

ROUTLEDGE FOCUS



DIVERSITY, INCLUSION,
AND REPRESENTATION IN
CONTEMPORARY
DRAMATURGY

Case Studies from the Field

Edited by
Philippa Kelly

Associate Editor Amrita Ramanan

ROUTLEDGE
Focus



“This remarkable collection of case studies sheds light on one of the least understood and yet crucially important aspects of contemporary theater practice: the role of the dramaturg. By turns, innovator, instigator, cultural historian, interpreter, provocateur, and visionary, the dramaturg shapes the lived experience of actors and audiences alike. In an illuminating introduction and a moving epilogue, Philippa Kelly shows that the diverse and distinctive voices assembled here are agents of radical change in the theater and in the world beyond its boundaries.”

– **Stephen Greenblatt**, author of *Will in the World: How Shakespeare Became Shakespeare*

“This exploration of the multi-faceted craft of dramaturgy challenges readers, educators and theatre makers to do more – much more – to make theatre genuinely, intentionally and seriously inclusive. Always grounded in the pragmatics of theatre practice, this collection is much needed, a treasure house of ideas, debates and daring, expertly curated and illuminatingly introduced by Philippa Kelly.”

– **Elizabeth Schafer**, Professor of Drama, Dance, and Theatre at Royal Holloway, University of London

“Philippa Kelly has been doing pioneering work in dramaturgy for many years. In this collection of remarkably intimate essays she gathers a community of likeminded practitioners, each committed to enhancing the truth and urgency of contemporary theatre. For Kelly and her peers, the dramaturg does far more than serve playwright, director, and cast. The dramaturg sounds the pulse of the collective moment, what Hamlet calls its ‘form and pressure’. The attention thereby entailed must always be scrupulously local, alert to each exchange’s multifarious particulars; nothing is achieved, nothing is *changed*, by rehearsing generalities or by iterative obedience. Theatre is no more and no less than the weathervane of democracy, attuned to its weather like no other medium. Listen to these voices, and the future is in good hands.”

– **Simon Palfrey**, Professor, Brasenose College, University of Oxford



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Diversity, Inclusion, and Representation in Contemporary Dramaturgy

Diversity, Inclusion, and Representation in Contemporary Dramaturgy offers fresh perspectives on how dramaturgs can support a production beyond rigid disciplinary expectations about what information and ideas are useful and how they should be shared.

The sixteen contributors to this volume offer personal windows into dramaturgy practice, encouraging theater practitioners, students, and general theater-lovers to imagine themselves as dramaturgs newly inspired by the encounters and enquiries that are the juice of contemporary theater. Each case study is written by a dramaturg whose body of work explores important issues of race, cultural equity, and culturally-specific practices within a wide range of conventions, venues, and communities. The contributors demonstrate the unique capacity of their craft to straddle the ravine between stage and stalls, intention and impact.

By unpacking, in the most up-to-date ways, the central question of “Why this play, at this time, for this audience?,” this collection provides valuable insights and dramaturgy tools for scholars and students of Dramaturgy, Directing, and Theater Studies.

Philippa Kelly is Resident Dramaturg for the California Shakespeare Theater; Professor and Chair of English at the California Jazz Conservatory; Adjunct Professor at the University of California, Berkeley; and Visiting Senior Fellow at the University of New South Wales in Australia.

Amrita Ramanan is the Director of Literary Development and Dramaturgy at the Oregon Shakespeare Festival and a Board Member for the Literary Managers and Dramaturgs of the Americas. She was previously an Artistic Associate and Literary Manager at Arena Stage for five seasons.

Focus on Dramaturgy

Series Editor: Magda Romanska

The *Focus on Dramaturgy* series from Routledge – developed in collaboration with TheTheatreTimes.com – is devoted to the craft of dramaturgy from multiple contemporary perspectives. This groundbreaking comprehensive series is authored by top professionals in the field, addressing a variety of current hot topics in dramaturgy.

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Diversity, Inclusion, and Representation in Contemporary Dramaturgy

Case Studies from the Field

Edited by Philippa Kelly

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Contemporary Dramaturgy**
Case Studies from the Field

Edited by Philippa Kelly

Associate Editor: Amrita Ramanan

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Contents

<i>About the contributors</i>	xi
<i>Preface</i>	xix
<i>Acknowledgments</i>	xxi
Introduction: dramaturgy in motion	1
PHILIPPA KELLY	
SECTION ONE	
Permission to speak	13
1 Deconstructing our perspectives on casting: an “inter-article” with Hana S. Sharif	15
FAEDRA CHATARD CARPENTER	
2 Dramaturgy as prophecy: <i>Facing Our Truth</i> and dramaturging the Predominantly White Institution	25
SCOTT HORSTEIN	
3 The dramaturgy of the classroom	35
AWELE MAKEBA	
SECTION TWO	
Taking up positions – playwright/dramaturg	41
4 The dramaturgy of Black culture: the Court Theatre’s productions of August Wilson’s Century Cycle	43
MARTINE KEI GREEN-ROGERS	

5 Embodied dramaturgy: the development of the indigenous play, <i>The Patron Saint of the Lost Children</i>	51
IZUMI ASHIZAWA, WITH AJUAWAK KAPASHESIT	
6 The name (isn't a) game: new explorations in trans applied theater	57
FINN LEFEVRE	
7 Translation and form	63
JULIE FELISE DUBINER	
SECTION THREE	
Who's "at the table"?	67
8 Crossing The Line	69
JONATHAN METH	
9 <i>Depth Perception</i>: re-thinking social roles, staging Asperger's from the inside	83
TIM COLLINGWOOD	
10 Decolonizing "equity, diversity, and inclusion": strategies for resisting white supremacy	89
ANNALISA DIAS	
11 Dramaturging revolution: Diana Oh's <i>{my lingerie play} 2017: the concert and call to arms!!!!!!!!!! the final installation</i>	99
MEI ANN TEO	
SECTION FOUR	
Cultural landscapes, past, present, and future	107
12 The stakes of expanding a cultural landscape: dramaturging, adapting, and performing Gao Xinjian's <i>The Other Shore</i>	109
WALTER BYONGSOK CHON	

13 Visit to a zoot planet: UCSC suits up in 2017	119
MICHAEL M. CHEMERS	
14 The Dramaturgical Impulse – or how big is your universe?	127
MARK BLY	
15 Dethroning Ourselves from the Center	135
PHILIPPA KELLY	



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Tim Collingwood is an actor, playwright, and stage manager in the Cleveland, Ohio, area. He is also politically active and is a member of the Committee of 500 Years of Dignity and Resistance and the Cleveland Democratic Socialists of America. He is a proud uncle of two nieces and two nephews. When not changing the world through art and activism, he enjoys classic cinema, cooking, and learning new languages. He recently had a workshop production of an ability-positive retelling of “The Ugly Duckling” at Talespinner Children’s Theatre and is about to workshop a play with the tentative title *Tell the Brethren About the Roman Catholic Women Priesthood Movement* at Cleveland Public Theatre.

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Dr. Philippa Kelly is Resident Dramaturg for the California Shakespeare Theater. She has published 100 refereed and commissioned articles and eleven books with international presses including Palgrave Press, Oxford University Press, Michigan University Press, the University of Western Australia Press, Ashgate Press, and John Benjamins Press, the closest to her heart being *The King and I* (Arden Press, 2011, 2012). A meditation on Australian identity through the lens of Shakespeare's *King Lear*, *The King and I* seeks to illuminate contemporary social attitudes toward those who are forced onto the fringes of society. Besides the California Shakespeare Theater, Philippa's production dramaturgy credits include the Oregon Shakespeare Festival, the Aurora Theatre, the Berkeley Repertory Theater, Word for Word, Ubuntu Theater Collective, Bare Stage productions, the Play On initiative, and Royal Holloway. Philippa is the recipient of Fulbright, Rockefeller, Humanities Research Council, and Commonwealth fellowships at UC Berkeley, Oxford University, and Bellagio, as well as from several Australian universities, including the University of New South Wales, where she currently serves as Visiting Senior Fellow. She is the co-recipient of a Bly Award for Innovation in Dramaturgy from the Literary Managers and Dramaturgs of the Americas and has received awards from the Walter and Elise Haas Foundation (2016, 2017) and the California Arts Council (2018–19) for her creation and leadership of dramaturgy programs for underserved schools.

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