

# THE 4481: Production Dramaturgy

TR 3/4 (9:35-11:30) sec 2525  
 Online - Synchronous via Zoom  
 Spring Semester, 2021  
 Office Hours MW 6, T9 and by appointment

Dr. Ralf Remshardt  
 227 McGuire Pavilion  
 rremshardt@arts.ufl.edu  
 (352) 273-0513

## COURSE SUMMARY:

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 (whichever form they take).

Schedule (as of 1/1/21)

| Date                             |      | Subject                                  | Reading(s)                                                                                    |
|----------------------------------|------|------------------------------------------|-----------------------------------------------------------------------------------------------|
| <b>WEEK 1</b><br><b>January</b>  | T 12 | Introduction/Welcome                     | Syllabus and Assignments<br>Areas of Dramaturgy                                               |
|                                  | R 14 | Why the Theatre?                         | Remshardt, "The Cruelty Tourist"                                                              |
| <b>WEEK 2</b>                    | T 19 | Thinking like a<br>Dramaturg             | GL Chapter 1; Fuchs, "Visit to a Small Planet"                                                |
|                                  | R 21 | History of Dramaturgy<br>/ Talking Heads | GL Chapter 2<br><b>Assignment 1</b>                                                           |
| <b>WEEK 3</b>                    | T 26 | Critical Approaches                      | GL Chapter 3; Rancière, "Emancipated Spectator" (online)<br><b>Casebook projects assigned</b> |
|                                  | R 28 | Script Analysis                          | GL Chapters 4 and 5                                                                           |
| <b>WEEK 4</b><br><b>February</b> | T 2  | Script Analysis                          | Glaspell, <i>Trifles</i><br><b>Assignment 2</b>                                               |
|                                  | R 4  | Problems of the<br>Classical Play        | Aeschylus, <i>Agamemnon</i> ; "Clytemnestra Project" (PN1)                                    |
| <b>WEEK 5</b>                    | T 9  | Text Editing                             | Online sources. Guest: Jenny Goelz (TBA)                                                      |
|                                  | R 11 | Dramaturg as<br>Researcher               | GL Chapter 6                                                                                  |
| <b>WEEK 6</b>                    | T 16 | Dramaturg as<br>Researcher               | Research charette<br><b>Assignment 3</b>                                                      |
|                                  | R 18 | Production/                              | Production TBA/ <i>The Encounter</i>                                                          |

|                               |      |                                                    |                                                                                               |
|-------------------------------|------|----------------------------------------------------|-----------------------------------------------------------------------------------------------|
|                               |      | Performance Analysis                               |                                                                                               |
| <b>WEEK 7</b>                 | T 23 | New Play Development                               | GL Chapter 7<br><b>Assignment 4</b>                                                           |
|                               | R 25 | History Plays                                      | Büchner, <i>Danton's Death</i> ; "Danton's Death" (PN1)                                       |
| <b>WEEK 8</b><br><b>March</b> | T 2  | Contemporary Plays                                 | Jenkins, <i>An Octoroon</i>                                                                   |
|                               | R 4  | Dramaturgy and Race                                | "BIPOC Demands"; Carpenter, "Reading and (re)directing"                                       |
| <b>WEEK 9</b>                 | T 9  | Creating/Choosing Translations                     | Guest: Monika Gossmann (TBA)<br><b>Assignment 5</b>                                           |
|                               | R 11 | Postdramatic Dramaturgies                          | Lehmann, "Postdramatic" Postdramatic videos (YouTube)                                         |
| <b>WEEK 10</b>                | T 16 | Millennial and New Media Dramaturgies              | Turner/Behrndt, "Millennial Dramaturgies"; TBA                                                |
|                               | R 18 | Dramaturgy of the Real                             | Carlson, from <i>Shattering Hamlet's Mirror</i>                                               |
| <b>WEEK 11</b>                | T 23 | Devising                                           | Oddey, "Devising"; Pearson, from <i>Site-Specific Performance</i><br>Guest: Ryan Travis (TBA) |
|                               | R 25 | Devising site-specific work                        | <b>Assignment 6</b>                                                                           |
| <b>WEEK 12</b>                | T 30 | Dance/Physical Theatre Dramaturgy                  | Profeta, from <i>Dramaturgy in Motion</i><br>Guest: Elizabeth Johnson (TBA)                   |
| <b>April</b>                  | R 1  | Season Selection                                   | Guest: Stephanie Lynge (TBA)<br><b>Assignment 7</b>                                           |
| <b>WEEK 13</b>                | T 6  | Adaptation from Literary Sources                   | Murakami, "The Elephant Vanishes" Alexander, "Complicite"                                     |
|                               | R 8  | Adaptation from Literary Sources                   | Lightman, <i>Einstein's Dreams</i> ;<br><b>Assignment 8</b>                                   |
| <b>WEEK 14</b>                | T 13 | Framing the show: Framing the program and outreach | GL Chapter 9; Fisher, "Post-Show"                                                             |
|                               | R 15 | Casebook presentations                             |                                                                                               |
| <b>WEEK 15</b>                | T 20 | Casebook presentations and wrap-up                 |                                                                                               |
|                               | R 27 | Casebooks due                                      |                                                                                               |

Readings:

Main text:

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

On reserve/Please find a copy for yourself:

Aeschylus, *Agamemnon* (any version)

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

Büchner, Georg. *Danton's Death* (any version)

Jacobs-Jenkins, Branden. 2015. *An Octoroon*. Dramatists Play Service.

PDF document on Canvas or online

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

Carpenter, Faedra Chatard. "Reading and (re)directing 'racial scripts'"

Fisher, Teresa A. From *Post-Show Discussions in New Play Development*

Fuchs, Elinor. "Visit to a Small Planet"

Glaspell, Susan. 1916, *Trifles*. <https://www.one-act-plays.com/dramas/trifles.html>

Lehmann, Hans-Thies. From *Postdramatic Theatre*

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

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)

Profeta, Katherine. From *Dramaturgy in Motion*.

Rancière, Jacques. "The Emancipated Spectator"

Remshardt, Ralf. 2020. "The Cruelty Tourist"

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

White, Gareth. "Immersive Theatre"

Program Notes

Assignment 1: "Impersonate" an historical dramatic theorist

Assignment 2: Script analysis of *Trifles*

Assignment 3: Research charette

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*

### ***Attendance Policy, Class Expectations, and Make-Up Policy***

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.

Excused absences must be consistent with university policies in the Graduate Catalog (<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#attendance>) and require appropriate documentation. Additional information can be found here: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

### ***Evaluation of Grades***

| <b>Assignment</b>  | <b>Total Points</b> | <b>Percentage of Final Grade</b> |
|--------------------|---------------------|----------------------------------|
| Participation      | 100                 | 12.5%                            |
| Class facilitation | 100                 | 12.5%                            |
| Assignments (8@50) | 400                 | 50%                              |
| Final casebook     | 200                 | 25%                              |
|                    |                     |                                  |
| <b>Total</b>       | <b>800</b>          | <b>100%</b>                      |

### ***Grading Policy***

| <b>Percent</b> | <b>Grade</b> | <b>Grade Points</b> |
|----------------|--------------|---------------------|
| 90.0 - 100.0   | A            | 4.00                |
| 87.0 - 89.9    | A-           | 3.67                |
| 84.0 - 86.9    | B+           | 3.33                |
| 81.0 – 83.9    | B            | 3.00                |
| 78.0 - 80.9    | B-           | 2.67                |
| 75.0 - 79.9    | C+           | 2.33                |
| 72.0 – 74.9    | C            | 2.00                |
| 69.0 - 71.9    | C-           | 1.67                |

|             |    |      |
|-------------|----|------|
| 66.0 - 68.9 | D+ | 1.33 |
| 63.0 - 65.9 | D  | 1.00 |
| 60.0 - 62.9 | D- | 0.67 |
| 0 - 59.9    | E  | 0.00 |

More information on UF grading policy may be found at:  
<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#grades>  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

### ***Students Requiring Accommodations***

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://www.dso.ufl.edu/drc>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

### ***Course Evaluation***

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu/evals>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

### ***University Honesty Policy***

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

### ***Software Use***

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate.

We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

### ***Student Privacy***

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see: <http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

### ***Campus Resources:***

#### ***Health and Wellness***

##### **U Matter, We Care:**

If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352 392-1575 so that a team member can reach out to the student.

**Counseling and Wellness Center:** <http://www.counseling.ufl.edu/cwc>, and 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

##### **Sexual Assault Recovery Services (SARS)**

Student Health Care Center, 392-1161.

**University Police Department** at 392-1111 (or 9-1-1 for emergencies), or <http://www.police.ufl.edu/>.

#### ***Academic Resources***

**E-learning technical support**, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.

**Career Resource Center**, Reitz Union, 392-1601. Career assistance and counseling. <https://www.crc.ufl.edu/>.

**Library Support**, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

**Teaching Center**, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. <https://teachingcenter.ufl.edu/>.

**Writing Studio, 302 Tigert Hall**, 846-1138. Help brainstorming, formatting, and writing papers. <https://writing.ufl.edu/writing-studio/>.

##### **Student Complaints Campus:**

[https://www.dso.ufl.edu/documents/UF\\_Complaints\\_policy.pdf](https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf).

**On-Line Students Complaints:** <http://www.distance.ufl.edu/student-complaint-process>.