5%) from the final grade for each unexcused absence. To be considered "excused," an absence must be accompanied by appropriate official documentation. Please remember that even with a letter from the [DRC](#), you do not receive unlimited excused absences. You can discuss your absences and concerns with me during the first month of the semester, allowing me to consider the number of excused absences. Please follow these instructions to ensure clear and effective communication. Any student who acquires 3 absences (either excused or unexcused) will be required to meet with me and/or area faculty to discuss the student's continued participation in the course. 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: Students, this year, in Spring 2025, I have integrated a Virtual Exchange project into this course. This is an excellent opportunity for us to enhance our cultural competency and virtual exchange. It is an important part of the University of Florida's internationalization plan and commitment to providing

all students with opportunities to gain global perspectives and engage in international interactions. Please read more here: [UF Virtual Exchange](#).

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 discussions (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. To receive full credit for this course, you must attend class in person and online when required.

Play synopsis for the program: For this assignment, the students will write a summary or synopsis of the first two 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), which gives audiences an idea of 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.

Dramaturg's Assignment: Exploring "modernizing" Shakespeare

Hey, dramaturgs-in-training! You're about to embark on a creative journey that combines theatrical exploration, analytical thinking, and the craft of writing. Here's your mission:

Assignment Overview

Attend the performance of *Macbeth* by William Shakespeare, directed by Kaitlin Henderson, performance dates on February 7-9 & 11-16, 2025. Before you step into the theater, read the play to immerse yourself in its world and themes. Your task is to watch the performance *as a dramaturg*—someone who critically engages with the production, its context, and its execution.

After the performance, craft an 800–1000 word response that reflects your keen insights and dramaturgical perspective. Here's how to make it a meaningful, critical, and fun exploration:

Your Dramaturgical Lens

1. **Research Connections:** Draw connections between the play's text and the production choices. Consider how the director, actors, and design elements bring the script to life.
2. **Critical Questions:** Ask yourself dramaturgical questions as you watch. For example:
 - How does the performance align with or depart from your understanding of the play's themes?
 - What dramaturgical tools are at play in the staging, costumes, or lighting?
 - How does the production engage the audience or highlight contemporary relevance?
3. **Creative Engagement:** Imagine you are preparing a program note or an audience guide. What would you include about this production?

Assignment Guidelines

- Write clearly, using proper grammar and punctuation.
- Use **Times New Roman or Calibri, 12-point font, double-spaced** for your response.
- If citing outside sources, adhere to MLA style (8th or 9th Edition).
- Attach your ticket stub to your submission.
- Submit your response on Canvas.

Rubric and Instructions

The rubric will evaluate:

- **Depth of Analysis** – Are your observations insightful and dramaturgically sound? /20
- **Engagement with the Text and Performance** – How effectively do you connect the play’s script to its staging? /20
- **Clarity and Structure** – Is your response well-organized and polished? /10

Pro Tip for Success

Remember, you’re not just watching as an audience member. Dive into this experience with the mindset of a theater professional. Engage deeply with the material before and during the performance, and let your response reflect your unique perspective as a dramaturg.

Get ready to flex those dramaturgical muscles and enjoy the process!

Virtual Exchange Collaborative Assignment #1

Along with the St. Mira’s college students, you will discuss the assigned scenes from the play *For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf* by Ntozake Shange. The purpose of the discussion is to reimagine the scenes in a specific cultural context. For instance, if you are working on the poem “now I love somebody more than” by The Lady in Blue, accompanied by the Ladies in Yellow, Blue, and Green, which is a poignant exploration of self-love and affirmation, how would you reimagine this poem with your colleagues in Gainesville, Florida? What themes are relevant within your environment and cultural context, and how do your collaborators from India reinterpret this poem within their cultural framework? You will first fill out the questionnaire prepared for you before the discussion starts. The next step is to meet with your collaborators during our class period. The final step to complete the assignment is to record your discussion with your collaborators on the Padlet platform. You will submit this assignment collaboratively with your UF Production Dramaturgy group members, and the entire group will receive a single, shared grade for the submission. You will earn full credit only if you are present and participating in all these steps.

Virtual Exchange Collaborative Assignment #2

After completing the first part of this assignment, you will rewrite the scene using that cultural framework for a performance by St. Mira's students. Woohoo! Yes, the characters are reimagined for educational purposes, and we will explore them beyond their race, class, ethnic identity, and gender spectrum, ensuring that you understand and engage with the scene as a scholar, artist, and dramaturg. For example, if you reimagine the characters in "abortion cycle#1" in Florida, St. Mira's students will be able to portray them.

Final Dramaturgy Casebook: The class will culminate in producing a thoroughly researched 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. While the casebook will initially be organized in a Word document folder, students will ultimately translate their research and materials into a polished, user-friendly website. Students will share the website link as your final submission. 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 8-10 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 14	Introduction	Reading the syllabus together
	R 16	The ode to dramaturgy	EF's Visit to a Small Planet (PDF provided) Lerman-CRP-Tips (PDF provided) Listen to this podcast before class: The Importance of Dramaturgy and Pedagogy in the Theatre with Dr. Susanne Shawyer https://lnns.co/wBstFuSc9ib Group work
	T 21		Read: Introduction "What is a Dramaturg?" from <i>The Art of Dramaturgy</i> Workshopping feedback Listen to this podcast before class: Dramaturgy, Black Refusal, and Possibility with Otis Cortez Ramsey-Zoë https://podcasts.apple.com/us/podcast/dramaturgy-black-refusal-and-possibility-with-otis/id1707177734?i=1000627737724
	R 23		"Dramaturgy: an Overview" (PDF on Canvas from <i>Dramaturgy in American Theatre</i>) Dramaturg Program Note Workshop
	T 28		Read: <i>The Tempest</i> by William Shakespeare Read: Chapter 1 "Find Your Way" from <i>The Art of Dramaturgy</i>
	R 30		Discussion Conti. <i>The Tempest</i> Trip to the library: how to do research?

February	T 4		Read: Chapter 9 “Deepen an Interpretation” from <i>The Art of Dramaturgy</i> ! Program note due before class!
	R 6		“Dramaturg as a Cultural Liaison” (PDF from the <i>Routledge Companion to Dramaturgy</i>)
	T 11	Virtual Exchange Period Begins Introduction	All in-class, joining via Zoom https://ufl.zoom.us/j/96065049085
	R 13		Read: Chapter 6 “Step Across Time and Place” from <i>The Art of Dramaturgy</i> Read: <i>For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf</i> by Ntozake Shange
	T 18		Lecture
	R 20		Collaboration#1 with St. Mira’s Padlet assignment Discussion continues
	T 25		Guest Lecture: Prof. Prathamesh Viveki Due: Virtual Exchange Collaborative Assignment #1 by 11:59 pm
	R 27		Collaboration#2 with St. Mira’s reimagining the scenes
March	T 4		Read: Chapter 8 “Appreciate New Forms & Style” from <i>The Art of Dramaturgy</i> Discussion continues
	R 6	Virtual Exchange Ends Contemporary Americas	Due: Virtual Exchange Collaborative Assignment #2 by 11:59 pm on Google Drive Read: “‘La conjura de Xinum’ and Language Revitalization: Understanding Maya Agency through Theatre” (PDF on Canvas)
	T 11		Read: <i>Southern Fantasia</i> Julie Pearson-Littlethunder

			Listen to this podcast before class: https://creators.spotify.com/pod/show/dptc/episodes/-BONUS---Playwright-Conversations-Julie-Pearson-Little-Thunder-e2m0t7t/a-abebkgn
	R 13		Guest: TBA Discussion continues: <i>Southern Fantasia</i> Julie Pearson-Littlethunder Read: Chapter 3 “Love and Encourage” Program note due before class!
			SPRING BREAK
	T 25		Read: <i>The Long Christmas Ride Home</i> by Paula Vogel Read: Chapter 10 “See with New Eyes” & “To a Young Dramaturg” Due: Performance review: Exploring “modernizing” Shakespeare by 11:59 pm
	R 27		Discussion continues Working on your casebook
April	T 1	Cross-cultural Investigation	Read: <i>A Raisin in the Sun</i> by Lorraine Hansberry Read: “Season Planning: Challenges and Opportunities” (PDF provided)
	R 3		Discussion continues <i>A Raisin in the Sun</i>
	T 8		Read: <i>Harvest</i> by Manjula Padmanabhan Read: Chapter 4 “Reflect Light Back: Working with Actors and Framing How Audience Sees a Play”
	R 10		Discussion continues <i>Harvest</i>
	T 15		In-class working session
	R 17		Oral Presentaion of Casebook
Last Day of Class	T 22		In-class working session
Final Casebook Submission	April 28 10:00 AM - 12:00 PM		Final Casebook Website Link Submission on Canvas

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 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>.