

Native Voices at the Autry's Dramaturgy Workshop: Plays by Native Writers in Process



Dramaturg Shirley Fishman (left) shares notes with Native Voices artistic director Randy Reinholz (Choctaw, center) and playwright Vickie Ramirez (Tuscarora, right).

Native Voices at the Autry is devoted to developing and producing new works for the stage by Native American, Alaska Native, and First Nations playwrights. In our play development process, we rely heavily on dramaturgs to facilitate writers as they develop scripts.

What is a dramaturg? Sometimes described as a script consultant, this creative theatre artist is dedicated to supporting the growth of a new play. The dramaturg is often a sounding-board or confidant for the playwright. The dramaturg may conduct research on the writer's behalf, analyze characters and the structure of the play, and help the writer outline his/her goals for the progress of the play. Additionally, the dramaturg may present compiled research about the background of the play to the director, cast, and design team of a production. They also may write a program note or lobby poster highlighting aspects of the play unfamiliar to a general audience.

Native Voices currently seeks to expand our pool of dramaturgs in the greater L.A. metro area. We are offering a one-day workshop to introduce the role of the dramaturg, discuss functions of dramaturgy in Native Voices' creative process, and practice dramaturging a 'live' Native written script.

Who should attend?

Indigenous playwrights and artists, academics, professors, or students, and LA dramaturgs with an investment or background in literature, storytelling, narrative, creative writing, screenwriting or playwriting, or performance (of any kind) with an interest in Native American, Alaska Native, and First Nations theatre.

What will the workshop cover?

What is a dramaturg? What is dramaturgy?

What is new play development?

How does Native Voices' script development process work?

How does Native Voices connect dramaturgs and playwrights from all over the continental United States, Canada, Hawaii, and Alaska?

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How can dramaturgy be a vital part of bringing indigenous perspectives to both mainstream audiences and Native communities?

What happens when indigenous performance forms and storytelling traditions are fused with playwriting?

What does "Native" dramaturgy entail?

What are good practices for giving constructive feedback in the creative process?

What are best practices for analyzing and asking productive questions of new art?

Where?

The Autry Museum in Griffith Park
4700 Western Heritage Way
Los Angeles, CA 90027

When?

October 2, 2017
10:00am – 2:00pm

To Participate:

Please RSVP using our the form linked here: <http://bit.ly/NV-dramaturgy>

For Questions:

Email nvliteraryassociate@gmail.com

To learn more about Native Voices at the Autry:

theautry.org/NativeVoices

facebook.com/NativeVoices/



The workshop will be led by Native Voices literary manager **Jessica Ordon**. Jessica has been working with Native Voices at the Autry since 2012. She has managed the play submission and selection process for six consecutive short play festivals, and five consecutive playwrights' retreats and new play festivals. She dramaturged plays CIKIUTEKLLUKU by Holly Stanton (Yup'ik), THERE IS NO 'I' IN NDN by Jennifer Bobiwash (Ojibway), TIMESTOP by Joseph Valdez (Navajo), and BINGO HALL by Dillon Chitto (Choctaw). Ordon led the initial effort to move the Native Voices archive to the Autry Museum, a project which included organizing more than 500 play

submissions from over 20 years of the company's work since 1994. In addition to her work with Native Voices, Jessica has worked in San Diego with La Jolla Playhouse, Cygnet Theatre, and Scripps Ranch Theatre. She is currently a teaching artist for Playwrights Project. Jessica holds an M.A. in Theatre Arts from San Diego State University, and a B.A. in Theatre from Florida State University.