

**THE 4481: PRODUCTION DRAMATURGY**  
**ROOM CON 219**  
**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 dramaturgy. Alongside the practical exercises, this class requires students to read, collaborate, present, and, at the end of the semester, create a complete dramaturgical portfolio. 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 displays—the contemporary dramaturg serves as a researcher, writer, negotiator, facilitator, editor, and social media content creator—ultimately a multifaceted collaborator engaged in creative, multidimensional work.

**INSTRUCTOR INFORMATION:**

**Name:** Jashodhara Sen (Ph.D.)

**E-mail:** [jsen@ufl.edu](mailto:jsen@ufl.edu)

**Office:** SoTD 0224

**Phone:** 352-294-9124

**Office Hours:** Monday and Wednesday, 3-4 PM, and Tuesday, 1-2 PM

<https://calendly.com/jsen-ufl/meeting-with-dr-sen> My office operates with an open-door policy; however, if you schedule a 30-minute meeting in advance, we can both come prepared and make the most effective use of our time.

**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 cannot attend my office hours due to a scheduling conflict, please let me know in advance.



**When you email me, please include a clear subject line so I can locate the email quickly.**

## CONTENT WARNING:

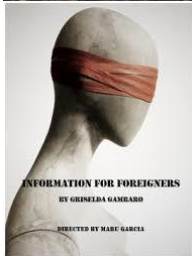
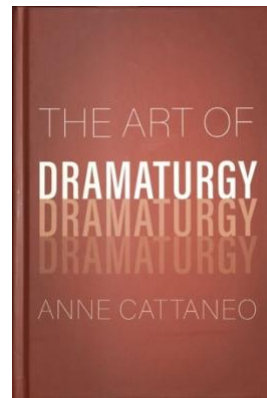
We are building a community that fosters a safe, brave, and encouraging learning environment. If you find any materials we cover in this course unsettling or emotionally taxing, please do not hesitate to share your feelings about the materials with me. Some texts may incorporate sexual and violent content,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

- *Draw the Circle* by Mashuq Mushtaq Deen
- *Antigone* by Sophocles
- *The Long Christmas Ride Home* by Paula Vogel
- *Information for Foreigners* by Griselda Gambaro
- *The Tempest* by William Shakespeare



## 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

NOTE: If you'd like to suggest a play for your casebook, propose a play and share a three-sentence rationale explaining why you would like to work on that play for your final casebook, and email it to me [at] [jsen@ufl.edu](mailto:jsen@ufl.edu). Ensure the subject line is clear: THE 4481 Play Suggestion for Final Casebook [your last name, first name].

#### GRADE BREAKDOWN:

**Attendance: 30 pts**

**Participation: 30 pts**

**Performance Review: 50 pts**

**Play synopsis for the program (collaborative): 30 pts**

**Collaboration: 30 pts**

**Mid-semester casebook development: 50 pts**

**Interviewing a scholar-artist in the field: 30 pts**

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

**Dramaturg's casebook: 100 pts**

**TOTAL: 400 pts**

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#### GRADING

**Attendance (30 points):** 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 (30 points):** Students, this year, in Spring 2026, I have integrated some new plays and assignments into this course. This is an excellent opportunity for us to expand our repertoire of play readings and develop cultural competence. Reading and participating are not optional for a dramaturg. This course relies on the development of a community of researchers, writers, and artists who respond to one another's work. Your participation grade is determined by your active, thoughtful, and informed participation in class discussions (distinct from mere attendance) and by your contributions 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.

## **ASSIGNMENT DETAILS**

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### **PROGRAM NOTE (PLAY SYNOPSIS) — COLLABORATIVE WRITING ASSIGNMENT (30 points)**

For this assignment, you will work in pairs of your choosing to write a program-ready synopsis of one of the first two plays we will read this semester. Each pair will submit one jointly authored synopsis.

The synopsis should function as a playbill/program note intended for a public audience. Its primary purpose is to give readers a clear, accurate sense of the play's narrative while respecting the complexity and integrity of the work. You are asked to summarize the plot objectively and critically, maintaining writerly rigor while avoiding interpretive overreach, theoretical jargon, or unnecessary abstraction. This is not an analysis or argument; it is an act of careful, disciplined mediation between the play and its audience.

### **Format Guidelines**

- Length: 300–700 words
- Spacing: Single-spaced
- One submission per pair

**Note:** This is your first program note of the semester. No points will be deducted based on the rubric below; its purpose is diagnostic and developmental rather than punitive.

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### **RUBRIC: DRAMATURGY SYNOPSIS CHECKBOX (15 POINTS TOTAL)**

#### **1. Clarity and Concision (7 points)**

- ☐ 7 – Exceptionally clear and concise; no unnecessary details.
- ☐ 6 – Clear and concise; minimal redundancy.
- ☐ 5 – Mostly clear; some unnecessary details or minor ambiguity.
- ☐ 3–4 – Lacks clarity in places; could be more concise.
- ☐ 1–2 – Unclear, unfocused, difficult to follow, or generated by AI.

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#### **2. Comprehensive Overview (4 points)**

- ☐ 4 – Thorough, balanced overview of major narrative elements.
  - ☐ 3 – Covers most essentials; underdeveloped in 1–2 areas.
  - ☐ 2 – Includes basic plot; omits several key elements.
  - ☐ 1 – Incomplete or fails to convey core narrative.
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### 3. Writing Style and Language (4 points)

- ☐ 4 – Clear, engaging, polished, professional; appropriate for public audience.
  - ☐ 3 – Generally effective; uneven or needs refinement.
  - ☐ 2 – Understandable but lacks polish, clarity, or audience awareness.
  - ☐ 1 – Careless, unclear, or inappropriate for a public audience.
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**TOTAL POINTS:** \_\_\_\_ / 15

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### COLLABORATION CHECKLIST – DRAMATURGY (30 points)

#### Professional Conduct (10 pts)

- ☐ Prepared for rehearsals/work sessions
- ☐ Communicates respectfully and professionally
- ☐ Treats peers as collaborators and fellow creatives

#### Creative Engagement (10 pts)

- ☐ Contributes ideas, questions, or feedback
- ☐ Listens and responds thoughtfully to others
- ☐ Supports the collective creative process

#### Accountability (10 pts)

- ☐ Meets deadlines and shared responsibilities
- ☐ Follows through on agreed-upon tasks
- ☐ Adapts constructively to feedback and changes

#### Score:

Professional Conduct \_\_\_\_ /10

Creative Engagement \_\_\_\_ /10

Accountability \_\_\_\_ /10

**Total:** \_\_\_\_ /30

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**DRAMATURGY SCHOLAR-ARTIST INTERVIEW (30 points):** Each student will be paired with a scholar-artist in theatre or performance (e.g., director, playwright, or dramaturg) to conduct a professional Zoom interview. You will prepare a list of thoughtful questions, engage in the interview, and submit both your questions and the scholar-artist's responses verbatim. This assignment develops your research, professional communication, and documentation skills while connecting you with working practitioners in the field.

### RUBRIC (30 POINTS TOTAL)

**Student Name:** \_\_\_\_\_

**Scholar-Artist Interviewed:** \_\_\_\_\_

**Date Completed:** \_\_\_\_\_

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**1. Preparation and Questions (10 points)**

- ☐ 10 – Questions are thoughtful, relevant, and demonstrate deep engagement with the scholar-artist's work.
  - ☐ 8–9 – Questions are clear and relevant; show some engagement.
  - ☐ 6–7 – Questions are somewhat relevant; may lack depth or specificity.
  - ☐ 4–5 – Questions are minimal, generic, or partially irrelevant.
  - ☐ 1–3 – Questions are unfocused, missing, or inappropriate.
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**2. Conducting the Interview (10 points)**

- ☐ 10 – Professional, respectful, and engaged throughout; successfully scheduled and completed the meeting.
  - ☐ 8–9 – Mostly professional and engaged; minor lapses in preparation or communication.
  - ☐ 6–7 – Adequate professionalism; some issues with scheduling, preparation, or engagement.
  - ☐ 4–5 – Limited professionalism; significant issues in preparation or communication.
  - ☐ 1–3 – Unprofessional, poorly conducted, or incomplete interview.
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**3. Documentation and Submission (10 points)**

- ☐ 10 – Questions and responses are accurately recorded verbatim, clearly organized, and fully submitted on time.
  - ☐ 8–9 – Mostly accurate documentation; minor errors or slight lack of clarity.
  - ☐ 6–7 – Some missing responses or minor inaccuracies; organization could be improved.
  - ☐ 4–5 – Many responses missing or incorrectly recorded; disorganized submission.
  - ☐ 1–3 – Incomplete, inaccurate, or missing submission.
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**TOTAL POINTS:** \_\_\_\_\_ / 30

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**PERFORMANCE REVIEW (50 points):**

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:

Purpose is intentional.

### **Assignment Overview**

Attend the performances of *F Punk Junkies*, directed by Ryan Hope Travis, Friday, February 6, 2026 - Sunday, February 15, 2026, OR *The Visit*, directed by Charlie Mitchel, Friday, March 27, 2026 - Friday, April 3, 2026. Your paper will be due on Tuesday, April 7<sup>th</sup> at 11:59 PM. 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 (minimum)–1500 (maximum)-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. If it helps, talk to the production's dramaturg. The final step is optional but recommended.
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). Citing is not mandatory but recommended.
- 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!

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### MID-SEMESTER CASEBOOK REVIEW (50 points)

By mid-semester, you will present your ongoing work on your dramaturgy casebook. This includes a summary of your chosen play, preliminary research with at least eight sources, and any draft analyses. The goal is to share progress, receive feedback, and refine the casebook for the final submission.

### RUBRIC

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Criteria	Excellent (Full Points)	Satisfactory	Needs Improvement	Points
<b>Content &amp; Research (20 pts)</b>	Demonstrates thorough understanding of the play, includes detailed preliminary research, and integrates scholarly and primary sources effectively.	Covers key elements of the play and research but lacks depth or breadth in sources.	Minimal content; research is superficial or sources are missing.	/20
<b>Organization &amp; Structure (10 pts)</b>	Casebook is logically organized; sections are clearly labeled and easy to follow.	Casebook organization is mostly clear, but some sections are confusing or out of order.	Casebook is disorganized or hard to follow.	/10
<b>Analysis &amp; Insight (10 pts)</b>	Offers strong preliminary analysis; demonstrates critical thinking and original insight.	Some analysis is present but lacks depth or originality.	Analysis is minimal or absent; mostly descriptive.	/10
<b>Presentation &amp; Professionalism (10 pts)</b>	Presentation of work is polished; slides or visuals (if used) support understanding; student communicates confidently.	Presentation is adequate; visuals or delivery could be improved.	Presentation is unclear, incomplete, or unprofessional.	/10

Total: \_\_\_\_ / 50 points

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**FINAL DRAMATURGY CASEBOOK (100 points):** 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.

**BRIEF RUBRIC: A DETAILED RUBRIC WILL BE POSTED ON CANVAS.**

CRITERIA	EXEMPLARY	ACCOMPLISHED	DEVELOPING	POINTS
Organization of Presentation with attention to details	The casebook maintains rigor. The ideas and images flowed in an easily followed and understood manner. The topics transitioned seamlessly from one piece of information to another.	The casebook is completed but not well planned.	The casebook is incomplete and does not demonstrate any critical engagement with the play.	50
Interest, Quality of Concept, and storytelling skills	The dramaturg uses their research and storytelling skills and compiles the information interestingly and effectively. The dramaturg understands the script and implements the script creatively and critically in the casebook.	The casebook is too casual, and the connection between the script and the images is vaguely related.	There's no connection between the script and the casebook.	50

**PRESENTING THE FINAL DRAMATURGY CASEBOOK (50 points):** After selecting a play, students are expected to present a case for their choice to the class. Keep this presentation strictly between 7-10 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.

**RUBRIC**

Criteria	Excellent	Proficient	Developing	Beginning	Points
<b>1. Play Selection &amp; Rationale</b>	Play choice is compelling, intentional, and persuasively justified. The significance of the play is clearly articulated.	Play choice is clear and supported, though rationale could be further sharpened.	Play choice is stated, but justification is vague or underdeveloped.	Play choice is unclear or lacks meaningful justification.	/10
<b>2. Dramaturgical Research &amp; Context</b>	Demonstrates strong, accurate research. Historical, cultural, and theatrical contexts are well integrated and	Research is solid and relevant, with mostly clear contextual connections.	Research is present but surface-level or unevenly connected.	Minimal research or significant inaccuracies.	/15

Criteria	Excellent	Proficient	Developing	Beginning	Points
	clearly connected to the play.				
<b>3. Dramaturgical Argument &amp; Throughline Verbal Communication</b>	Clear dramaturgical lens or question guides the casebook. Ideas are cohesive and intellectually focused.	Central idea is present but could be more consistently sustained.	Interesting ideas but lacks a clear throughline.	No clear dramaturgical argument or focus.	/10
<b>4. Presentation Delivery &amp; Time Management</b>	Confident, engaging delivery. Presenter speaks freely, uses slides as support, and stays within 7–10 minutes.	Clear presentation with minor reliance on slides or pacing issues.	Heavy reliance on slides or notes; noticeable timing issues.	Difficult to follow, read verbatim, or significantly outside time limits.	/10
<b>5. Final Casebook Submission</b>	Casebook is complete, clearly written, well organized, and submitted in Word format.	Complete with minor issues in clarity or organization.	Incomplete or unclear in places.	Not submitted or does not meet requirements.	/5

**Total: /50**

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**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 issues 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 of 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 13	<b>Introduction</b>	Reading the syllabus together
	R 15	<b>The Ode to Dramaturgy</b>	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 <a href="https://lnns.co/wBstFuSc9ib">https://lnns.co/wBstFuSc9ib</a>  <b>Group work: Find Your Partner</b>
	T 20		Read: Introduction "What is a Dramaturg?" from <i>The Art of Dramaturgy</i>
	R 22	<b>Research Writing</b>	<b>How to do research: Trip to the Library</b> "Dramaturgy: an Overview" (PDF on Canvas from <i>Dramaturgy in American Theatre</i> )
	T 27		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>  <b>Dramaturg Program Note Workshop</b>
	R 29	<b>Mapping Relationships and Power</b>	<b>Read:</b> <i>The Tempest</i> by William Shakespeare And Chapter 1 "Find Your Way" from <i>The Art of Dramaturgy</i>
February	T 3		Read: Chapter 9 "Deepen an Interpretation" from <i>The Art of Dramaturgy</i> <b><i>The Tempest Continues</i></b>
	R 5		<b>Program note #1 due before class</b> <b>Q&amp;A Workshop and Collaboration with a Field Expert</b>
	T 10		"Dramaturg as a Cultural Liaison" (PDF from the <i>Routledge Companion to Dramaturgy</i> )

	R 12	<b>Cross-Cultural Investigation: Translating Contexts: Understanding Time, Place, and Audience</b>	Read: Chapter 6 “Step Across Time and Place” from <i>The Art of Dramaturgy</i>  <b>Read:</b> <i>Antigone</i> by Sophocles
	T 17		<i>Antigone</i> Continues
	R 19		Completing <i>Antigone</i> Discussion <b>Program note #2 due before class</b>
	T 24		Read: Chapter 8 “Appreciate New Forms & Style” from <i>The Art of Dramaturgy</i>  <b>Preparing for</b> <i>Draw the Circle</i> by Mashuq Mushtaq Deen
	R 26		<b>Read:</b> <i>Draw the Circle</i> by Mashuq Mushtaq Deen
March	T 3		<i>Draw the Circle</i> Continues
	R 5		Chapter 10 “See with New Eyes” & “To a Young Dramaturg”  <b>Guest: Dr. Jordan Ealey</b>
	T 11		<b>Working session</b> <b>Mid-semester casebook submission by 11:59 PM</b>
	R 13		<b>Watching: TBA</b>  <b>Collaborative Session</b>
			SPRING BREAK
	T 24		<b>Checking in</b>  In-class working session
	R 26		<b>Read:</b> <i>The Long Christmas Ride Home</i> by Paula Vogel <b>Read:</b> Memory’s Dramas, Modernity's Ghosts: Thornton Wilder, Japanese Theater, and Paula Vogel's <i>The Long Christmas Ride Home</i> by Joanna Mansbridge
	T 31		

			<b><i>The Long Christmas Ride Home</i> Discussion Continues</b> <b>Interviewing a scholar-artist in the field Due!</b>
April	R 2	<b>Theatre of Revolution</b>	<b>Read: <i>Information for Foreigners</i> by Griselda Gambaro</b>  <b>Read:</b> Theater and Terrorism:Griselda Gambaro's Information forForeignersDiana Taylor
	T 7		<b><i>Information for Foreigners</i> by Griselda Gambaro Discussion Continues</b>
	R 9		Read:“Season Planning: Challenges and Opportunities” (PDF provided) Guest: TBA
	T 14		In-Class Working Session
	R 16		<b>Oral Presentaion of Casebook</b>
Last Day of Class	T 21		<b>Discussion</b>
<b>Final Casebook Submission</b>	April 28	<b>3-5 PM</b>	<b>Final Casebook Must Be Submitted Between 3:00-5:00 PM</b>

**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.

## Academic Policies & Resources

### Academic Policies:

Requirements for class attendance and make-up exams, assignments, and other work in the course are consistent with university policies. [See UF Academic Regulations and Policies for more information regarding the University Attendance Policies.](#)

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center.

[See the “Get Started With the DRC” webpage on the Disability Resource Center site.](#)

It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Information on current **UF grading policies for assigning grade points**. This may be achieved by including [a link to the University grades and grading policies.](#)

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online. Students can complete evaluations in three ways:

- The email they receive from GatorEvals
- Their Canvas course menu under GatorEvals
- The central portal at <https://my-uf1.bluer.com>

Guidance on how to provide constructive feedback is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### The University's Honesty Policy regarding cheating, plagiarism, etc.:

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 Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [See the UF Conduct Code website for more information.](#) If you have any questions or concerns, please consult with the instructor or TAs in this class.

### In-Class Recording:

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal education use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and deliver by an instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course.

A class lecture does not include lab sessions, student presentations, clinical presentation such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests,

exams), field trips, private conversations between students in the class or between a student and the faculty or guest lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless, of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

### **Academic Resources:**

**E-learning technical support:** Contact the [UF Computing Help Desk](#) at [352-392-4357](tel:352-392-4357) or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

**Career Connections Center:** Reitz Union Suite 1300, [352-392-1601](tel:352-392-1601). Career assistance and counseling services.

**Library Support:** Various ways to receive assistance with respect to using the libraries or finding resources. Call [866-281-6309](tel:866-281-6309) or email [ask@ufl.libanswers.com](mailto:ask@ufl.libanswers.com) for more information.

**Academic Resources:** 1317 Turlington Hall, Call [352-392-2010](tel:352-392-2010), or to make a private appointment: [352-392-6420](tel:352-392-6420). Email contact: [teaching-center@ufl.edu](mailto:teaching-center@ufl.edu). General study skills and tutoring.

**Writing Studio:** Daytime (9:30am-3:30pm): 2215 Turlington Hall, [352-846-1138](tel:352-846-1138) | Evening (5:00pm-7:00pm): 1545 W University Avenue (Library West, Rm. 339). Help brainstorming, formatting, and writing papers.

**Academic Complaints:** Office of the Ombuds; [Visit the Complaint Portal webpage for more information.](#)

Enrollment Management Complaints (Registrar, Financial Aid, Admissions): [View the Student Complaint Procedure webpage for more information.](#)

**UF Student Success Initiative:** Visit <https://studentsuccess.ufl.edu/> for resources that support your success as a UF student.

**Public Speaking Lab:** (Dial Center, 501 Rolfs Hall). Offering online and in-person help developing, organizing, and practicing oral presentations. Contact email: [publicspeakinglab@clas.ufl.edu](mailto:publicspeakinglab@clas.ufl.edu).

### **Campus Health and Wellness Resources:**

UF Whole Gator Resources: Visit <https://one.uf.edu/whole-gator/discover> for resources that are designed to help you thrive physically, mentally, and emotionally at UF.

