

Definitions of Terminology to Accompany Theatre Department Unit Criteria at UAF
Stephan Golux, May 2010

The field of theatre, internationally, is made up of overlapping tribes of artists and practitioners who have differing perspectives of terminology and nomenclature. Some terms for which further explication have been requested are best described in a contextual frame, others can be defined in a glossary format.

There are a set of terms that fall loosely under the heading of “ **Dramaturgy** ”. Many practitioners in the theatre practice “ **Dramaturgy** ” of one kind or another – we can loosely say that ***Dramaturgy** is the practice of the study of the structure of dramatic writing, production, and/or performance* . Many graduate programs in the Theatre offer M.F.A. (and sometimes D.F.A.) degrees in “Dramaturgy” or sometimes in “Dramaturgy and Dramatic Criticism”. Scholars who study those degrees typically specialize in “ **Production Dramaturgy** ”, in “ **Critical Dramaturgy** ”, or in “ **Literary Management** ”.

Production Dramaturgy is the work of supporting the production of a theatrical event (most often a play) by providing underlying research on the given circumstances of the setting of the play (cultural aspects, the playwright's style or life or

Basic Performance Research is simply **Basic** (rather than **Applied**) research in performance techniques, undertaken in a studio laboratory setting.

Script Preparation is the process undertaken by **Directors** and/or **Dramaturgs** when beginning work on the production of a play. It involves research, planning, scheduling, the development of concept and artistic vernacular, and preparation necessary to engage in casting and in the collaborative design process.

Peer Reviews of Practice and Writing seems fairly self-explanatory – a review among those in the profession of the practical production work and the critical or analytic writing undertaken by others in the profession.... not sure how to better describe this!

Consulting can be understood, in a general sense, as it would in any field. When a production (or perhaps the development of a new play) is in trouble, or needs outside expertise or perspective, it is the work that is solicited and contracted to provide that expertise or perspective. In the theatre, this may include “script-doctoring”, and may also involve stepping in temporarily or permanently to take on some contracted aspect in a production which is being unsatisfactorily performed by the person originally hired.