

THE 4481: Production Dramaturgy

Section 14G5

TR 3-4 period (9:35-11:30)
 Spring Semester 2017
 ROG 0106
 Office Hours: MW5 & T8 and by appointment
 rremshardt@arts.ufl.edu

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This class is designed to introduce students to the field and concepts of production dramaturgy, a profession which has gained importance in the American theatre. The dramaturg is a multifaceted collaborator in the theatrical process, and the aim of the course is to address all aspects of this collaboration in some depth: script analysis, editing, research, adaptation, new play development, season selection, program notes. Increasingly, the emphasis will shift to the dramaturgy of new performance modes – devised theatre; postdramatic, immersive, and intermedial work; even dance. Students will select one major project for the semester, if possible an actual production, and complete a thorough dramaturgical protocol. At the conclusion of the course, a student should be able to function as production dramaturg on any mainstage production. Attendance at all departmental productions is required.

Schedule

Date		Subject	Reading(s)/Remarks/ Assignments
Jan	R 5	Welcome, Intro	
	T 10	Thinking like a 'Turg	GL Chapter 1; handout(s)
	R 12	History of Dramaturgy / Talking Heads	GL Chapter 2; Assignment 1
	T 17	Critical Approaches	GL Chapter 3; Rancière, "Emancipated Spectator" (online) Casebook projects assigned
	R 19	Script Analysis	GL Chapters 4 and 5; Fuchs, "Visit to a Small Planet" (online)
	T 24	Script Analysis	<i>The Gnädiges Fräulein</i> Assignment 2
	R 26	Problems of the Classical Play	Aeschylus, <i>Agamemnon</i> ; "Clytemnestra Project" (PN1)
	T 31	Text Editing	"Cutting Legally" (online); Assignment 3
Feb	R 2	Dramaturg as Researcher	Meet with John van Hook in Room 211, Library West; GL Chapter 6

Date		Subject	Reading(s)/Remarks/ Assignments
	T 7	Dramaturg as Researcher	GL Chapter 6
	R 9	Production/Performance Analysis: <i>Hand to God</i>	[see <i>Hand to God</i> at the Hipp]; "Performance Analysis" texts (online)
	T 14	New Play Development	GL Chapter 7 Assignment 4
	R 16	History Plays: <i>Danton's Death</i>	Büchner, <i>Danton's Death</i> ; "Danton's Death" (PN1)
	T 21	Creating/Choosing Translations	Assignment 5
	R 23	Contemporary Plays	<i>Big Love</i> (online)
	T 28	Radical Dramaturgy: Vinge/Müller's Ibsen Cycle	Friedman, "The Total Radical Fiction" (online); YouTube Videos
Mar	R 2	Postdramatic Dramaturgies	Lehmann, "Postdramatic" (online) Remshardt, "Posthuman" (online)
	7,9	SPRING BREAK	
	T 14	Millennial Dramaturgies	Turner/Behrndt, "Millennial Dramaturgies"; White, "Immersive Theatre" (both online)
	R 16	Dramaturgy of the Real	Carlson, from <i>Shattering Hamlet's Mirror</i> Remshardt, "Fugitive Performance" (both online)
	T 21	Devising	Oddey, "Devising"; Pearson, from <i>Site-Specific Performance</i> (both online)
	R 23	Devising site-specific work	Assignment 6
	T 28	Dance/Physical Theatre Dramaturgy	Guest: Elizabeth Johnson Text TBA
	R 30	Season Selection	Assignment 7
Apr	T 4	Adaptation from Literary Sources	Murakami. "The Elephant Vanishes" Alexander, "Complicite" (both online)
	R 6	Adaptation from Literary Sources	Lightman, <i>Einstein's Dreams</i> (online); Assignment 8

Date		Subject	Reading(s)/Remarks/Assignments
	T 11	The Program as Dramaturgical Tool	GL Chapter 9; Programs and Notes
	R 13	Casebook presentations	
	T 18	SoTD performance day	
	TBA	Casebooks due	

Readings:

Chemers, Michael Mark. *Ghost Light: An Introductory Handbook for Dramaturgy*. Carbondale: Southern Illinois University Press, 2010. (GL)

* = On Reserve

** = PDF document online

Aeschylus, *Agamemnon**

Alexander, Catherine, "Complicite - *The Elephant Vanishes*"**

Bly, Mark, ed. *The Production Notebooks. Theatre in Process*. Vol. 1. New York: TCG, 1996. (PN1)*

Büchner, Georg. *Danton's Death**

Friedman, Andrew. "Total Radical Fiction"***

Fuchs, Elinor. "Visit to a Small Planet"***

Lehmann, Hans-Thies. From *Postdramatic Theatre***

Lightman, Alan. *Einstein's Dreams* [excerpts]**

Mee, Charles L. *Big Love***

Murakami, Haruki. "The Elephant Vanishes"***

Oddey, Alison. Introduction to "Devising Theatre"***

Pearson, Mike. From *Site-Specific Performance***

Performance Analysis Readings (from Keir Elam, *The Semiotics of Theatre and Drama* and Patrice Pavis)**

Rancière, Jacques. "The Emancipated Spectator"***

Remshardt, Ralf. "Posthumanism"***

Remshardt, Ralf. "Fugitive Performance: Nicolas Stemann's *Die Schutzbefohlenen* and the Medial Matrix of Refugee Theatre"***

Turner, Kathy, and Synne Behrndt. "Millennial Dramaturgies"***

White, Gareth. "Immersive Theatre"***

Williams, Tennessee, *The Gnadiges Fräulein***

Program Notes**

Assignment 1: "Impersonate" an historical dramatic theorist

Assignment 2: Script analysis of *The Gnadiges Fraulein*

Assignment 3: Edit Act 1 of *Hamlet*

Assignment 4: Reader's report for new play

Assignment 5: Selection of translations of a classical modern play, with commentary

Assignment 6: Material for site-specific work

Assignment 7: Season of 6 plays with justification

Assignment 8: Adaptation of a chapter of *Einstein's Dreams*

Grades are determined by the following point scores:

Attendance/participation	100 points
Ongoing assignments (8 at 40)	320 points
Final casebook/presentation	100 points
TOTAL	520

A	425 to 520	C	250 to 299
B+	400 to 424	D+	200 to 249
B	350 to 399	E	below 200
C+	300 to 349		

Attendance policy: Class attendance is required. Two absences are allowed; after that, each missed class deducts 20 points from the attendance score. A "0" score in attendance means failing the class.

Fine print:

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.*

"Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation."