

University of Central Florida

STARS

Honors Undergraduate Theses

UCF Theses and Dissertations

2022

¡Controlamos la Narrativa!: Collaborative Dramaturgy as a Tool for Latine Representation in Secondary Theatre Education

Domenika N. Moncayo
University of Central Florida



Part of the [Secondary Education Commons](#), and the [Theatre and Performance Studies Commons](#)

Find similar works at: <https://stars.library.ucf.edu/honorsthesis>

University of Central Florida Libraries <http://library.ucf.edu>

This Open Access is brought to you for free and open access by the UCF Theses and Dissertations at STARS. It has been accepted for inclusion in Honors Undergraduate Theses by an authorized administrator of STARS. For more information, please contact STARS@ucf.edu.

Recommended Citation

Moncayo, Domenika N., "¡Controlamos la Narrativa!: Collaborative Dramaturgy as a Tool for Latine Representation in Secondary Theatre Education" (2022). *Honors Undergraduate Theses*. 1175.
<https://stars.library.ucf.edu/honorsthesis/1175>

***¡CONTROLAMOS LA NARRATIVA!* COLLABORATIVE DRAMATURGY
AS A TOOL FOR LATINE REPRESENTATION IN SECONDARY
THEATRE EDUCATION**

by

DOMENIKA MONCAYO

A thesis submitted in partial fulfillment of the requirements
for the degree of Bachelor of Theatre Studies
in the Department of Theatre
in the College of Arts and Humanities
at the University of Central Florida
Orlando, Florida

Spring Term
2022

ABSTRACT

Current secondary theatre education in America places a priority in Western ideals of theatre history and practices. Latine theatre history is hardly taught, and if it is, it is touched minimally. Latine culture places an emphasis on a collective, both in theoretical and practical work. Similarly, the practice of dramaturgy itself is rarely mentioned in curriculums, rather intertwined within lessons of acting, directing, and design. This creates an imbalance in practice versus theory in theatre education. I intend to introduce the concept of collaborative dramaturgy: a form of dramaturgy where students collaborate as dramaturgs to bring about discussions about identity. I believe it is important that Latine students are exposed not only to seeing Latine creatives represented on stage but as well as in their curriculum. In this thesis, I will explore the following questions: How does collaborative dramaturgy fit in a Latine classroom? How does a focus on physicality *and* text aid Latine theatre education? How does Latine representation work in a non-Latine text?

Dedication

To my mami and papi who made the sacrifice to come here and give me a better life. To all the Latine children who want to be represented. To everyone who gave me the strength to embark on this journey and believe that a brown girl can make it. Les agradezco.

TABLE OF CONTENTS

ABSTRACT	<i>ii</i>
TABLE OF CONTENTS.....	<i>iv</i>
INTRODUCTION.....	<i>1</i>
CHAPTER 1: DRAMATURGING THE DRAMATURG	<i>6</i>
Dramaturgy by the Regions	<i>7</i>
Collaborative Dramaturgy	<i>8</i>
CHAPTER 2: PARA LOS NIÑES - LATINE REPRESENTATION IN THEATRE EDUCATION.....	<i>12</i>
From School to Stage	<i>13</i>
CHAPTER 3: SE EL CAMBIO - MY LATINE EDUCATION AND DRAMATURGICAL EXPERIENCE.....	<i>16</i>
Scaramouch in Naxos	<i>17</i>
Sombra Del Sol.....	<i>18</i>
Fabulation, Or the Re-Education of Undine	<i>19</i>
CHAPTER 4: ¡JUGAMOS! - COLLABORATIVE DRAMATURGY IN A LATINE CLASSROOM	<i>22</i>
Building Collaborative Dramaturgy for a Latine Classroom	<i>23</i>
In-Depth Dramaturgical Practice: <i>Real Women Have Curves</i>	<i>24</i>
Mini-Lessons	<i>25</i>
Cinderella Eats Rice and Beans: A Salsa Fairy Tale.....	<i>26</i>
In the Heights.....	<i>27</i>
Documents from Hell.....	<i>28</i>
In-Depth Dramaturgical Practice: <i>Oliver! The Musical</i>	<i>29</i>
CONCLUSION: EN EL FUTURO	<i>32</i>
REFERENCES.....	<i>34</i>
APPENDIX A.....	<i>37</i>
WEEKLY LESSON PLAN 1	<i>37</i>

<i>APPENDIX B.....</i>	<i>39</i>
<i>WEEKLY LESSON PLAN 2</i>	<i>39</i>

INTRODUCTION

A child is the beginning of all life. From the exit of the womb, they are introduced to the world, and the possibilities brought to them. As they develop and grow, so do their imagination and curiosity. The arts are an innate route that children are drawn to, expressing their creativity in the different mediums offered. Theatre allows for children to express their emotions and thoughts, proving to be a valuable tool for social development.

Back when I was a child, I found theatre to be a comfort. Picture this: a young girl in elementary school who struggles with public speaking. Speech therapy, presentations, therapy, and faculty support were unable to help her and as time went on, her anxiety grew more. That young girl was me. I was desperate for a way to communicate, and I turned to my middle school's drama program. Acting allowed me to implement practical skills such as inflection, intonation, and projection to improve my public speaking.

As I near completion of an undergraduate degree, I often think back to the young girl I was before and how necessary that access to theatre was. It brought me to the place I am now, implementing both practice and theory behind theatre. There was a looming question however: Why was my secondary theatre education so white? I learned that the origins of theatre were in Greece, only deciphering Aristotle's elements of tragedy and how it applies to acting. That was the extent of my theoretical research but how useful was it to a Latina who has not lived the same life as Aristotle did thousands of years ago?

With this question, I ventured out of the Western idea of theatre, trying to connect my passion for theatre with my culture from Latin America. Before the colonization of Latin

America, there was no existence of “theatre”, but rather performance.¹ While theatre falls under the belt of performance, all performance is not theatre. Some of these components directly correlate to Aristotle’s elements: plot, character, thought, diction, spectacle, and song. The Indigenous people of Latin America used ritual performance to “[harmonize] their material existence with the supernatural powers governing them”². These performances were starkly different from what Aristotle viewed to be as necessary in theatre, with spectacle and song being some of the main components of the Aztec, Mayan, and Incan rituals that were shared amongst the community.³ When the Spanish and Portuguese colonized the lands, they found these performances to be an example of savagery, due to the “violence” (ritualistic sacrifice) that incurred during these performances.

When did these Indigenous performances shift to the theatre we know of today? That begins with the Spanish and Portuguese conquests, where these ritualistic performances were used to indoctrinate the Indigenous people. Modern Latin American theatre unavoidably includes elements of Western culture due to colonization, but from it sprung a unique sect where political and social issues are put on the forefront. These theatrical performances put on by Latine⁴ creatives use their collective and generational trauma to create a space for themselves.

Applying my research to my experience in secondary education reveals a new point of view that I did not see as a student before—where am I in theatre? While the United States is considered a melting pot by many, our theatrical education does not reflect this. In my own

¹ Diana Taylor and Sarah J. Townsend, “Introduction” in *Stages of Conflict: A Critical Anthology of Latin American Theater and Performance*, (University of Michigan Press, 2008), 2.

² Diana Taylor “Introduction” in *Theatre of crisis: drama and politics in Latin America*, (Lexington, The University Press of Kentucky, 1991), 2.

³ Taylor, “Introduction,” 4.

⁴ Note: Much like Latinx, Latine is a gender-neutral way of saying Latino/a. Unlike Latinx, this word can be pronounced in Spanish as well. Pronounced as lah-tee-neh in English.

experience, my middle and high school failed to have these conversations and leaned into the “colorblind” casting mentality that the American theatre scene has toyed with for years. By no means does this mean that diversity casting⁵ is not necessary, but there must be intentionality in the casting choice. In my school productions, that intentionality was missing in the casting process, leading to a sense of discomfort in shows such as *To Kill a Mockingbird*, where a Latino student was cast as Bob Ewell and said the n-word as part of his lines. Many students who worked on the production have similar questions like me: What if Bob Ewell was Latine? Would that change the power of that line? How are we supposed to use suspension of disbelief when race is the most significant part of this show?

In assessing a situation such as that, we must connect that intentionality with our understanding of the text. Dramaturgy is commonly defined as the study of dramatic text, indicating this role in theatre to be literary heavy. Many dramaturgs use literary theory and criticism to aid their understanding of the dramatic text as a piece of literature before going into the practical element of performance. In this, dramaturgs balance literature and theatre.

Dramaturgy is a fluid practice, allowing for dramaturgs to position themselves in several roles, such as a literary manager, production dramaturg, director, dramaturg of new works, and many more. This is only due to the nature of this practice but in essence: everyone is a dramaturg. All theatrical roles should do necessary research into the world of the play to create a performance. They must think of their intention in their actions and choices and how it will read to audiences. Like the role of the director, dramaturgs began to be commonly seen in many professional American theatres recently (in the timeline of theatre which spans through

⁵ Note: Casting on the basis of diversity rather than skill.

centuries), as everyone assumed the responsibilities that a director and dramaturg bring to the table.⁶

The introduction of dramaturgy into my studies has evolved my understanding of theatrical texts and performance. The only regret that stays in my mind is that this is seldom discussed and or taught during secondary education. Public schools have limited access to the arts as “formal theater instruction was offered at 45% of American secondary schools and formal dance instruction was only available at 12% of secondary schools nationwide.”⁷ When seeing this statistic, I think of schools like mine that depended on grants and donations to construct a theatre program that was able to sustain Fall and Spring productions. With these constraints placed on students in the United States, it is hard to obtain a curriculum that not only includes the practice of theatre but enriches the students in the theory of it as well.

I believe it is imperative to teach students dramaturgy and allow them to become dramaturgs themselves. Coming from a low-income school myself, I have seen first-hand how hard it is to access research materials such as academic articles and books are, so we tend to focus on the text provided. While the plot, as Aristotle found, is important to creating drama, the spectacle is just as important. Latine arts heavily depend on movement, whether it be through physicality or text. A shift from only text-based research to include physicality allows students to participate and enrich their studies differently. In addition to this, I will add the concept of collaborative dramaturgy. Due to the already community-oriented and collaborative-based companies that Latine creatives have founded and participate in, collaborative dramaturgy is the best fit for this curriculum.

⁶ Louis E. Catron and Scott Shattuck, “The Role of the Director,” in *The Director’s Vision: Play Direction from Analysis to Production* (Long Grove: Waveland Press, 2016), 16.

⁷ Kenneth Elpus, “Access to arts education in America: the availability of visual art, music, dance, and theater courses in U.S. high schools,” *Arts Education Policy Review*, (Taylor & Francis Online, 2020), 2.

In this thesis, I will explore the central question: How does collaborative dramaturgy aid the Latine representation in secondary theatre education? With this question, the topics of dramaturgy, Latine identity, and secondary theatre education will appear. In order to achieve this, I will create a curriculum plan that can be used at a secondary school (focusing on grades 11th-12th) in a classroom that is majority—if not all—Latine identifying. In the results, I hope to create a process-based instead of the standard product-driven classrooms constructed by current American secondary theatre education.

CHAPTER 1: DRAMATURGING THE DRAMATURG

This chapter explores dramaturgy and how it affects our current theatrical sphere. We will focus on the origin of dramaturgy, different forms of dramaturgy, and collaborative dramaturgy. Some guiding questions to focus on here are: What is dramaturgy? How is dramaturgy used in multiple theatrical roles? How does dramaturgy change from cultural regions?

Dramaturgy is a fluid field, arguably with multiple definitions. In my experience, I have found dramaturgy to be best described as “both the aesthetic architecture of a piece of dramatic literature, its structure, themes, goals, and conventions, and the practical philosophy of theater practice employed to create a full performance.”⁸ This definition gives a scope of some of the main elements that dramaturgs study and deliver. In Western theatre, a dramaturg’s responsibilities include deep analysis into the text and presenting research material to appropriate parties, combining both the theoretical and the practical. Some of the practical work we see dramaturgs present are lobby displays and talkbacks for audiences.

Dramaturgy took its origins from the West; the term coined by German theatre artist Gotthold Ephraim Lessing. As a playwright, he gave criticism of dramatic texts for the Hamburg National Theatre. The word “dramaturgy” comes from his essays, *Hamburgische Dramaturgie* (1769), giving a name to the practice and the role of the dramaturg.⁹ Theatre theorist Bertolt Brecht, most known for creating Brechtian/Epic Theatre, gave us the practice of dramaturgy that went far beyond the idea of criticism of the dramatic text. Brecht believed the dramaturg to be a

⁸ Michael Mark Chemers, “Historicizing Dramaturgy,” in *Ghost Light: An Introductory Handbook for Dramaturgy*, (Southern Illinois University Press), 5.

⁹ Bernd Stegemann, “On German dramaturgy,” in *The Routledge Companion to Dramaturgy* ed. Magda Romanska, (Routledge, 2015), 45.

connecting thread between the production team and the audience, doing in-depth research for both but presenting the materials in different ways.¹⁰

These two pivotal figures of dramaturgy have many things in common, but the important one is their location. We know both European theatre practitioners have influenced practice, which leads us to an inquiry: How do different regions differ from the West in dramaturgy? How do they implement their cultural theatre practices alongside Western practices?

Dramaturgy by the Regions

As stated before, Germany was the birthplace of dramaturgy, but different forms of dramaturgy have emerged from other regions. In understanding the scope of dramaturgy, we must be informed of these regions and their performance methods. In such an instance, we turn to the dramaturgy that takes place in Japan. Traditional Japanese theatre is one of the oldest and most prolific forms of theatre that is still performed today. It differs from conventional Western theatre, with forms such as Kabuki, Noh, and Bunraku, which implement focus on sounds, stage construction, body movement, puppetry, and music into their performance. The text is not the central star, opposing the traditional Western theatre standards. Japanese dramaturgs keep to their traditional roots, by implementing separated elements in their theatrical experience, whether it be with traditional Japanese text or adapted European ones.¹¹ Japanese theatre group Chiten combine both European texts but use interrupted narrations “by changing their intonations, voices, and rhythms ... Most of the time, their gestures have nothing to do with the intentions of a character or a narrator and in fact, are often contradictory to these intentions.”¹² These

¹⁰ Magda Romanska, “Introduction,” in *The Routledge Companion to Dramaturgy* ed. Magda Romanska, (Routledge, 2015), 3.

¹¹ Eiichiro Hirata, “Dramaturgy of separated elements in the experimental Japanese theatre,” in *The Routledge Companion to Dramaturgy* ed. Magda Romanska, (Routledge 2015), 89.

¹² Hirata, “Dramaturgy of separated elements in the experimental Japanese theatre,” 90.

interrupted narrations are like what we see in Kabuki, a traditional form of Japanese theatre. The difference is the intention, as gestures such as *mie* (striking pose during a height of emotions) are done in reference to the text, while the interrupted narrations come to take the audience by surprise, a stark similarity to Bertolt Brecht's *verfremdungseffekt* (alienation effect). To combine both the traditional cultural theatre practices and Western practice, the theatre group took part in dramaturgical work, despite not labeling themselves as a dramaturg officially.

In India, dramaturgy encompasses every aspect of theatre making, from stage construction to text. In the *Natyasastra*, written by Lord Brahma (but edited by "Vatsya, Sandilya, Kohala, and Dattila ... descendants of Bharata")¹³ mention the idea of *rasa* and *bhava*. These terms translate to flavors and emotions, respectively, and are instrumental in the text and acting in order to produce the performance.¹⁴ Everything is meant to serve the audience for their benefit and enjoyment. Even in modern Indian theatre, while these are still implemented in order to honor cultural roots, it is hard to do so without a dramaturg. The director cannot alone handle the complexity of *Natyasastra*'s outlines.

Collaborative Dramaturgy

Collaborative dramaturgy—as the name implies—involves a collaborative group of people all working as dramaturgs. The idea of dramaturgy still exists under this concept, where the group retains the focus on researching and analyzing the dramatic text. The difference in this methodology, however, is the communicative manners and research methods that the group would employ. The collaborative process itself is intertwined within dramaturgy, as dramaturgs rely on their communication with the director, playwright, creative team, and cast to make sure

¹³ Ketaki Datta, "Dramaturgy in Indian theatre: a closer view," in *The Routledge Companion to Dramaturgy* ed. Magda Romanska, (Routledge 2015), 94.

¹⁴ Datta, "Dramaturgy in Indian theatre: a closer view," 95.

everybody understands the text and what it represents. The question still arises: What does it mean to have more than one dramaturg?

I find that collaborative dramaturgy stems from the idea of devised theatre. In devised theatre, creatives work together and devise a production seemingly from nothing (but usually there is a concept, idea, object that they focus on, i.e., inspiration). This form of theatre creation is seen in various parts of the world. Still, it is culturally significant to Latin American theatre, with theatre theorist Augusto Boal being one of the leading figures. Boal's Theatre of the Oppressed allows for devised theatre to remove the barrier of audience and actor and allow for meaningful—and often political—means of discussion on the performance created.¹⁵ In this, the audience is no longer just the audience, but rather “spect-actors” as they are now a vital part of the creation.¹⁶ This is similar to the intentions of a dramaturg when facilitating talkbacks. A goal of a dramaturg is to allow audiences to reflect on the performance and discuss significant themes and social/political issues that may have been found in the text.

In Margarita Espada's chapter in *The Routledge Companion to Dramaturgy*, she explores how the collective method of Latin American theatre allowed for the director to become the dramaturg as they share a similar experience to the actor but is a facilitator of the piece rather than an active member of the performance.¹⁷ I find this to be very similar to the role of the “joker” in Boal's creation of Theatre of the Oppressed and believe that the concept of the dramaturg as a facilitator is the best description of the role they play. Dramaturgs in the rehearsal room act as an ambassador of the text, balancing both the director's vision and the playwright's intentions in order to keep the integrity of the production. The joker acts as a medium between

¹⁵ Augusto Boal, “Poetics of the Oppressed,” *Theatre of the Oppressed* trans. Charles A. and Maria-Odilia Leal McBride, (Theatre Communications Group 1985), 142.

¹⁶ Boal, “Poetics of the Oppressed,” 139.

¹⁷ Margarita Espada, “Collaborative dramaturgy in Latin American theatre” in *The Routledge Companion to Dramaturgy* ed. Magda Romanska, (Routledge 2015), 33.

the performance and the actors, allowing them to divulge into these oppressive themes and also reminding them to reflect upon them in a critical light.

Removing the political from collaborative dramaturgy cannot be done due to its connection to Latin American theatrical work. Collaborative dramaturgy seeks to break from the constraints of Western theatre and bring about discussion in changing the norm. Angela Hunt implements collaborative dramaturgy in her dissertation. She coins the term “Collaborative Dramaturgy for Student Activism,” and explains that Boal’s teaching influenced the idea of using dramaturgy as a tool for activism. The collaboration stems from the students in her study working together to effectively analyze a play, Shakespeare’s *Much Ado About Nothing*, and do outreach work to enrich audiences.¹⁸

With these examples, we find that collaborative dramaturgy finds roots in Latine culture and explores political and social discussions. I find this to be more beneficial than the typical Western dramaturgical standard that has been implemented by many dramaturgical programs in higher education. This form of dramaturgy allows for all creatives to discuss their opinions and identities without the constraints of institutional rules that people often see in higher education and professional theatres (mostly due to budgeting and marketing reasonings). The discussions brought up through this form of dramaturgy allow for the dramaturgs to inform their audiences of these conversations and create the environment that many creatives want from their art, such as Boal’s and Brecht’s goals in using theatre as a vessel of discussion by making their audiences think about what is being performed (whether they are active members of the performance or not).

¹⁸ Amanda Hunt, “Collaborative Dramaturgy for Student Activism: Engaging and Challenging Advanced 9th Grade Language Arts Students in the Age of Common Core, (Ann Arbor: ProQuest 2017), 18

In practice outside of a theoretical space, collaborative dramaturgy has been used to decolonize the current method of secondary theatre education. In Zena's study, they found that Boal's theatre aids in creating a classroom that removes the Western idea of product-driven theatre.¹⁹ In their research, they found that BIPOC students felt represented through this study and how representation in theatre helped them feel more comfortable in their identities.²⁰ Collaborative dramaturgy in a secondary education classroom proves valuable to those of Latine heritage and allows them to explore theoretical work that correlates closely to their identity.

¹⁹ Zena, "Participatory Action Research and Theatre: Decolonizing Secondary Theatre Education Through Process-Based Culturally Sustaining Pedagogy and Methodology," PhD diss., "Lewis & Clark College, 2021), 4.

²⁰ Zena "Participatory Action Research and Theatre: Decolonizing Secondary Theatre Education Through Process-Based Culturally Sustaining Pedagogy and Methodology," 81.

CHAPTER 2: PARA LOS NIÑES - LATINE REPRESENTATION IN THEATRE EDUCATION

As assessed, dramaturgy for students can be helpful for cultural awareness, but it also offers students a chance to improve their academic achievement in other subjects. Theatre education—and the arts in general—allow for students to improve critical skills such as creativity as well as “abstract reasoning, active thinking, and decision making under uncertainty.”²¹ While it benefits many students, arts education is often diminished in many public schools, denying many students access to these forms of self-expression. In this we must determine: Why is dramaturgy necessary in the sphere of secondary education and why is access to it vital?

In a more specific look, theatre and drama programs are not of much priority for public schools to fund. The National Center of Education Statistics found that the comparison of the school years 1999-2000 and 2008-2009, theatre/drama programs dropped 3% in secondary public schools.²² Music and Visual arts are much more funded and geared towards students, as there is an approximate 44% difference in the program availabilities for students.²³

My high school, which was both predominately Latine and a Title 1²⁴ school had very little access to public funding in our theatre program. According to statistics, only 28% of public secondary schools where 75% of students received free or reduced lunch have theatre/drama programs.²⁵ In this, we find that Hispanic students make up 44% of students who are in these

²¹ Gayle B. Roege and Kyung Hee Kim, “Why We Need Arts Education,” *Empirical Studies of the Arts*, vol. 31 no. 2 (Baywood Publishing Co., 2013), 123.

²² Basmat Parsad and Maura Spiegelman., “Arts Education at a Glance,” *Arts Education in Public Elementary and Secondary Schools 1999-2000 and 2009-10* (National Center for Education Statistics, 2012), 9.

²³ Parsad and Spiegelman, “Arts Education at a Glance,” 5.

²⁴ Note: Title 1 schools receive government funding according to the percentage of low-income students in the school.

²⁵ Parsad and Spiegelman, “A Closer Look at Drama/Theatre Education,” 47.

schools and 75% of students who qualify for free or reduced lunch.²⁶ This statistic gives us an insight that not many Latine students have access to theatre education in their institution compared to their white counterparts, leading to an underrepresented Latine community in professional theatre. While I was fortunate enough to have access to the arts, our school—and most importantly, our educators— still relied on grants from non-profits in order to fund our program and regularly communicated with other schools in our district to share costuming, props, and other cost-expensive materials.

From School to Stage

How many Latines are seen in professional theatre in America? Latine representation is seen in shows like *West Side Story* and Lin Manuel Miranda's *In the Heights*. These shows, while creating a pivotal start for many Latine creatives, are very different. *West Side Story* was a musical created by white creatives, capitalizing on the rise of Puerto Rican immigration to the United States.²⁷ In the original production, there were few Latines involved in the show, both in on and off-stage roles. *In the Heights*, however, boasted a brand-new experience in terms of Latine representation. The playwright and composer (Quiara Alegría Hudes and Lin Manuel Miranda) of the musical were both Latine and made sure to accurately cast their roles, allowing for a musical that celebrated Latine heritage to be told by those who are actually Latine.

More recent Latine-based productions show an increase of Latines being cast for the appropriate ethnicity required for the role, an issue that was seen during *West Side Story*'s rise on Broadway. Second Stage Theatre's production of Quiara Alegría Hudes' *Water by the Spoonful*

²⁶ "Number and percentage distribution of public school students eligible for free or reduced-price lunch, by school level, locale, student race/ethnicity: 2010-11," National Center for Education Statistics.

²⁷ Brian Eugenio Herrera, "How the Sharks Became Puerto Rican." *Latin Numbers: Playing Latino in Twentieth-Century U.S. Popular Performance* (Ann Arbor: University of Michigan Press, 2015), 102.

(2012-2013) saw the three principal Latine roles of Odessa, Yaz, and Elliot played by Latine actors Liza Colón-Zayas, Zabryna Guevara, and Armando Riesco—respectively.²⁸ Gloria and Emilio Estefan’s *On Your Feet!* on Broadway (2015-2017) saw an almost Latine filled cast, with all principal roles played by Latine actors.²⁹ While we see significant headway in the professional world, there is not much work to expose our aspiring Latine youth to these shows or allow them to access shows like this for their institutions.

José Casas explores the importance of Latine youth theatre in his chapter of the anthology *Palabras del Cielo: An Exploration of Latina/o Theatre for Young Audiences*. In an interview portion, Casas speaks to those in the Theatre for Young Audiences field, both Latine and non-Latine creatives, about their experiences in TYA³⁰ and diversity in the space. One of the interviewees, Diane Rodriguez, pointed out the generational span of Latine work being presented. She finds that there is “a ceiling where we feel we cannot get to a certain level. We are working hard, but it’s generational. It is the next group, and once again, it’s just so damn slow. But, then again, there is this need for an education ... there are so many levels.”³¹ From this, I learned that the stories our youth are learning do not represent them or their lived experienced and that is not on us, but white creatives who are not doing their job for diversity.³² Furthermore, most plays depict our people within the same tropes: undocumented, sexual Latinas, poor, gangster/drug pusher, all things that usually don’t equate to a “happy ending.”

²⁸ Al Zimmermann, “Water by The Spoonful,” *Internet Off-Broadway Database*, <http://www.iobdb.com/Production/5511>.

²⁹ “On Your Feet! The Story of Emilio & Gloria Estefan,” *Internet Broadway Database*, <https://www.ibdb.com/broadway-production/on-your-feet-497820#OpeningNightCast>.

³⁰ Note: TYA is shorthand for Theatre for Young Audiences. Will be referred to as such for the rest of this thesis.

³¹ José Casas, “The ‘Diversity’ Question: Conversations on the Topic of Inclusivity in Theatre for Young Audiences and Human Rights,” in *Palabras del Cielo: An Exploration of Latina/o Theatre for Young Audiences* ed. José Casas and Christina Marín, (Woodstock: Dramatic Publishing Company 2018), 90.

³² José Casas, “The ‘Diversity’ Question: Conversations on the Topic of Inclusivity in Theatre for Young Audiences and Human Rights,” 86.

Trauma-porn³³ is a large issue in Latine creative works and is another equating factor in our people not being represented fully on stage. We are typecast due to the stories that are performed about us.

The growth in the professional world has made large headway in allowing for Latine creatives to thrive in the professional theatre scene. I believe the changes made were significant and do reflect upon a younger generation. Many high schools in my school district did a production of *In the Heights*, proving its widespread impact as it continues to inspire young Latine creatives. In order to continue the impact, we must reflect to these milestones when working on new Latine creative works, intertwining our identity with dramaturgy.

³³ Note: the exploitation of trauma for pleasure

CHAPTER 3: SE EL CAMBIO - MY LATINE EDUCATION AND DRAMATURGICAL EXPERIENCE

In the various productions where I was the dramaturg, I learned valuable experiences that led me to my recent questions in formulating collaborative dramaturgy. Still, it wasn't the sole factor in my journey. Through my formative years of education—primary and secondary—dominant, cultural, American teaching styles were very prominent in my institutions despite the high percentage of Latine individuals in both staff and students.

The American ideal of individualism is a core challenge in education for our Latine students. As mentioned earlier in my dramaturgy chapter, collectivism is the cultural norm of Latin American countries. It is no surprise that first-generation Latine-Americans also find themselves to be collectivists due to their upbringing with their immigrant family members. In my own experience, I always sought group work to connect with my peers and address problems as a group, understanding that there are other perspectives than mine. Many of my educators were non-Latines and followed the education standards of the State of Florida. As an aspiring educator now, I find that many of the theatrical state standards do not include as much collaborative work, both in performance and in research. For such a collaborative art, I find this to be strange as devised theatre had made such an impact on not only the Latin theatre community but also the Western theatre world.

The following sections detail my experience in dramaturgy and reflections on it. I find these dramaturgical experiences inform the understanding of dramaturgy as a fluid field and how creativity can be expressed through intense research.

Scaramouch in Naxos

I jumped at the first opportunity I had to be a dramaturg. With my tenacity, I was chosen to be a co-dramaturg for Theatre UCF's Fall 2020 production of *Scaramouch in Naxos*, written by John Davidson. Being a co-dramaturg delighted me and allowed me to feel more comfortable exploring the process of dramaturgy as it was my first time doing so. My experience in collaborative theatre mainly consisted of devised theatre projects but everyone was still doing separate roles (everyone was an actor and director in the piece, but I focused on scriptwriting, another stage design, and another on costuming). My understanding of dramaturgy led me to believe it was a very individual role, where you compiled all information by yourself.

The play was a mystery to me as I knew nothing about it other than it was written in the style of Commedia dell'arte. Although daunting, I found solace in my own knowledge of the theatrical style as I have previously been taught and acted in a Commedia-style play.

As the process began, my co-dramaturg, my dramaturgy advisor, and I set goals and deadlines for important documents such as our cast packet, pronunciation and definition guide, and dramaturgy/production note. Produced during the beginning of COVID-19 reopening, my co-dramaturg and I were unable to meet face to face and relied on internet communications. We had decided to split the tasks: him doing the cast packet, me doing the pronunciation and definition guide, and working together on the dramaturgy notes. While it can work in theory, the idea behind collaborative dramaturgy is to have students bounce research, theory, and other ideas off each other, similar to devised theatre. Splitting material removes that experience, leaving the students with a more individual mindset. This can also lead to inconsistencies between the materials that can confuse cast and audience members, such as research methods, sources referenced, conflicting ideas, and writing styles.

Unfortunately, my co-dramaturg had to step down, leaving me with the mantle of the sole dramaturg. This was a pivotal moment for me in starting my research journey into collaborative dramaturgy. While I loved the idea of a support system, some issues are out of our control that could leave a collaborative group broken. How do we fix that?

In assessing this, I realized that experimenting with collaborative dramaturgy could work in a controlled environment—such as a classroom—rather than an open production such as the one done here. I also believe that it cannot be just two collaborators as it would lead to similar issues that I experienced. For collaborative dramaturgy to work, I believe that a group of 4 or more would be necessary in order to bring in multiple thoughts and opinions and create a group discussion rather than a dialogue between two people.

Sombra Del Sol

In the summer of 2020, I was able to be the dramaturg for a new Latine TYA musical—*Sombra Del Sol*. I was the sole dramaturg for this production, chosen due to my research interests in Latine theatre. I was very excited to work on this production as the director, and other creative team members were also Latine, an environment that I had never worked in before.

My dramaturgical process focused on the audience more than the creative team. However, I still provided the team material that they wanted more research on (such as the music director and composer needing different musical styles and instruments from Latin countries for reference in his composition as he was not Latine). I found that communication was an essential skill as a dramaturg. I communicated with the marketing team, creative team, cast, and crew about Latine representation and Spanish offerings for audience members who may not know Spanish. This was a first for me in communicating with people outside the production team,

reminding me of how dramaturgy is also a form of activism as Angela Hunt had outlined.³⁴

Helping white administrators with translations allowed for more audiences to reach this work, creating a more diverse environment. This also allowed for the Latine cast to perform for Latine audiences, resulting in a positive interaction for both parties.

I found many things that helped me rethink TYA criteria when assessing this. When creating my dramaturgical note, one of the questions was: How can I gear this to children? This show was meant for elementary school ages, meaning they would not read a note full of theory and social analysis into the show, and neither would the parents. While I loved researching the intricacies of that, it led me to different mediums in dramaturgy notes such as photos, videos, graphics, and creative writing. For this production, I created a map on a map software that indicated Latin countries (excluding French Latin countries such as Haiti, Dominica, French Guiana, etc.). In these, I made a list of fun facts and included videos of cast and creative team members from that respective country. I felt that this created a collaborative process with production members that did not bog them down with too much information and allowed creativity and artistry to blend into dramaturgy.

Fabulation, Or the Re-Education of Undine

I became the dramaturg for Theatre UCF's Spring 2022 production of Lynn Nottage's *Fabulation*. This play explores what it means to be a Black woman in America. This production was a big step for me in my dramaturgical career as I explored many questions that had to be answered: What does it mean to dramaturg a production as a dramaturg that is not that

³⁴ Hunt, "Collaborative Dramaturgy for Student Activism: Engaging and Challenging Advanced 9th Grade Language Arts Students in the Age of Common Core," 19.

race/ethnicity? How can dramaturgical materials become more enticing to audience members? How can you facilitate a talkback about a production that makes white people uncomfortable?

Originally, I was placed as the sole dramaturg for this production, but I sought for help from the assistant dramaturgy coordinator. She was able to lend me some of her time to become a co-dramaturg with me for the pre-production process. I was glad to try a co-dramaturg moment once again and decided to work on the previous issues that I found in my first experience. In this, I made sure my co-dramaturg and I communicated our thoughts upon first reading and some mutual themes we had seen throughout. We also came up with a list of framing questions we believed we needed answering during the production process to frame Nottage's work and present it to audiences accurately.

I found this method much more collaborative and coordinated than the previous try as we could explain our reasoning to each other and work from both our strengths and weaknesses. My co-dramaturg came from a much more literary-heavy background, while I came from a creative writing background, so we could blend those to form a rough idea of a dramaturgical note before I completed the final draft.

As this was my most recent dramaturgical assignment, it helped me really delve into the idea of collaboration between the dramaturg and the director. Inside the rehearsal room, I was invited to contribute directorial intentions as well, as the director, Roberta Emerson, was aware that both her and I had a similar extensive knowledge of the piece. This led me to think about the collaborative nature that theatre has in general when creating a performance. Not only do many people perform duties that a dramaturg does, but they are active participants in a collaborative process.

CHAPTER 4: ¡JUGAMOS! - COLLABORATIVE DRAMATURGY IN A LATINE CLASSROOM

What I have learned from my dramaturgical experiences allowed me to reflect to my own high school and think: How would this have benefitted me as a student? With these framing questions, I aim to create a curriculum for a fully Latine identifying classroom. I prepared a curriculum for a specific residency that would have taken place at Cypress Creek High School—my alma mater—for their International Baccalaureate theatre class (consisting of 11th and 12th graders). Unfortunately, the residency was postponed due to the ongoing COVID-19 pandemic. The curriculum has no results yet and is still a growing and changing plan. I share this to inspire other educators in the method of collaborative dramaturgy to introduce students to critical analysis of the dramatic text and allow them to explore ways of learning that do not adhere to the typical Western standard of theatre education.

The basis of my curriculum puts Latine representation at the forefront. Students will conduct an in-depth dramaturgical exploration for the texts Josefina López's *Real Women Have Curves* and Lionel Bart's *Oliver! The Musical*. The latter being a non-Latine text is imperative for this curriculum as it allows for our objective of students reading a non-Latine text and applying it to their identities and culture.

In between the two dramaturgical practices, students will have small lessons of other Latine texts and have in-class discussions based on the content. I have placed these mini lessons in between the dramaturgical practices as opposed to starting off with them for students to reflect on their knowledge coming into this curriculum and their knowledge ending it. Based on current IB Theatre curriculums, Latine theatre history is often not taught in-depth for the exception of Augusto Boal. Latine dramatic texts are not in the curriculum unless set by an educator. Due to this, students do not have a large understanding of the subject. Starting a dramaturgical practice

with *Real Women Have Curves* allows for students to work on a Latine play with their beginning knowledge. The mini lessons will serve as a knowledge builder which will allow them to make reflections on Latine identity in not only Latine dramatic text, but non-Latine dramatic texts as well.

This residency will take place within a one and a half month-long period.³⁵ I chose this length as it was customary in this program to have rigorous number of plays to read in a short amount of time, so students are adjusted to this format. It is also important to understand that this classroom can only offer a small amount of time to do this practice as they have other IB Theatre material to focus on within that school year. The educator will have prepared materials for the two in-depth study texts but will not share them unless necessary to have students depend on each other for discoveries. This curriculum will follow a process-based rather than product-driven teaching method to promote student creativity and avoid “busy work” for grades. Participation³⁶ is the only form of grading that the educator will use.

Building Collaborative Dramaturgy for a Latine Classroom

Creating a clear, safe environment for the students is the most vital step in building collaborative dramaturgy for a Latine classroom due to the potentially triggering content that is discussed. Like other unrepresented groups, we as Latine people constantly write about our generational trauma that stems from mostly political violence that occurred to our families (both past and present). While our stories should reflect more than our trauma (inflicting a form of trauma-porn), it is still a vital part of our shared identity and reflects shards of our community.

³⁵ Note: The schedule followed is a 5-day school week, with a class being 50 minutes. Overall length of time is 25 hours.

³⁶ Note: Participation includes written work (such as free writes), speaking in discussions, one-on-one talks with educator, etc.

Within this teaching model, the educator must take a step back and become a facilitator rather than an instructor when the curriculum reaches the point where the dramaturgical work begins.

What is the difference between facilitating and teaching? As a facilitator, the educator no longer dominates the conversation but keeps the students on topic and is there as a guiding light if the discussions become too intense. At this point, the students are implementing their theoretical knowledge into the practical through dramaturgy into a non-Latine-based text. The main topics that should be addressed in these discussions are: Where are the similarities in this text to Latine culture? How does the physicality of this piece inform audiences of the themes and or message? What are some important finds?

In-Depth Dramaturgical Practice: *Real Women Have Curves*

Written by Josefina López, *Real Women Have Curves* is a Latina-dominated play that takes place in Los Angeles, California. This play was chosen specifically due to its cultural impact on the Latine theatre community and its message. López's play puts a priority on teaching the Latine experience, with the main character, Ana, reflecting on how "[she] was going to teach [the women] ... all the things a so-called educated American woman knows ... but in their subtle ways, they taught [her]."³⁷

Before this play is taught in-depth, the educator will have students discuss various social issues that appear in this play (body image, feminism, undocumented status, poverty) and how it connects to our Latine culture. Throughout these discussions, the educator must focus on a safe environment and allow the students to explore activities that will enable them to relax both their bodies and minds. In this, I turn to Augusto Boal's *Games for Actors and Non-Actors*. This will not only serve as an emotional release for the students (and educator) but allows the students to

³⁷ Josefina López, *Real Women Have Curves* (Woodstock: Dramatic Publishing Company), 79.

become aware of the physicality and how it plays a role in *Real Women Have Curves*. The presence of movement, body, and space is apparent in the script, which makes physicality exercises important to explore. I use Boal's "divide the movement" as a beginning exercise for the students to play with as it teaches them how to work collaboratively and become aware of not only their own, but each other's physical body. This game starts with one person beginning a movement, such as walking, but only moving once. Then, another person will continue the movement and it continues from there.

Ideally, this in-depth practice should take a week and a half of the month and a half long curriculum (lesson plan seen in appendix A), giving time for students to read the text multiple times and have three full days of discussion to where they construct a hypothetical "audience talkback." I put these in quotations because there will be no expectation of a fully realized project but rather a focus on the process of creating one. Some exercises that the students will participate in when creating these dramaturgical materials are discussions about the text and its social impacts (research into the given circumstances featured) and other physical exercises that allow them to directly relate to the text. Throughout the week and half period, the educator will look for all students' participation—either written, physical, or verbal.

Mini-Lessons

After students have had the chance to dramaturg López's play, the educator will present the students with mini lessons that explore different Latine dramatic texts. The reasoning behind these mini lessons being placed between the two dramaturgical practices is to give students a time to reflect at the end of the curriculum on how their work differed when they dramaturged López's play against Bart's musical. Some of the questions that educators would want students

to focus on when reflecting on these mini lessons are: How do these lessons change our perspective of *Real Women Have Curves*? How do Latines fit outside the Latine dramatic canon?

In my curriculum plan (see appendix B), I have placed importance on teaching students about playwrights and theatre companies from the Caribbean and South American countries. Although I chose *Real Women Have Curves* as the in-depth dramaturgical study for the students, I make them aware that Chicanx³⁸ history is important but much more heavily concentrated in border states, e.g., Arizona, California, Nevada, Texas. For the location of my residency, I chose to focus on Puerto Rican, Dominican, and Colombian playwrights and Latin history because of the high concentration of those ethnicities present at the Central Florida school for which I designed this residency. This curriculum plan is meant to be modified for educators to teach according to location. We must do our part to expose our students to all aspects of Latine history but make them aware that their nationalities are represented in professional theatre.

I chose to focus on three specific texts that were written/or represent Puerto Rico, Dominican Republic, and Colombia. These texts are Karen Zacarías' *Cinderella Eats Rice and Beans: A Salsa Fairy Tale*, Quiara Alegría Hudes and Lin Manuel Miranda's *In the Heights*, and Enrique Buenaventura's *Documents from Hell*. These texts are meant to be read by students and discussed in class as the educator facilitates the discussion with the idea of dramaturgy.

Cinderella Eats Rice and Beans: A Salsa Fairy Tale

Written by Karen Zacarías, this play follows the story of Cenicienta—also known as Cinderella. She is an exchange student from Puerto Rico coming into an American elementary (also could be middle in terms of production ages) school. This story is geared towards a younger audience, but I think it is helpful for the students to read and discuss. This play also

³⁸ Note: Chicanx is used as a non-binary term for Chicano people. I use Chicanx as many scholar/activists continue to use this term (Chican[e] does not exist).

offers a lot of Puerto Rican culture to discuss. In a school where many students are Puerto Rican, they can share their own stories about their experiences as a youth where they may have had a similar experience as Cenicienta. This story features a happy ending, which I believe we don't see enough in many Latine plays. I believe the students reading a TYA play will allow them to bring up their experiences as children and the characters they would see on stage or read in books in American schools. In these experiences, they are encouraged to explore the differences they see between the Latine TYA play and the American experiences.

Question to be addressed:

- How does music play a role in this story?
- From a TYA perspective, what are the benefits of having Latine principal characters?
- Are there any TYA plays that you have read that feature Latine characters?
- What is the importance of taking a Western fairytale and transforming it into a Latine piece?

In the Heights

Written by Quiara Alegría Hudes and lyrics by Lin Manuel Miranda, this musical follows the story of a group of residents of Washington Heights, NYC, through a series of social issues during a city-wide blackout. This musical is well-known and has been referenced in this thesis earlier. The reasoning behind that is that it brought in a new era of Latine theatre and made strides for our community in professional theatre. I believe this musical is beneficial to this study as it allows students to compare a Latine musical geared towards adults vs. one geared towards children (*Cinderella ... A Salsa Fairy Tale*). The educator can have students watch the film or listen to the soundtrack rather than reading the entire script if time is short.

Questions to be addressed:

- How is Latine representation important to this story?
- How are social/political issues addressed in this?
- Does age change Latine representation?
- How is race significant to Latine culture?

Documents from Hell

Written by Enrique Buenaventura, *Documents from Hell* are a series of One-Act plays that deal with political and social issues that Buenaventura witnessed in Colombia. True to Boal's goals in theatre, I believe these one-acts allow readers to get a perspective into the atrocities that were committed and give an almost immersive experience. This would be an excellent tie-in for Boal's work in the mini-lessons, and connections can be made between these, and *Real Women Have Curves*.

Questions to be addressed:

- How does the Latine experience change from the USA to Latin America?
- How does the translation of this work affect the playwright's message?
- How does physicality play a role in this piece?
- What are the main issues these one-acts address?

The last questions allow for a moment of devised theatre themed around political violence (see appendix B) If the educator decides to do so, they must refrain from interrupting the student's creative process, remembering to be a facilitator rather than an instructor. As the facilitator, they can remind students of their complex identity as both an American and their respective Latin country and are encouraged to bring both into the piece.

In-Depth Dramaturgical Practice: *Oliver! The Musical*

One of the biggest challenges we see as Latine creatives are imagining ourselves where race/ethnicity is never specified. Many Latine actors have found it hard to land a role where Latiness isn't set, leading to a lack of representation in many productions. As a child, many of the characters in books I read were always white despite it never being specified. Although I grew up in a largely Latine-based area—I never saw representation in white, American media and literature of people who looked like me, so I never imagined myself in these texts. In high school, many of the plays I read both inside and outside of my classroom consisted of old white men, a statement we see from many students. The characters these European men wrote about never looked or sounded like me, so the image my mind constructed each time I approached a text was of a white person, usually with blonde hair and blue eyes. There were no other specificities in my image as I assumed that only a person like that can have an interesting life to be written about.

How do we fix this? While a difficult question, I intend to help facilitate this conversation in the hopes that this will not be an issue in the future. As a dramaturg, it is vital to represent the playwright and their intentions for their work, but we also are creatives. A critical lens is a vital tool for us, and I believe using a Latine lens when reading dramatic text will allow us to connect our heritage in works that aren't about us. *Shakespeare and Latinidad* is an anthology of essays written by various Latine theatre experts (most being Latine) that explore the connection between Shakespeare and the Latine community. In her chapter, Diana Burbano explores the troubles of creating a TYA play based off Shakespeare and connecting it to Latinidad. Her play, *Caliban's Island* had no specificity in race or ethnicity but "it is permeated by Latinidad because

[she is] Latinx.”³⁹ Despite being a European playwright, Shakespeare holds a great impact to the Latine community with many Latine adaptations of his work belonging to the Latine canon.

Cypress Creek High School’s spring production of *Oliver!* is a perfect example of translating a non-Latine text to a Latine cast and audience. Initially written in 1960 by Lionel Bart, *Oliver!* is a British musical adaptation of Charles Dickens’ 1837 novel *Oliver Twist*. This musical has a predominantly white production history. Although it was written and takes place in England by origin, that does not mean the production must be white. In the libretto, there are no specifications on race/ethnicity in the character list nor the script itself.⁴⁰ With that note, we are free to use the Latine critical lens to the text and apply critical thoughts such as “If Latines were in this setting, how would they behave?” “What distinguishes them from the other orphans in the workhouse?” These are starting questions that the educator may use to begin the discussion, but the conversation should be student-led.

As this in-depth dramaturgical practice is for a production, there still is an expectation of an end-result product that students must deliver. The product the students will deliver is a presentation to the cast and creative team that details the discussion that they had brought up focusing on identity, politics, physicality (body movement, space, and dance), and music. In this presentation, they should refrain from using too many sources that may be useful for the dramaturg but an overload to others. Visual components and movement techniques would be components they should share.

Following this, the class will then focus on a lobby display that features discussion points for audiences to think about. The lobby display is encouraged to be creative (perhaps visual or

³⁹ Diana Burbano, “*Caliban’s Island: Gender, Queerness and Latinidad in Theatre for Young Audiences*,” in *Shakespeare and Latinidad*, ed. Trevor Boffone and Carla Della Gatta, (Edinburgh: Edinburgh University Press, 2021), 88.

⁴⁰ Lionel Bart, *Oliver!* (Music Theatre International 2009), iii.

digital art or a creative writing piece) that they have all collaborated on together. The educator will have the last call on what is shared as the display. Within this call, it is important to address the significance of the power dynamics between educator and student. It is the educator's main job to educate. If a display does not contribute material that would educate peers, it is the educator's duty to direct students into a different path and let them explore it. At this current time, there is no significant way for a whole curriculum to eliminate product-driven assignments as it is embedded in both American academia and professional theatre to deliver results.

I believe this dramaturgical practice would allow for the students to come out of the experience with a new perspective on theoretical work into a live production, a job that the school theatre director usually handles. This enriches them in both theoretical and practical work as they apply their learning in both class and in rehearsal processes.

CONCLUSION: EN EL FUTURO

While this curriculum was not implemented in a residency during the writing of this thesis, I hope to implement it in the future. As I researched and delved into this process, I was able to find many instances where Latine culture has influenced our current American theatrical sphere. I believe as time progresses, this form of collaborative dramaturgy can have merit in not only Latine students but for non-Latine students as well.

During my discussions with the theatre director from Cypress Creek High School, he had informed me that COVID had disrupted a lot of collaborative work that was meant to happen in his IB Theatre class. One of their core projects for that class is a collaborative project, where students devise a piece of theatre and present it. When learning this, we had decided to construct a plan where the students of that class (size of eight) would collaboratively dramaturg their Spring musical and formulate a talkback for audiences. In this, we would have focused on audience connection to the piece and explored the theoretical meaning of Latine dramaturgy in class.

Something I would like to explore and change before this becomes a realized residency is the connection to an already established production for a class that is run by faculty. I believe that this does not allow for the process-based theatre to come into light as I would hope as there is still a result expected for the students. They have the idea of a dramaturgical packet looming in their mind throughout the process resulting in them turning back to the product-driven mindset that has been established in our education system. Removing that factor will allow the students to feel safe to contribute ideas or ask questions without fear.

Rather than the realized production, I would have the students partake in a hypothetical production keeping focus on the process. This hypothetical production would still be a non-Latine text that does not specify race-ethnicity. The hypothetical production would keep the

same “audience” and “cast” that would be there if it were realized, so the focus still is Latine community engagement.

When I had learned I would not be able to do the residency, I thought of ways to adapt this during COVID times. Although it is less than ideal, the COVID-19 pandemic has changed how we view and create theatre, resulting in exciting communication methods. If necessary, this curriculum can be adjusted to an online format with the educator and students emphasizing digital dramaturgy. Digital dramaturgy, while new, allows for students of this generation to connect with people easier than before. It also gives them access to an assortment of resources that can’t be accessed without traveling (such as Latine productions that take place in Latin America). Digital dramaturgy would focus on the use of technology in transmitting a performance. What does that mean to a Latine community? Given the chance, I would have students partake in a curriculum where they work with a theatre class based in Puerto Rico and create a devised performance with each other. This allows them to share their differing experiences in life from living on the mainland (United States) and living in a territory (Puerto Rico).

With all these questions yet to be answered, I hope collaborative dramaturgy is implemented in secondary theatre education. I believe this serves to remove the Western standard that has long plagued our educational system and refurbish it to include diverse teachings, such as those of BIPOC theatre artists and practitioners. Practical work needs a theoretical backbone to support artistry and dramaturgy allows students to have that chance.

REFERENCES

- Bart, Lionel. *Oliver!* Musical International Group, 2009.
- Brecht, Bertolt. *Brecht on Theatre*. translated and edited by John Willett. Great Britain: Fletcher & Son, 1964.
- Boal, Augusto. *Games for Actors and Non-Actors*. translated by Adrian Jackson. New York: Routledge, 2002.
- Boal, Augusto. *Theatre of the Oppressed* translated by Charles A. & Maria-Odilia Leal McBride. New York: Theatre Communications Group, 1985.
- Burbano, Diana. "Caliban's Island: Gender, Queerness and Latinidad in Theatre for Young Audiences." *Shakespeare and Latinidad*, edited by Trevor Boffone and Carla Della Gatta, 83-88. Edinburgh: Edinburgh University Press, 2021.
- Buenaventura, Enrique. "Documents From Hell." *Stages of Conflict: A Critical Anthology of Latin American Theater and Performance*, edited by Diana Taylor and Sarah J. Townsend, 245-260. Ann Arbor: The University of Michigan Press, 2008.
- Casas, José, Christina Marín. *Palabras Del Cielo: An Exploration of Latina/o Theatre for Young Audiences*. Illinois: Dramatic Publishing Company, 2018.
- Catron, Louis E., Scott Shattuck. "The Role of the Director." *The Director's Vision: Play Direction from Analysis to Production*, 2nd ed., 15-30. Long Grove: Waveland Press, 2016.
- Chemers, Michael Mark. "Historicizing Dramaturgy." *Ghost Light: An Introductory Handbook for Dramaturgy*, 12-38. Illinois: Southern Illinois University Press, 2010.
- Datta, Ketaki. "Dramaturgy in Indian theatre: a closer view." *The Routledge Companion to Dramaturgy*, edited by Magda Romanska, 94-98. New York: Routledge, 2015.
- Elpus, Kenneth, "Access to arts education in America: the availability of visual art, music, dance, and theater courses in U.S. high schools." *Arts Education Policy Review*, Taylor & Francis Online, 2020.
- Espada, Margarita. "Collaborative dramaturgy in Latin American theatre." *The Routledge Companion to Dramaturgy*, edited by Magda Romanska, 30-34. New York: Routledge, 2015.
- Herrera, Brian Eugenio. *Latin Numbers: Playing Latino in Twentieth-Century U.S. Popular Performance*. Ann Arbor: University of Michigan Press, 2015. Kindle.

- Hirata, Eiichiro. "Dramaturgy of separated elements in the experimental Japanese theatre." *The Routledge Companion to Dramaturgy*, edited by Magda Romanska, 87-93. New York: Routledge, 2015.
- Hudes, Quiara Alegría, Lin Manuel-Miranda. *In the Heights*. New York: Rodgers and Hammerstein Theatricals, 2008.
- Hunt, Amanda. "Collaborative Dramaturgy for Student Activism: Engaging and Challenging Advanced 9th Grade Language Arts Students in the Age of Common Core." PhD diss., University of Colorado at Boulder, 2017. ProQuest, <https://www.proquest.com/dissertations-theses/collaborative-dramaturgy-student-activism/docview/1904413858/se-2?accountid=10003>.
- López, Josefina. *Real Women Have Curves*. Illinois: Dramatic Publishing Company, 1996.
- "On Your Feet! The Story of Emilio & Gloria Estefan." *Internet Broadway Database*, <https://www.ibdb.com/broadway-production/on-your-feet-497820#OpeningNightCast>.
- Parsad, Basmat, Maura Spiegelman. *Arts Education in Public Elementary and Secondary Schools 1999-2000 and 2009-10*. Washington: National Center for Education Statistics, 2012.
- Roege, Gayle B., Kyung Hee Kim. "Why We Need Arts Education" *Empirical Studies of the Arts* vol. 31 no. 2 (2013): 121-130. doi: <http://dx.org/10.2190/EM.31.2.EOV.1>.
- Romanska, Magda. "Introduction." *The Routledge Companion to Dramaturgy*, edited by Magda Romanska, 1-16. New York: Routledge, 2015.
- Stegemann, Bernd. "On German dramaturgy." *The Routledge Companion to Dramaturgy*, edited by Magda Romanska, translated by Johannes Stier, 45-49. New York: Routledge, 2015.
- Taylor, Diana. "Introduction." *Theatre of crisis: drama and politics in Latin America*. Lexington: The University Press of Kentucky, 1991.
- Taylor, Diana, Sarah J. Townsend. "Introduction." *Stages of Conflict: A Critical Anthology of Latin American Theatre and Performance*, edited by Diana Taylor and Sarah J. Townsend, 1-25. Ann Arbor: The University of Michigan Press, 2008.
- Zacarias, Karen. "Cinderella Eats Rice and Beans: A Salsa Fairy Tale." *Palabras Del Cielo: An Exploration of Latina/o Theatre for Young Audiences*. 171-207. Illinois: Dramatic Publishing Company, 2018.
- Zena. "Participatory Action Research and Theatre: Decolonizing Secondary Theatre Education Through Process-Based Culturally Sustaining Pedagogy and Methodology." PhD diss., Lewis & Clark College, 2021. ProQuest, <https://www.proquest.com/dissertations-theses/participatory-action-research-theatre/docview/2518994842/se-2?accountid=10003>.

Zimmermann, Al. "Water by The Spoonful." *Internet Off-Broadway Database*,
<http://www.iobdb.com/Production/5511>.

APPENDIX A

WEEKLY LESSON PLAN 1

Weekly Lesson Plan: Week 1

Educator: Domenika Moncayo

School: Central Florida School

Grades: 11-12

Topic: Introduction to Dramaturgy

Standards	Goals	Guiding Questions
<ul style="list-style-type: none"> TH.912.C.1.1 TH.912.C.1.6 TH.912.H.1.4 TH.912.S.2.8 	<ul style="list-style-type: none"> At the end of the week, students will know what dramaturgy is and practice using it on Josefina López's <i>Real Women Have Curves</i>. 	<ul style="list-style-type: none"> What is dramaturgy? How does our identity play a role in our understanding of dramatic text? How do we use physicality to understand moments that dramatic text may not reveal?

	Lesson	Homework
Monday	<i>Introduction day:</i> Students will meet the educator and begin warm-ups of Joe Egg (aka trust circle). This game will allow everyone to become familiar. Educator will present a brief overview of dramaturgy and allow time for a discussion on the subject afterward.	Each student will bring a sentimental object to class.
Tuesday	<i>Devising:</i> With the objects that the students brought in, they will create a short, devised piece. Students are encouraged to remind themselves why the object is sentimental to them and include that in the piece.	Students will begin reading <i>Real Women Have Curves</i> (Act 1)
Wednesday	<i>Play by Text:</i> Students will have a discussion based on what they read in the text, focusing on physical movement. The educator will lead them in playing "divide the movement" where one student will start a body movement, and another does the next movement and so on. The goal in this is for students to become aware of their physical movements and how that may play a role in dramatic text, especially in <i>Real Women Have Curves</i>	Students will continue to read <i>Real Women Have Curves</i> (Act 2)
Thursday	<i>Critical Thinking and Moving:</i> This day will have students' group together in groups of five. Each person in the group is tasked with a specific character and the group must work together to find the character's special physical movement. The educator is there to provide textual support and movement ideas if needed but is encouraged to allow students to devise this on their own.	No homework but is encouraged to re-read text.
Friday	<i>Become the Dramaturgs:</i> This lesson will have the students working as a group to find topics to focus on in a hypothetical talkback. There will be pre-assigned themes and each group (two groups of five or more depending on class size) will choose three. With those three themes, they will focus on combining them and making those guiding questions.	Communicate with group members over the weekend to continue working on hypothetical talkback.

APPENDIX B

WEEKLY LESSON PLAN 2

Weekly Lesson Plan: Week 2

Educator: Domenika Moncayo

School: Central Florida School

Grades: 11-12

Topic: Collaborative Dramaturgy in Practice

Standards	Goals	Guiding Questions
<ul style="list-style-type: none"> TH.912.C.2.8 TH.912.S.1.1 TH.912.O.2.7 TH.912.H.1.1 TH.912.H.1.4 	<ul style="list-style-type: none"> Students will demonstrate their proficiency in collaborative work by presenting their hypothetical talkback. Students will participate in discussions regarding new texts and apply them to their previous dramaturgical practice. 	<ul style="list-style-type: none"> What is “Latinidad?” How does a Latine canon guide our understanding into non-Latine works?

	Lesson	Homework
Monday	<i>Connecting the Dots:</i> The students will continue to work on their talk back with their group. During this time, the educator is once again encouraged to	Finalize talk back presentation.
Tuesday	<i>¡Presenté!:</i> Groups will present their hypothetical talk back to the other group and educator and create a dialogue based on the questions posed.	Students will read Karen Zacarías’ <i>Cinderella Eats Rice and Beans: A Salsa Fairy Tale</i> .
Wednesday	<i>¡Baila!</i> Educator will lead the class in a discussion based off the play <i>Cinderella Eats Rice and Beans: A Salsa Fairy Tale</i> . Guiding questions will assess the students’ knowledge and improvement on the subject of dramaturgy. Educator should have supplementary materials to aid students’ understanding such as a PowerPoint presentation on the playwright’s life and other works.	Students will read Lin Manuel Miranda’s <i>In the Heights</i> .
Thursday	<i>I’m Home:</i> Students will have another discussion on the chosen dramatic text, <i>In the Heights</i> . They will be analyzing the songs from the musical and indicating how physicality is a large theme in this show, whether present in the text or not.	Students will read Enrique Buenaventura’s <i>Documents from Hell</i> .
Friday	<i>Deep Dive:</i> As the last text analysis, students will once again have another discussion regarding the text but will be creating a small, devised piece based on political violence. Educator is encouraged to facilitate the piece, making sure students feel safe throughout the process. Warmups to use before creating the devised piece are the child’s dream and the child’s fear. Both allow for students to connect physical movements with their emotions and practice adding in dialogue in devised practice.	Students will listen to <i>Oliver!</i> Soundtrack, choosing a song they relate to the most.