LITERARY MANAGERS AND DRAMATURGS OF THE AMERICAS

DRAMATURGY BIBLIOGRAPHY: A WORK-IN-PROGRESS

Introduction: “Foundations Matter” by Geoff Proehl, Co-Editor

In the early 1990s when I first set out to learn as much as I could about dramaturgy and, in particular, the dramaturg, I went to the University of Pennsylvania and in a couple of hours made photo copies of about all that had been written on the topic in English. Today the LMDA Dramaturgy Bibliography is over thirty-five, single-spaced pages long.

The bulk of the copying I did at Penn was of two different issues of Yale Theater. (I purchased print copies as soon as I could figure out how to do so.) It is difficult to underestimated the contribution of these two publications – the first edited by Joel Schechter (1978); the second by Mark Bly (1986) – to the formative years of dramaturgy in North America. For novices like myself, the essayists and their editors provided multiple models of dramaturgical practice that foregrounded the intelligence, curiosity, generosity, commitment, and open-mindedness of the first generation of dramaturgs in the United States. Reading those early editions of Theater, the response many of us had was, “I’d like to be one of those people.”

The Production Notebooks (Mark Bly, editor; volume one, 1996; volume two, 2001) built upon and deepened the ground-breaking work of these two issues of Yale Theater. Bly’s casebook approach used the dramaturg’s voice to chronicle a remarkable set of productions and, in doing so, emphasized the role of creativity, critical thinking, collaboration, and dramaturgical questioning in the theatre making process. Dramaturgy in American Theater: A Source Book (Susan Jonas, Michael Lupu, and Geoff Proehl, editors, 1997), a project I was fortunate enough to work on, followed with over forty essays by both first- and second-generation dramaturgs working in professional and university theatres. With The Production Notebooks, it became an early textbook in the field. Both projects would have never come about were it not for the support of LMDA. The Dramaturgy Focus Group of the Association for Theatre in Higher Education provided as well an early testing ground for many of the essays in Dramaturgy in American Theater. A great debt is owed by the field to these organizations, as well as to the artists, writers and editors who brought these writings and the productions that informed them to fruition.

Since the nineties, a tidal wave of books, special editions of periodicals, case studies, interviews, essays, articles, and more recently, digital platforms have charted the rapid and dynamic growth of the dramaturg as a theatre artist around the world. Of particular note is an impressive range of book-length studies that offer introductions to and overviews of the discipline (Brown, Cattaneo (forthcoming), Chemers, Graham, Hingorani, Irelan et al., Jonas et al., Lang, Luckhurst, Rudakoff and Thomson, Szałkowski, Trencsényi, Turner and Behrndt) or explore specific areas of dramaturgical theory and practice: adaptation (Babbage, Bartette); architecture (Turner); collaboration (Sigal); creative writing (Londré); dance (Hansen and Callison, Hoghe, Profeta); directing (Barba); diversity, inclusion, and representation (Kelly); feminism (Hope and Kelly); letters (Riley); migration (Meerzon and Pewny); modernism (Kindelan); new dramaturgy (Trencsényi and Cochrane); new media (Chemers, Eckersall et al.); new play development (Cole, London et al., Sapio); play analysis (Ball, Beckerman; Edgar, Georgelou et al., Grochala, Gross, Heyman, Hornby, Katz, Lech (forthcoming), Martin, Milhous and Hume, Rush, Scanlan,
Scolnicov, Thomas, Wallis and Shepherd); playwriting (Bly); physical dramaturgy (Bowditch et al.); Shakespeare (Blacker, Hartley, Kott, Pinchbeck, Styan); translation (Baines, Jeffs, Johnston) and more. Particularly significant in the last decade has been *The Routledge Companion to Dramaturgy* (Magda Romanska, editor) and the Routledge’s Focus on Dramaturgy Book Series (Magda Romanska, series editor).

All of these endeavors are, however, no more than the tip of the iceberg that is this bibliography. What marks these ongoing conversations at their best is the passion, intelligence, generosity, and curiosity found in those first issues of *Theater*. Foundations matter. They are still being built.

**Background**

This bibliography has been a project of Literary Managers and Dramaturgs of the Americas (LMDA) since the early 1990s. Its aim has been to track an ever-growing body of English-language books, essays, articles, and related resources on dramaturgy. It owes much to its predecessors: to the pioneering bibliographies by Rosemarie Bank (1983) and Laurence Shyer (1978), both cited below. Thanks are due as well to many members of Literary Managers and Dramaturgs of the Americas who suggested titles for inclusion here or acted as editors. As a service to the field, this resource is available to members and non-members on the LMDA website.

Notable as a rich, if underutilized, source of writings on dramaturgy and literary management is the LMDA Review available online by way of the LMDA Archive at the University of Puget Sound: [soundideas.pugetsound.edu/lmdaarchive/](soundideas.pugetsound.edu/lmdaarchive/).

Complimenting the archive are three of the more recent projects animating the field.

- The “Dramaturgy Section” (Katalin Trencsényi, Ed.) at *The Theatre Times* (Magda Romanska and Kasia Lech, Executive Directors), thetheatretimes.com/latest/sections/dramaturgy.
- LMDA’s *Dramaturging the Phoenix Project*: short essays to boldly inspire, provoke, and explore theatre’s potential to transform through global crisis, Jess Appelbaum, Ken Cerniglia, Helen Helinsky, Finn Lefevre, Anne G. Morgan, Lynde Rosario, Eds.: [lmda.org/dramaturging-phoenix](lmda.org/dramaturging-phoenix).

In the midst of a devastating pandemic, digital forums such as these have opened up new forms of collaboration, conversation, and creativity. These initiatives have pushed back against limitations of time and space and will no doubt have a long-term effect on the field. See for example, the International Dramaturgy Lab, lmda.org/IDL-info.

If you would like to volunteer to work on this bibliography, please contact Michael Chemers (chemers@ucsc.edu) or Geoff Proehl (gproehl@pugetsound.edu). Guest editors work to improve the bibliography by reviewing the literature of the field, indexing resources, and contributing citations to this collection of materials.

Thanks to the faculty, staff, and students of the University of Puget Sound who have supported this work since the early 1990s with special appreciation to Haviva Avirom (class of 2007) and Lori Ricigliano (BA, MLIS).
Most important of all this is a living document. If your publication is not listed here and it should be, please let us know. The editors welcome suggestions or corrections at any time.
Current Editorial Team

E. Ariane van Buren (focusing on 2019)
  Michael Chemers (co-editor)
Shelley Graham (focusing on 2015)
Jordan Hardesty (focusing on 2018)
Jess Kaufman (focusing on 2017; 2018)
  Geoff Proehl (co-editor)
Katalin Trencsényi (at large)
Emily White (focusing on 2014)
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Section VIII: Resources in Languages Other Than English: A Beginning

The reader will find information and citations added since the last update of the bibliography highlighted in yellow.  

We have placed an asterisk (*) in front of all book-length studies.  

We have placed a plus sign (+) in front of all periodicals that have devoted an entire issue to articles and essays on dramaturgy.
Section I
A: Dramaturgy, Production Dramaturgy, Adaptation, Translation, New Media, Pedagogy


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  Hinton, Peter. “Dramaturgy: Forging Definition”

  Zimmer, Jacob. “All Statements are Insecure Questions: Eight Words toward a Theatre”

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  Christenson, Jonathon and Bretta Gerecke. “Destination Unknown: A Director/Designer Dialogue”

  Bettis, Paul. “Creating the Form: Rule Plays and Svengali’s”

  Catlett, Mallory. “Madness and Method in *This Room is Moving*”

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Cerniglia, Ken, Ed. LMDA’s *Dramaturging the Phoenix Project*: short essays to boldly inspire, provoke, and explore theatre’s potential to transform through global crisis, Jess Appelbaum, Ken Cerniglia, Helen Helinsky, Finn Lefevre, Anne G. Morgan, Lynde Rosario, Eds.: lmda.org/dramaturging-phoenix.


  Turner, Cathy. “Mis-Guidance and Spatial Planning: Dramaturgies of Public Space”

  Boenisch, Peter M. “Towards a Theatre of Encounter and Experience: Reflexive Dramaturgies and Classic Texts”

  Luckhurst, Mary. “Dramaturgy and Agendas of Change: Tinderbox and the Joint Sectoral Dramaturgy Project”
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Williams, David. “Geographies of Requiredness: Notes on the Dramaturg in Collaborative”
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Daniel, John, Ed. *Dramaturgy: A User’s Guide*. London: Central School of Speech and Drama, 1999; proceedings of international symposium hosted by the Central School of Speech and Drama; John Keefe, symposium dramaturg:
   Twitchin, Mischa. “Aquarium Project”
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   Trencsenyi, Katalin. “Under Dog”
   Branigan, Katie. “Making Maps”
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   Trott, Lloyd. “Dramaturgical Dreaming”
   Kinghorn, Sean. “Manager of Voices”
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Kuftinec, Sonja. “Playing with the Borders: Dramaturging Ethnicity in Bosnia”


Kelly, Philippa. “Introduction: Dramaturgy in Motion”
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Szanto, Judith. “Dramaturgs in Hungary”
Mintchev, Aleco. “The Dramaturg in the Theatres of Bulgaria”
Voelker, Klaus. “Responsibilities and Functions of the Dramaturg in West Germany”
Londre, Felicia Hardison. “A Note on Soviet Dramaturgs”
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Rzhevsky, Nicholas. “The Program as Performance Text”
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Bly, Mark. “American Production Dramaturgs: An Introduction and Seven Interviews”
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Felton-Dansky, M. “Viral Performance: Contagious Hoaxes in the Digital Public Sphere.”
Grobe, C. “Refined Mechanicals; or, How I Learned to Stop Worrying and Share the Stage: New Scholarship on Theater and Media.”

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Jans, Erwin. “Speaking About Silence”
Interview with Jan Kott: “Purged of All Falseness”
Cufer, Edna And Emil Hvratin. “The Politics of Space”
Van Kerkhoven, Marianne. “Looking Without Pencil in Hand”
Interview with Norman Frisch: “Just Deal With It!”
Interview with Elisabeth LeCompte: “A Library of Cultural Detritus”
Interview with Robert Lepage: “Theatre as a Meeting Point of Arts”
Interview with BAK-Truppen: “Dinner with BAK-Truppen”
Interview with Jan Loris Lamers: “A Continuing Dialogue”
Interview with Alexander Kluge: “The Resistance Forced Upon Us by Reality”

Bly, Mark. “The Questioning Spirit and the Creative Process
Walsh, Paul. “Listening: The Art of Collaboration at Theatre de la Jeune Lune”
Cattaneo, Anne. “Compiling and Shaping the Performance Text”
Willis, Susan. “Dramaturgy and the Community: Audience Development at the Alabama Shakespeare Festival”
Jiggets, Shelby. “‘Mission’ and Multiculturalism”
Lupu, Michael. “There Is Clamor in the Air”
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Malacher, Jay. ‘Komische Welt! schone Welt!’: Georg Buchner’s Woyzeck as Dramaturgical Proving Ground”
Haedicke,Susan C. “Breaking the Silence: Dramaturgy, Multicultural Collaboration, and White Privilege”
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Pender, Thomas. “The Dramaturg, the Past, and the Present: Period Pieces in Contemporary Society”
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LeNoir, Nina. “Improving Director/Dramaturg Collaboration”

Smith, Harry. “Performance Practice in a Literary Classroom: Plan Process, and Validation”


Hopkins, D.J. “Research, Counter-Text, Performance: Reconsidering the (Textual) Authority of the Playwright”

Bly, Mark. “Pressing an Ear Against a Hive or New Play Explorations in the Twenty-First Century”

Proehl, Geoffrey. “Dramaturgy and Silence”

Ditor, Rachel. “Questioning the Text”

Haring-Smith, Tori. “Dramaturging Non-Realism: Creating a New Vocabulary”

Shimko, Robert. “Dramaturg as Instructor/Instructor as Dramaturg: Seeking Balanced Approaches to Working with Professional and Student Playwrights”

Palmer, Tanya. “Risky Business”


Gandrow, Kristen. “Dramaturgy: Quirky and Productive”

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Kosidowski, Paul. “Thinking Through the Audience”


Engleman, Liz and Dixon, Michael Bigelow. “What Makes a Turg Tick: Two Dramaturgs Discuss What They Like About Their Profession and Why They Do It”

Smith, Gay. “‘Histories’”

Wolff, Tamsen. “Women’s Work: Gender and Dramaturgy”

Zelenak, Michael X. “Why We Don’t Need Directors: A Dramaturgical/Historical Manifesto”

Lynn, Kirk and Sides, Shawn. “Collective Dramaturgy: A Co-Consideration of the Dramaturgical Role in Collaborative Creation”

Thomson, Lynn M. “Teaching and Rehearsing Collaboration”

Wilson, John Kendall. “A Team Approach to Dramaturgy at Cornish College of the Arts”
Mazer, Cary M. “Dramaturgy in the Classroom: Teaching Undergraduate Student Not to Be Students”
Orr, Shelley. “Teaching Play Analysis: How a Key Dramaturgical Skill Can Foster Critical Approaches”
Devin, Lee. “Spectacle and Music”
Basso, Beatrice. “Italian Dramaturg in a Translation Process”
Shtier, Rachel. “The Dramaturg’s Progress”
Volansky, Michele. “Imagining LMDA: Past, Present, and Future”

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Brodie, Meghan. “Casting as Queer Dramaturgy: A Case Study of Sarah Ruhl’s Adaptation of Virginia Woolf’s Orlando”
Worthen, Hana. “For a Skeptical Dramaturgy”
Bean, Christine Simonian. “Dramaturging the “Truth” in The Exonerated: Ethics, Counter-Text, and Activism in Documentary Theatre”
Chemers, Michael and Adam Versényi. “Kinesis as Mimesis: On the Application of Martial Arts to Dramaturgical Practice”
Hope, Laura and Philippa Kelly. “Feminist Dramaturgy: Notes from No-(Wo)man’s Land”
Orr, Shelley. “Critical Proximity: A Case for Using the First Person as a Production Dramaturg”
Blickers, Beth and Brian Quirt. “Ecologies of Dramaturgy”
Hansen, Pil. “Dancing Performance Generating Systems”
Rudakoff, Judith. “Forging New Dramaturgy Tools: Lomogram Image Cards”
Cruz, Carlos Alexis. “Contemporary Circus Dramaturgy: An Interview with Louis Patrick Leroux”
Hopkins, D. J. “A Note from the Editor”


Vomvolou, Rodia. “‘Dare to Stutter, Dare To Stammer’: Towards an Alternative Understanding of the Knowledge of the Dramaturg.” Master’s Thesis. U. Utrecht, 2018.


Phelan, Peggy and Satin, Leslie. “Remembering Judy Rosenthal”

Lepecki, Andre and Brizzell, Cindy. “Introduction: The Labor of the Question is the (Feminist) Question of Dramaturgy”
Lepecki, Andre. “Limitless”
Kuppers, Petra. “Landscaping: Spacings”
Imschoot, Myriam Van. “Anxious Dramaturgy”
Minnick, Michele. “Attending: A Dramaturgy of the Flesh”
Salamensky, S.I. “Dramaturgies of the Skin: Beckett’s Company in Post-Beckettian Production”
Shtier, Rachel and Kalke, Celise. “My Dinner with Celise: A Mischievous Meal Starring Dramaturgy and Desire”
Chatterjea, Ananya. “Dancing Sita/Reinventing a Body Disappeared: Notes from Sita: Lament, Fury, and a Plea for Peace”
Bleeker, Maaike. “Dramaturgy as a Mode of Looking”
Heard, Liz. “Giving S/pace: A Review of Three Performances via Dramaturgy”


Zatlin, Phyllis. Theatrical Translation and Film Adaptation: A Practitioner’s View.


Note: Related theoretically to dramaturgy is “dramaturgism,” a form of sociological analysis that views social interaction in dramatic and theatrical terms. For an overview of “dramaturgism,” see Dennis Brisssett and Charles Edgley, eds., Life as Theatre: A Dramaturgical Sourcebook (Hawthorne, New York: Aldine de Gruyter, 1990) 1-46. For an overview and a bibliography, see Art Borreca, “Political Dramaturgy: A Dramaturg’s (Re)View,” The Drama Review (1993).
Section II

B. Dramaturgy of Dance and Movement


Behrndt, Synne K., “Dance, Dramaturgy and Dramaturgical Thinking.” Contemporary Theatre Review 20.2 (August 2010).


Bauer, Bojana. “Enfolding of the Aesthetic Experience: Dramaturgical Practice in Contemporary Dance.”

Brooks, Bonnie. “Presenting and dramaturgy.”


Goletti, Cristina. “In the Garden of Eden dance dramaturgy and the dance dramaturg already existed.”

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Preston, Sophia. “Music as dramaturgy for dance.”
Stjernhol, Johan. “Moving through the virtual: a dramaturgy of choreographic practice and perception.”
Uytterhoeven, Lise. “Sidi Larbi Cherkaoui's fractured postcolonial dramaturgy.”
Section III: New Play and Devising Dramaturgy


Cote, David. “Critical Juncture: As theatres and audiences face a brave new digital world, 12 of the nations most influential theatre critics talk about their towns and their changing roles.” American Theatre Nov. 2011: 30-34+.


Bilderback, Walter, “Double Duty”


Durling, Roger Arturo, “Slouching Toward Rapprochement”

“Q & A: As a Dramaturg, At What Stages in a Script's Life Are You Most Useful to the Playwright?”

“Q & A: As a Playwright, When Do You Find It Useful to Work with a Dramaturg?”

Carpenter, Bridget, “Collaboration: Fractured Notes from the Field”


Canadian dramaturgs included are Urjo Kareda, Peter Hinton, Bob White, Jenny Munday, D.D. Kugler, Maureen LaBonte and Bill Glassco. American dramaturgs included are Michael Bigelow Dixon, Morgan Jenness, Anne Cattaneo, Shelby Jiggetts-Tivony, Norman Frisch and Mark Bly.


Sub-Section: Lynn Thomson and Rent


Haley, Gretchen: See Section I. above.


“Rent Due, or Paid in Full?” Newsweek: available in LMDA Source Book, Vol.


Section IV: Dramaturgy of Text and Performance


Fuchs, Elinor. “EF’s Visit to a Small Planet: Some Questions to Ask a Play.” *Theater* 34.2 (July 2004) 5-9.


Balme, Christopher. “Suppliant Guests: *Hikesia* and the Aporia of Asylum”

Todorovic, Dragan. “We Are Who We Are Not: Language, Exile and Nostalgia for the Self”

Carneiro, Ana Candida. “Playing and Writing across Languages and Cultures”

Lech, Kasia. “Acting as the Act of Translation: Domesticating and Foreignizing Strategies as Part of the Actor’s Performance in the Irish-Polish Production of *Bubble Revolution*”

Parameswaran, Ameet. “Heteroglossia in Theatre of Engagement: The Case of *Khasakkinte Ithihasa*”

Sorenson, Margareta and Jonas Hassen Khemiri. “On Multiple Identities and the Glue that Holds us Together”

“On Multilinguality, Decolonization and Postmigrant Theatre: A Conversation between Azadeh Sharifi and Laura Paetau”

Jain, Indu. “Representing the Migrant Body and Performing Displacement: Contemporary Indian Feminist Interventionist Ecology”

Lim, Alvin Eng Hui. “Multilingual Dramaturgy and Staging Relevant Translations in Singapore”

Rudakoff, Judith. “I am a War, My Voice is a Weapon: Language as Identity in Monodramas by South African Youth”


“Weiwei, Sun. “From Chinese Local History to Another Memory: An Interview about Folk Memory Project's Workshop with African Refugees”

Babayants, Art. “Resisting the Monolingual Lens: Queer Phenomenology and Stage Multilingualism”


**Storm, William. *Dramaturgy and Dramatic Character.* Cambridge: Cambridge UP, 2016.**


Section V: Dramaturgy Beyond the Stage


Section VI: Dramaturgy/General Resources

The LMDA Review: current issues available on the LMDA website and at the LMDA Online Archive at University of Puget Sound (See below, Dramaturgy/Digital Resources.)

The LMDA Canadian Caucus Newsletter, Brian Quirt, Ed.: see online archive Section VI.

The LMDA Guide to Dramaturgy Programs in Universities and Colleges: available on the LMDA web site.


Other Resources

The Groundling: Published by the Dramaturgs at Stony Brook, Michael X. Zelenak, Ed.


Section VII: Dramaturgy/Digital Resources

Online Bibliographies

See SARMA: The Laboratory for Discursive Practices and Expanded Publication.

Web Sites for Dramaturgy Collectives/Organizations: A Partial List

Literary Managers and Dramaturgs of the Americas: [www.lmda.org](http://www.lmda.org).

Early Career Dramaturgs Facebook page: [www.facebook.com/groups/183523358448725](http://www.facebook.com/groups/183523358448725).


Dramaturgs’ Network (UK): [www.dramaturgy.co.uk](http://www.dramaturgy.co.uk) [on Twitter @dramaturgs].

Emerson Dramaturgy: [www.web.emerson.edu/dramaturgy/what-is-dramaturgy](http://www.web.emerson.edu/dramaturgy/what-is-dramaturgy).

Some Dramaturgy Blogs/Podcasts

Company 1 Dramaturgy Blog (Boston), [www.c1dramaturgy.wordpress.com](http://www.c1dramaturgy.wordpress.com) on Twitter @DturgsC1

Dark Knight Dramaturgy (Bay Area), [www.darkknightdramaturgy.wordpress.com](http://www.darkknightdramaturgy.wordpress.com).

The Grappler (Theater School at DePaul University Dramaturgy Program Blog), [www.ttsdramaturgyblog.wordpress.com](http://www.ttsdramaturgyblog.wordpress.com).


Outside Eye (Nottingham, UK), [www.outsideeyeproject.wordpress.com/about](http://www.outsideeyeproject.wordpress.com/about).

Poor Lessing’s Almanack (mostly N. East locales), [www.poorlessingsalmanack.wordpress.com](http://www.poorlessingsalmanack.wordpress.com).

Some General Theater Blogs of Particular Use/Interest to Dramaturgs

Adam Szymkowicz’s blog *I Interview Playwrights*, [www.aszym.blogspot.com](http://www.aszym.blogspot.com).

Cristin Kelly’s *Australian Theatre Writers Project*, [www.australiantheatrewriters.com](http://www.australiantheatrewriters.com).

HowlRound: Center for Theater Commons, [www.howlround.com](http://www.howlround.com) on Twitter @HowlRound

2AMt: 2am theater [www.2amtheatre.com](http://www.2amtheatre.com) / on Twitter @2amt: 2AMt did a series of interviews with dramaturgs curated by Laura Esti Miller in the spring of 2013.

New Play Map: [www.newplaymap.org](http://www.newplaymap.org) on Twitter @NewPlayMap.
Some Dramaturgs and Dramaturgy on Twitter

Kimberly Colburn (South Coast Rep) @TheatreKimberly.
Dramaturgy at Carnegie Mellon University @DramaturgyCMA.
Dramaturg’s Protocol (New York) @Dramaturgs.
411 Dramaturgy Co. (Ottawa/Vancouver) @411dramaturgy.
Hannah Hessel (Forum Theatre) @hanvnah.
Jacqueline Lawton (Washington, DC) @dulcia25.
Toby Malone (University of Waterloo) @TobyMalone.
Laura Esti Miller (Washington, DC) @MWScripts.
Noe Montez (Tufts University) @noemontez.
Anne Morgan (O’Neill Center, CT) @annegmorgan.
Jules Odendahl-James (Duke University) @BlueDevilDrama.
Lisa Timmel (Huntington Theatre) @lisatimmel.
Section VIII: Resources in Languages Other Than English: A Beginning


*Peripeti*: a journal of dramaturgical studies published twice a year. The title refers to turning points in theater performances, dance, performance and dramaturgy. Peripeti is published by Dramaturgy, Aarhus University in collaboration with Theater Science, University of Copenhagen, Dramatikerannandelsen and the Danish Performing Arts School.

We welcome additional suggestions for inclusion in this section.