

**LITERARY MANAGERS AND DRAMATURGS OF THE AMERICAS
DRAMATURGY BIBLIOGRAPHY: A WORK-IN-PROGRESS**

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Sara Freeman, Incoming Editor

What Is the LMDA *Dramaturgy Bibliography*?

The LMDA *Dramaturgy Bibliography* offers readers a comprehensive listing of English-language articles, essays, and books on dramaturgy, production dramaturgy, literary management, and new play development.

In this bibliography you will find sections of citations on the following topics:

Section I: Dramaturgy, Production Dramaturgy, Adaptation, Translation, New Media, Pedagogy

Section II: New Play and Devising Dramaturgy

Section III: Dramaturgy of Dance and Movement

Section IV: Dramaturgy of Text and Performance

Section V: Dramaturgy Beyond the Stage

Section VI: Dramaturgy - General Resources

Section VII: Dramaturgy Resources in Digital Media: Web Sites, Blogs, Podcasts, Twitter, Streaming – A Beginning

Section VIII: Resources in Languages Other Than English - A Beginning

Introduction: “Foundations Matter” by Geoff Proehl

In the early 1990s when I first set out to learn as much as I could about dramaturgy and 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 nearly fifty, 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 underestimate 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 foregrounding 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, Dramaturgy in American Theater* 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*. The field owes a great debt to these two 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, Chemers, Graham, Hingorani, Irelan et al., Jonas et al., Lang, Luckhurst, Rudakoff and Thomson, Szatkowski, Trencsényi, Turner and Behrndt) or explore specific areas of dramaturgical theory and practice: adaptation (Babbage, Barnette); architecture (Turner); collaboration (Sigal); creative writing (Londré); dance (Hansen and Callison, Hoghe, Profeta); directing (Barba); diversity, inclusion, and representation (Kelly); feminism (Hope and Kelly); correspondence (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, Martin, Milhous and Hume, Rush, Scanlan, Scolnicov, Thomas, Wallis and Shepherd); playwriting (Bly); physical dramaturgy (Bowditch et al.); Shakespeare (Blacker, Hartley, Kott, Pinchbeck, Styant); 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).

What marks all of these ongoing conversations in print and online is the passion, intelligence, generosity, and curiosity found in those first issues of *Theater*. Foundations matter.

Background

This bibliography – building on the pioneering bibliographies by Rosemarie Bank (1983) and Laurence Shyer (1978) – originated in 1993 as a project of LMDA's University Caucus. Its aim has been to track an ever-growing body of English-language books, essays, articles, and related resources on dramaturgy. Notable as a rich source of writings on dramaturgy and literary management is another LMDA project: The *LMDA Review* available online by way of the *LMDA Digital Archive* at the University of Puget Sound: soundideas.pugetsound.edu/lmdaarchive/.

Complimenting the archive are four recent online projects animating the field.

“[Dramaturgy Section](#)” of *The Theatre Times*, Katalin Trencsényi, Ed. Magda Romanska and Kasia Lech, Executive Directors.
www.thetheatretimes.com/latest/sections/dramaturgy.

“[Dramaturging the Phoenix](#).” Jess Appelbaum, Ken Cerniglia, Helen Helinsky, Finn Lefevre, Anne G. Morgan, Lynde Rosario, Eds. *Literary Managers and Dramaturgs of the Americas*. lmda.org/dramaturging-phoenix.

“[International Dramaturgy Lab](#).” lmda.org/IDL-info.

“[The Invisible Diaries Project](#).” Katalin Trencsényi, Ed. *The Dramaturgs’ Network*. www.dramaturgy.co.uk/single-post/2020/06/29/Invisible-Diaries---Table-of-Contents.

A Living Document

Not too many years ago, it was possible to imagine a more or less complete bibliography of English language publications on dramaturgy. The explosion of writing in the field makes that claim impossible, at least for these editors. If your publication is not listed here or if you know of publications or resources that should be noted here, please let us know.

Maintaining a consistent form of citation has been a challenge. This bibliography began with the sixth edition of the *MLA Handbook*. The current edition of the *Handbook* is the ninth. We have, at least, tried for consistency, but find each time we proof the copy errors of one sort or another. Despite these and other shortcomings, we humbly offer this rough list as a starting place. Suggestions and corrections are welcome at any time.

Acknowledgements

Thanks to the many individuals, including guest editors, who made this work possible over the years. Thanks as well to the students, staff, faculty, and administrators at the University of Puget Sound, who have supported this and other LMDA projects over three decades. If you would like to learn more about this project or would like to join the editorial team, please contact the incoming editor: [Sara Freeman](#).

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The editors have placed an asterisk (*) in front of book-length studies. We have placed a plus sign (+) in front of periodicals that have devoted an entire issue to articles and essays on dramaturgy. If an author's essay appears in a collection (book or periodical), we have listed that piece with the collection, not under the author's name. To find all of the writing by a particular author, use the author's name and the search function.

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The LMDA *Canadian Caucus Newsletter*, Brian Quirt, Ed.: see digital archive Section VII.

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

The LMDA *Source Book: Resources on the Teaching of Dramaturgy*: Vol. I, 1992, Susan Jonas, Ed.; Vol. II., 1999, Lee Devin, Ed.; Vol. III., 2003, Lee Devin, Ed.; Vol. IV, 2011, Kathleen Jeffs, Bryan Moore, and Roxanne Ray, Eds.; Vol. V, 2018, Kathleen Jeffs, Bryan Moore, and Roxanne Ray, Eds.: available on the LMDA web site.

Section VII: Dramaturgy Resources in Digital Media: Web Sites, Blogs, Podcasts, Twitter, Streaming – A Beginning

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Digital resources can be more fluid than print resources. If you notice an inactive link or have suggestions for additions, please contact the editors.

Web Sites

Beehive Dramaturgy Studio. www.beehivedramaturgy.com/whoweare.

Dance Dramaturgy. Nanako Nakajima, Ed. 1 January 2022. www.dancedramaturgy.org.

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Company 1 Dramaturgy Blog (Boston). www.c1dramaturgy.wordpress.com on Twitter @DturgsC1

Dark Knight Dramaturgy (Bay Area). www.darkknightdramaturgy.wordpress.com.

The Grappler (Theater School at DePaul University Dramaturgy Program Blog). www.ttsdramaturgyblog.wordpress.com.

Hamilton Dramaturgy Theatre Now! www.theatrenow.wordpress.com

Outside Eye (Nottingham, UK). www.outsideeyeproject.wordpress.com/about.

Poor Lessing's Almanack (mostly N. East locales). www.poorlessingsalmanack.wordpress.com.

Blogs/Related to Dramaturgy

Adam Szymkowicz's blog *I Interview Playwrights*. www.aszym.blogspot.com.

Cristin Kelly's *Australian Theatre Writers Project*. www.australiantheatrewriters.com.

HowlRound: Center for Theater Commons. www.howlround.com on Twitter @HowlRound

2AMt: 2am theater www.2amtheatre.com / on Twitter @2amt.

New Play Map. www.newplaymap.org on Twitter @NewPlayMap.

Podcasts

Hamilton Dramaturgy Theater Now! Podcasts with female theater artists.

www.hamiltondramaturgystheatrenow.com

MTC Conversations / Ruth Little in conversation with MTC Literary Director, Chris Meade,
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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.

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Section VIII: Resources in Languages Other Than English - A Beginning

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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.