

WTP Master Class Survey

Thank you for joining WTP for the kick off of this Intensive! Your feedback on your experience will be INCREDIBLY helpful to me as I develop year two of this class. Thank you for taking the time to complete this survey.



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* Required

Why did you apply for the Intensive? *

The Intensive is a primordial step to creating my own dramaturgical foundations. My personal values are to support the writer's search for new directions while caring for the writer's traditions. In the Intensive, I looked to uncover advantages in challenges when critically reading and discussing new materials in all that are presented to us.

What were your three main takeaways? *

- Be a dramaturg because you love to be. It means taking care of yourself and nourishing your relationships. It is healthy to fluctuate from feeling driven to braking for breaks.
- The priority is to find an "in" into the story in order to identify with the writer. For any point where you cannot make a connection, ask the questions. And often the disconnect, such as minor disagreements, between you and the writer can be easier to let go from there.
- Never expect to receive THE answer, whether from a dramaturg of another writer or the writer themselves. And "answers" are different and up for discovery with every artist in the collaborative space.



What did you consider to be the most resonant session or sessions? Why? *

The February or September 2021's sessions are what I considered the most resonant sessions. They featured guest dramaturgs and their partnering guest writers: Addae Moon and Theroun D'arcy Patterson or Marium Khalid and Sloka Krishnan respectively. They were there to directly answer questions about their forms, point of view, and passion. As a dramaturg, I wanted to test my unsound responses to their plays, especially through compositional dramaturgy. I have done so with writers that I support outside of the Intensive. However, professional settings have me be more in service to the writer because personal funds are at stake. Besides testing my responses, I also hoped to know the reactions of my Intensive classmates who are more experienced in the performing arts field. Respectively, the "method" felt like a hit and miss. These sessions help me learn how to demonstrate enough the musicality of their work and not go overboard.

The Intensive met once a month for 12 months. Was this a suitable amount of time? Why or why not? Please be as specific as possible. *

The 12-month Intensive personally offered me an abundance of time, which afforded me deep breaths and two-week periods to read plays that ravel its roots and plant itself in my mind. Then time to ponder before crafting my responses and considering ways to lend my unconventional approach to the writer's traditions. These assignments and dialogues to consider trained me to follow through on my commitment to the playwright and the team/class as a whole. However, the through-line of knowledge is slightly muddled from not seeing one another for a month at a time. We often do not refer back to previous sessions. I get the notion that this is not hard science and that dramaturgical methods we uncover are going to be revisited, whether intentionally or unintentionally. Perhaps, my process of active learning is too acclimated to the education system of daily or weekly sessions. Again, the deep breaths are necessary and one of my main takeaways is still to take care of yourselves.

What reading assignments were the most resonate to you? Why or why not? *

The assignments that centered on written or taped interviews resonate most with me. From director Maria Irene Fornes to playwright Tarell Alvin McCraney, I place their intentions, points-of-view, and writing styles into my library of voices. I am always blown away by how they direct their complex humanity to execute their stories.



What reading assignments were least resonate for you? Why or why not? *

- The cinematic assignment resonates least with me. There was only one which was for May 2021's session. Of course, the assignment is in the spirit of what resonates with me which is getting to know the playwright, who in this case is Marguerite Duras. However, there are plenty of reasons for all of us why this did not resonate with us without mentioning it again.
- The assignments to come up with questions for December 2020, October and November 2021's sessions resonate very little with me. Many questions students brought in are similar and that was about how to leave behind or work alongside a demanding or troublesome playwright. I am guilty of it, too, because I have my own experience of accepting work with writers of various levels of integrity. I shared mine in December 2020's session. Over the course of these twelve sessions, that conversation feels like it collectively totaled beyond two hours. The questions are repeated which is absolutely fine, but the answers are repeated and I do not believe they are planted well in the students' mind. There are harmful behaviors that are so ingrained in the relationships of the theatre space that we cannot incrementally change it. Personally, I think they have to be drastic. Drastic and direct ideas and solutions may help our conversation not meander when talking about equity in a dramaturg-playwright partnership.

What percentage of the course would you describe as theoretical and what percent would you describe as practical? What would you like more of? Theory or practice? *

83.3% theoretical and 16.7% practical. I would like more practice.

Do you think an added Lab session each month would be useful to students? For practice, communion, working together and potentially, working with playwrights to put theory to practice. *

- ☒ Yes
- ☐ No
- ☐ Maybe



We will be shifting how to charge for this program and will be making it more streamlined for everyone. The COST of the program was: *

\$720

Do you have any other feedback regarding this class that you would like to offer?

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June, August, October 2021's sessions put us in breakout rooms to discuss the materials. Those were effective in getting us engaged and having us see the similarities and differences of how we approach the work. I will not name names: there are a few students that may be considered as instructors for the upcoming years. They notably have a more defined edge of being open-minded and true to oneself. They hardly second guessed the values of their opinions. Their values make new play development valuable.

Do we have permission to use any of your feedback for marketing purposes? If so, are you comfortable if your name is used or do you prefer anonymity? *



Yes



No

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