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
Complimenting the archive are soundideas.pugetsound.edu/lmdaarchive/. LMDA management is resources on dramaturgy. has been to Laurence Shyer (1978) This bibliography Background generosity, and curiosity found in those 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.

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, 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).

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.


“International Dramaturgy Lab.” lmda.org/IDL-info.


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.

Editorial Team: 2015-2022

E. Ariane van Buren
Michael Chemers
Shelley Graham
Jordan Hardesty
Jess Kaufman
Geoff Proehl (co-editor)
Lori Ricigliano (co-editor)
Katalin Trencsényi
Emily White
TABLE OF CONTENTS

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

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.
LMDA DRAMATURGY BIBLIOGRAPHY

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

(Return to Table of Contents)


+*Canadian Theatre Review: Practicing Canadian Dramaturgy* 87 (Summer 1996):

  Flaherty, Kathleen and Deborah Hurford. “Journeys without Maps: Dramaturgy of the Post-Modern”

  Gilbert, Sky. “Dramaturgy for Radical Theatre”

  White, Bob. “The ATP Experience”
Hinton, Peter. “Dramaturgy: Forging Definition”

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


Campbell, Naomi and Janssen, Shauna and Robichaud, J.P. “The Dramaturgy of Stage Management: A Constructed Conversation”

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”

Quirt, Brian. “Pure Research”


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”

Behrndt, Synne K. “Dance, Dramaturgy and Dramaturgical Thinking”

Williams, David. “Geographies of Requiredness: Notes on the Dramaturg in Collaborative”


Heddon, Deirdre and Alexander Kelly. “Distance Dramaturgy”

Turner, Cathy and Synne K. Behrndt. “Endnote – Introduction”

Hodge, Stephen. “Endnote”


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”
Brogt, Janine. “Keeper of Dreams”
Barker, Clive. “Brecht and the Dramaturgical Collective”
Font, Joan and Moises Maicas. “Fiesta and Ritual”
Fretton, Tony. “Dramaturgy and Architecture”
Klein, Randy. “Pathways”
Wood, Nick and Maggie Kinloch. “Footsteps”
Lyddiard, Alan and Alison Andrews. “Tightrope Walking”
Howell, Anthony. “Walrus Moustache”
Trencsenyi, Katalin. “Under Dog”
Branigan, Katie. “Making Maps”
Callery, Dymphna. “Theatre Mechanic”
Wilsher, Toby. “Outside Eye”
Trott, Lloyd. “Dramaturgical Dreaming”
Kinghorn, Sean. “Manager of Voices”
King, Ros. “Texts and Contexts”
Butler, Samantha and David Harradine. “Naming Names”
Llewellyn, David. “Resident Philosopher”
Toop, David. “Drama of Sound”


Kaynar, Gad. “Pragmatic Dramaturgy: Text as Context as Text”

Rokem, Freddie. “Antigone Remembers: Dramaturgical Analysis and Oedipus Tyrannos”


Eckersall, Peter. “Towards an Expanded Dramaturgical Practice: A Report on 'the Dramaturgy and Cultural Intervention Project’”

Pettengill, Richard, “Peter Sellars’ *Merchant of Venice*: A Retrospective Critique of Process”


Dreyer, Matthias. “Dramaturgies in the New Millennium: Relationality, Performativity and Potentiality [Review].” *Documenta* 34.1: 238–244.


Gade, S. “In-between Figure Working in a Precarious Field.” *Nordic Theatre Studies* 30.2 (2019): 61-77. doi.org/10.7146/nts.v30i2.112952.


Grabowski, Artur and Renata Krempl, Trans. “One Table and Two Theatres: How to Produce a Polish Drama about Europe for an American Audience, Or What Use a Director Can Make of a Dramaturg.” *Slavic and East European Performance: Drama, Theatre and Film* 26.3 (October, 2006): 32-43.


  Proehl, Geoff. “Rehearsing Dramaturgy: ‘Time is Passing’”
  Austin, Gayle. “Feminism and Dramaturgy: Musings on Multiple Meanings”
  Haedicke, Susan Chandler. “Dramaturgy in Community-Based Theater”
  Kuftinec, Sonja. “Playing with the Borders: Dramaturging Ethnicity in Bosnia”


Kelly, Philippa. “Introduction: Dramaturgy in Motion”


Horstein, Scott. “Dramaturgy as Prophecy: Facing Our Truth and Dramaturging the Predominantly White Institution”

Makeba, Awele. “The Dramaturgy of the Classroom”


Dubiner, Julie Felise. “Translation and Form”

Meth, Jonathan. “Crossing the ‘ine’”

Collingwood, Tim. “Depth Perception: Re-Thinking Social Roles, Staging Aspergers From the Inside”

Dias, Annalisa. “Decolonizing Equity and Inclusion – Strategies for Resisting White Supremacy”


Chon, Walter Byongsok. “The Stakes of Expanding a Cultural Landscape: Dramaturging, Adapting and Performing Gao Xingjian’s The Other Shore”

Chemers, Michael M. “Visit to A Zoot Planet: USC Suits Up In 2017”

Bly, Mark. “The Dramaturgical Impulse: Or How Big Is Your Universe?”

Kelly, Philippa. “Epilogue”

—. “Looking with Knowledge.” *State of Mime* (Summer 1995); a response to Marianne van Kerkhoven’s “Looking without Pencil in Hand.” *Theaterschrift* No. 5-6 (1994): 142-144.


  Bly, Mark. “Introduction: Only the Beginning . . .”
  Hopkins, D.J. and Pannill Camp. “A Brief History of LMDA”
  Quirt, Brian. “LMDA Canada – A History”
  Jenness, Morgan. “Being There: chance memories of a kitchen dog”
  Gantshar, Nichole, “Interview with Past Presidents of LMDA”
  Kern, Maxine. “The LMDA Lifetime Achievement Award: Portraits of the Lessing Award”
  Dixon, Michael Bigelow with Amy Wedener. “The Eliott Hayes Award: A Thumbprint History”
  Kern, Maxine. “LMDA’s Residency Programs”
  Bly, Mark and Geoff Proehl. “LMDA: A Living Chronology”
  Engelman, Liz. “Afterward: Looking Forward to Looking Ahead”

Baldyga, Natalya. “Missions, Misunderstandings, and Mythologies: The Relationship Between the *Hamburg Dramaturgy* and the Hamburg National Theatre”

Baldyga, Natalya. “We Have Actors, But No Art of Acting”: Performance Theory and Theatrical Emotion in the *Hamburg Dramaturgy*”

Chemers, Michael M. “The Legacy of the *Hamburg Dramaturg*”


http://digital.library.wisc.edu/1711.dl/2UB3WYOJDOI9A


Jeroen Coppens, Katharina Pewny & Johan Callens, “Introducing Dramaturgies in the New Millennium”

Patrice Pavis, “Dramaturgy and Postdramaturgy”

Evelyn Deutsch-Schreiner, “The Educators of the Theatre. Dramaturgy between Enlightenment and Counter-Enlightenment!”


Katharina Pewny, “Relational Dramaturgies as a Search for the Other Generation Beyond European Borders: Veronika Blumstein and Wunderbaum”

Christel Stalpaert, “The Distributive Agency of Dramaturgical Labour and the Ethics of Instability: Becoming the Outside Body, Implicated in the Life of Others”

Cathy Turner & Stephen Hodge, “The International Festival and the City Space: The Dramaturgy of the Local”

Synne K. Behrndt, “Dramaturgy and the Facilitation of Encounters”

Jeroen Coppens, “The In-Between of Visual Dramaturgy”

Fanne Boland, “The Dramaturge: A Peripatetical Approach to the Dramaturgical Gestus of Walking Developed in Three Workshops and a Theatre Project”

Kati Röttger, “Strategies of Peripety for a Dramaturgy of the Future. Transnational Challenges and Differences in Universal Teaching”

Peter M. Boenisch, “Poetic Relations with the Real: Notes on the Actuality of Dramaturgy in the End Times”


Introduction by Magda Romanska

Part I World dramaturgy in the twenty-first century

1. Robert Blacker Looks at the Past and Future of American Dramaturgy by Jacob Gallagher-Ross and Robert Blacker

2. Contemporary New Play Dramaturgy on Canada by Brian Quirt

3. Collaborative Dramaturgy in Latin American Theater by Margarita Espada

4. Documentary Dramaturgy in Brazil by Julie Ann Ward

5. The Place of a Dramaturg in Twenty-First Century England by Duška Radosavljević

6. On German Dramaturgy by Bernd Stegemann. Translated by Johannes Stier

7. The Making of La Dramaturgie in France by Kate Bredeson


9. The New Play Dramaturgy in Russia by Pavel Rudnev. Translated by Jessica Hinds-Bond

10. Dramaturgy in Post-Revolution Iran: Problems and Prospects by Marjan Moosavi

11. Performing Dramaturgy in Syria: Observations and Interview with Mayson Ali by Fadi Fayad Skeiker

12. Official and Unofficial Dramaturgs: Dramaturgy in China by William Huizhu Sun
14. Dramaturgy in Indian Theatre: A Closer View by Ketaki Datta
15. Dramaturgy in Australia and the Case of Avast and Doku Rai by Peter Alexander Eckersall
16. Dramaturgies In/Of South Africa by Marié-Heleen Coetzee and Alan Munro

Part II Dramaturgy in the Age of Globalization

17. The Dramaturg as Globalist by Tom Sellar
18. Freelance Dramaturgs in the Twenty-First Century: Journalists, Advocates, and Curators by Anne Hamilton
20. From Alienation to Identity: Transnational Communication of Russian-Israeli Theatre by Miriam Yahil-Wax
21. Intercultural Dramaturgy: Dramaturg as Cultural Liaison by Walter Byongsok Chon
22. The Dramaturgical Bridge: Contextualizing Foreignness in Multilingual Theatre by Debra Caplan
23. Reading and (Re)Directing “Racial Scripts” On and Beyond the Stage by Faedra Chatard Carpenter
24. Transcultural Dramaturgy Methods by Judith Rudakoff
25. The Dramaturgical Process and Global Understanding by Robyn Quick
26. European Dramaturgy in the Twenty-First Century by Marianne Van Kerkhoven

Part III Dramaturgy in Motion: Demolitions, Definitions, and Demarcations

27. Dramaturgy on Shifting Grounds by Hans-Thies Lehmann and Patrick Primavesi
28. Dramaturgy as Skill, Function, and Verb by Lawrence Switzky
29. Interactual Dramaturgy: Intention and Affect in Interdisciplinary Performance by Bruce Barton
30. The Expansion of the Role of the Dramaturg in Contemporary Collaborative Performance by Sarah Sigal
31. Who Is the Dramaturg in Devised Theatre? by Teresa Stankiewicz
32. Finding Our Hyphenates: A New Era for Dramaturgs by Jessica Applebaum
33. Dramaturgy as A Way of Looking into the Spectator’s Aesthetic Experience by Milan Zvada
34. Dramaturgy as Training: A Collaborative Model at Shakespeare’s Globe by Amy Kenny
35. The Art of Collaboration: On Dramaturgy and Directing by Anne Bogart and Jackson Gay
36. Dramaturgy in Action{...}Even If It’s Not as A Dramaturg by Thomas A. Oldham
Part IV Dramaturgs as Artistic Leaders and Visionaries: Privileges and Responsibilities of The Office
37. Dramaturgs as Artistic Leaders by Gideon Lester
38. Dramaturgical Leadership and the Politics of Appeal in Commercial Theatre by Ken Cerniglia
39. On Dramaturgy and Leadership by Vicki Stroich
40. Leadership Advice to A Dramaturgy Student by Anne Cattaneo
41. Season Planning: Challenges and Opportunities by Edward Sobel
42. The Dramaturg’s Role in Diversity and Audience Development by Julie Felise Dubiner
43. Guthrie Theater’s Debt to Women and Diversity by Marianne Combs
44. Reimagining the Literary Office: Designing A Department That Fulfills Your Purpose by Janine Sobeck
Part V Dramaturg as Context Manager: Transculturalism, Translation, Adaptation, and Contextualization
46. A View from The Bridge: The Dramaturg’s Role When Working On A Play in Translation by Katalin Trencsényi
47. Lost in Translation by Gitta Honegger
48. The Dissemination of Theatrical Translation by Adam Versényi
49. Literary Adaptation for the Stage: A Primer for Adaptation Dramaturgs by Jane Barnette
50. Intermingling Literary and Theatrical Conventions by Tomasz Wiśniewski
51. Research Strategies in Dramaturgical Practice by Matt Dicintio
52. Dramaturg as Context Manager: A Phenomenological and Political Practice by Graça Corrêa
53. New Play Explorations in the Twenty-First Century by Mark Bly
54. Thinking Like An Actor: A Guide for the Production Dramaturg by Andrew Ian Carlson
55. The Youth Respondent Method: New Work Development for Theatre for Young Audiences by Kristin Leahey
<table>
<thead>
<tr>
<th>Part VI Dramaturgy Among Other Arts: Interdisciplinarity, Transdisciplinarity, and Transvergence</th>
</tr>
</thead>
<tbody>
<tr>
<td>56. Complex In-Betweeness of Dramaturgy and Performance Studies by Marin Blažević</td>
</tr>
<tr>
<td>57. The Dramaturg(ies) Of Puppetry and Visual Theatre by Dassia N. Posner</td>
</tr>
<tr>
<td>58. A Method for Musical Theatre Dramaturgy by Brian D. Valencia</td>
</tr>
<tr>
<td>59. Borderless Dramaturgy in Dance Theatre by Vessela S. Warner</td>
</tr>
<tr>
<td>60. The Role of the Dramaturg in the Creation of New Opera Works by Andrew Eggert</td>
</tr>
<tr>
<td>61. Dramaturgy and Film by Gerry Potter</td>
</tr>
<tr>
<td>62. Phronesis for Robots: (Re)Covering Dramaturgy as An Interdiscipline by Michael Chemers</td>
</tr>
<tr>
<td>63. Dramaturgical Design of the Narrative in Digital Games by Klaus P. Jantke</td>
</tr>
<tr>
<td>64. New Media Dramaturgy by Peter Eckersall, Helena Grehan, and Edward Scheer</td>
</tr>
<tr>
<td>65. The Science of Dramaturgy and the Dramaturgy of Science by Jules Odendahl-James</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part VII Dramaturg as Systems Analyst: Dramaturgy of Postdramatic Structures</th>
</tr>
</thead>
<tbody>
<tr>
<td>66. Postdramatic Dramaturgy by Gad Kaynar</td>
</tr>
<tr>
<td>67. Teaching Deconstructively by Barbara Johnson</td>
</tr>
<tr>
<td>68. EF’s Visit to A Small Planet: Some Questions to Ask a Play by Elinor Fuchs</td>
</tr>
<tr>
<td>69. Dramaturging Non-Realism: Creating A New Vocabulary by Tori Haring-Smith</td>
</tr>
<tr>
<td>70. On Dramaturgy in Contemporary Dance and Choreography by Sandra Noeth</td>
</tr>
<tr>
<td>71. Research, Counter-Text, Performance: Reconsidering the (Textual) Authority of the Dramaturg by D. J. Hopkins</td>
</tr>
<tr>
<td>72. The Bead Diagram: A Protean Tool for Script Analysis by Shelley Orr</td>
</tr>
<tr>
<td>73 Methods for A New Dramaturgy of Digital Performance by Jodie Mcneilly</td>
</tr>
<tr>
<td>74. Drametrics: What Dramaturgs Should Learn from Mathematicians by Magda Romanska</td>
</tr>
<tr>
<td>75. Parallel-Text Analysis and Practical Dramaturgies by Toby Malone</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part VIII Dramaturg as Public Relations Manager: Immersions, Talkbacks, Lobby Displays, and Social Networks</th>
</tr>
</thead>
<tbody>
<tr>
<td>76. Dramaturgy and the Immersive Theatre Experience by Catherine Bouko</td>
</tr>
<tr>
<td>77. Barrack-Dramaturgy and the Captive Audience by András Visky</td>
</tr>
<tr>
<td>78. Framing the Theatrical Experience: Lobby Displays by Miriam Weisfeld</td>
</tr>
<tr>
<td>79. Dramaturg as Public Relations Manager by Katie Rasor</td>
</tr>
<tr>
<td>80. Talkbacks: Asking Good Discussion Questions by Jodi Kanter</td>
</tr>
</tbody>
</table>

81. Talkbacks for “Sensitive Subject Matter” Productions: The Theory and Practice by Martine Kei Green-Rogers
82. Dramaturgies for the Digital Age by Ilinca Todoruț
83. Digital Engagement: Strategies for Online Dramaturgy by Tanya Dean
84. Digital Dramaturgy and Digital Dramaturgs by Laronika Thomas
85. Can Technology Save Theatre? Tweet Seats, Youtube Auditions, and Facebook Backstage? by Randi Zuckerberg


—. “Heiner Muller and Other East German Dramaturgs.” Yale/Theatre 8.2 and 3 (1977): 152-54.


*Slavic and East European Arts 4.1 (1986). Issue devoted to dramaturgy in Russia and Eastern bloc nations; E.J. Czerwinski and Nicholas Rzhevsky, Eds. Partial list of articles:
   “The Dramaturg and Dramaturgy”
   Ivic, Sanja and Vesna Cvjetkovic. “The Dramaturg in Yugoslavia”
   Hedbavny, Zdenek. “Dramaturgs in Czechoslovakia”
   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”

Kazantsev, Alexey. “Soviet Dramaturgy Today”

Rzhevsky, Nicholas. “The Program as Performance Text”

Czerwinski, E. J. “Jozef Szajna’s Replika: Expanding the Scope of Dramaturgy”

“The American View: The Future for Dramaturgs on U.S. Campuses”


Schechter, Joel. “Enter Dramaturgs”

Shyer, Laurence. “America's First Literary Manager: John Corbin at the New Theatre”


Beacham, Richard. “Literary Management at the National Theatre, London: An Interview with John Russell Brown”

Rosen, Carol. “Literary Management at the RSC Warehouse, London: An Interview with Walter Donohue”
Esslin, Martin. “The Role of the Dramaturg in European Theatre”
Rischbieter, Henning. “Dramaturgy in Berlin: An Interview with Ernst Wendt”
Schechter, Joel. “Brecht and Other Dramaturgs”
Shyer, Laurence. “Playreaders, Dramaturgs and Literary Managers: A Bibliography”

+*Theater* 17.3 (1986). Issue devoted to dramaturgy; Mark Bly, Special Ed.:
Bly, Mark. “American Production Dramaturgs: An Introduction and Seven Interviews”
“Dramaturgy at the Eureka: An Interview with Oskar Eustis”
“Dramaturgy at the Mark Taper Forum: An Interview with Russell Vandenbroucke”
“Dramaturgy at the Magic and the O'Neill: An Interview with Martin Esslin”
“Dramaturgy at Second Stage and the Phoenix: An Interview with Anne Cattaneo”
“Dramaturgy at Large: An Interview with Arthur Ballet”
“Dramaturgy at the Yale Rep: An Interview with Gitta Honegger”
“Dramaturgy at the Brooklyn Academy of Music: An Interview with Richard Nelson”
Moore, David, Jr. “Dramaturgy at the Guthrie: An Interview with Mark Bly”
Jenkins, Linda Walsh and Richard Pettengill. “Dramaturgy at the Court and Wisdom Bridge”
Greene, Alexis. “A Note on Literary Managers and Dramaturgs of America”

+*Theater* 42.2 (2012). Issue devoted to Digital Dramaturgy:
Todorut, I. T. “Virtual Theater for Beginners.”
Harries, M. “Theater and Media before “New” Media: Beckett's Film and Play.”
Muse, J.H. “140 Characters in Search of a Theater: Twitter Plays.”
Smith, M.W. “Gesamtkunstwerk and Glitch: Robert Lepage's *Ring* across Media.”
Dorsen, A. and Alex Soloski. “‘Would You Like to Have a Question?’”

Dorsen, A. *Hello Hi There* (Excerpt)


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.”

*Theaterschrift* No. 5-6 (1994). Issue devoted to dramaturgy.

“On dramaturgy”

“Fragments of “The Intersubjective Encyclopedia of Contemporary Theatre,” Parts 1-4

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”

Longman, Stanley V. “The Dramaturg and the Will of the Play”
Malacher, Jay. ‘Komische Welt! schöne Welt!’: Georg Buchner’s Woyzeck as Dramaturgical Proving Ground”

Haedicke,Susan C. “Breaking the Silence: Dramaturgy, Multicultural Collaboration, and White Privilege”

Allen, Janet. “Confronting the Fear of Otherness: Indiana Repertory Theatre’s Production of The Cherry Orchard

Pender, Thomas. “The Dramaturg, the Past, and the Present: Period Pieces in Contemporary Society”

Zachary, Samuel J. “The Personality Profile: A Useful Character Analysis Tool for Dramaturgs”

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”

Monaghan, Megan. “Economics”

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”

Theatre Topics: Dramaturgy Special Issue 24.3 (September 2014):

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’s”


“New dramaturgy: A post-mimetic, intercultural, process-conscious paradigm by Katalin Trencsényi and Bernadette Cochrane

“Dramaturgy in 'Postdramatic ' Times” by Joseph Danan

“Dramaturgy as Ecology: A Report from The Dramaturgies Project” by Peter Eckersall, Paul Monaghan and Melanie Beddie

“Respect and Perspective: Art, Structure and Ownership” by Alan Lawrence

“Telling Stories Across Forms: Interview with Brian Quirt (artistic director, Nightswimming, Toronto)” by Yolanda Ferrato

“Towards Performed Dramaturgy” by Duška Radosavljevic

“Disruption as Revealing the Essence of Truth” by Gad Kaynar in conversation with Ruth Kanner

“The Feeling of Devising: Emotion and Mind in the Devising Process” by Jackie Smart

“'A Way of Listening': Interview with John Collins (artistic director, Elevator Repair Service, New York)” by Ana Pais

“The Appliance of Science: Devising, Dramaturgy and the Alternative Science Play” by Alex Mermikides

“Time and a Mirror: Towards a Hybrid Dramaturgy for Intercultural-Indigenous Performance” by Rachael Swain

“Going 'Au-del à': A Journey into the Unknown. Reflections of a Choreographer and a Dramaturg” by Lou Cope and Koen Augustijnen with contributions from Annie Pui Ling Lok

“Re-Membering Zero Degrees” by Guy Cools
“Porous Dramaturgy and the Pedestrian” by Cathy Turner
“Dialectical Theatre and Devising: Dramaturgy as a Dialogue between the Author and the Audience” by Pedro Ilgenfritz
“Acts of Spectating: The Dramaturgy of the Audience’s Experience in Contemporary Theatre” by Peter M. Boenisch
“In Lieu of a Conclusion” by Katalin Trencsényi and Bernadette Cochrane


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

“We Need to Talk about Dramaturgy: An Open Letter Signed by Over a Hundred Playwrights of Colour. March 2021.” https://docs.google.com/forms/d/e/1FAIpQLSfu9jh_ReB74zdh8dnvPPEaH4RrRir3AOq1n4J2KaM55cfUTg/viewform.


  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”


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
Section II: New Plays and Devising Dramaturgy

(Return to Table of Contents)


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


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**


—. “Noises Off: Supporting Roles.” *Variety* April 7-13, 1997


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


Section III: Dramaturgy of Dance and Movement

(Return to Table of Contents)


Introduction

PART I Historical Styles and Case Studies from the Greeks To Contemporary theatre

Chapter 1 Embodying Greek Period Style: Physical Dramaturgy in Staging Euripides’ Medea

Chapter 2 Festina Lente and Sprezzatura in Action: Unlikely Sources of Physical Dramaturgy in Shakespeare’s Love’s Labour’s Lost and As You Like It

Chapter 3 Shakespeare’s Text in the Body of the Character in The Winter’s Tale

Chapter 4 Period Style: The Physical Dramaturgy of Loyd Williamson’s Salon

Chapter 5 Understanding the World of the Play Through Period Movement

PART II Inner Landscapes: Dramaturgy from within

Chapter 6 Dramaturgy as Litany

Chapter 7 A Dramaturgy of Embodiment: The Study and Practice of Experiential Anatomy

Chapter 8 The Augmented Body

Chapter 9 Mining the Imagination: A Physical Approach to the Creation of Story with Action Theater

PART III Acts of Translation: Physical Dramaturgy in the Rehearsal Room

Chapter 10 Devising Brechtian Moments: The Transformation Of Traditional Dramaturgy into Physical Dramaturgy

Chapter 11 “Lit from within”: Non-Traditional Casting in Chekhovian Realism Through Physical Dramaturgy

Chapter 12 the Alchemy of Re-Composing History in Iphigenia and Other Daughters

Chapter 13 Quadruple Threat Musical Theatre: Adding the Physical Dramaturg

Chapter 14 Kinetic Analysis and Gesture Mapping in the Government Inspector and Anton’s Shorts

PART IV Physical Dramaturgy in the Devising Process

Chapter 15 the Search for Synecdoche: Insight into Pig Iron theatre Company’s Physical Dramaturgy. Quinn Bauriedel interview, July 29, 2016
Chapter 16 Devising ‘Madness’: Physical Dramaturgy in the Ophelia Project and Asylum
Chapter 17 The Phenomenon of Silence. Bill Bowers interview, September 9, 2017
Chapter 18 Butoh, Landscape Theatre, and the Physical Dramaturgy of Gale Gates et al.
Chapter 20 Physical Dramaturgy: Reflections for the Actor, Director, Designer, and Deviser


1. Introduction by Pil Hansen
Part I: Agency
2. Propensity: Pragmatics and Functions of Dramaturgy in Contemporary Dance by Bojana Bauer
3. Errancy as Work: Seven Strewn Notes for Dance Dramaturgy by André Lepecki
4. Thinking No-One's Thought by Maaike Bleeker
Part II: Awareness
5. Distributed Dramaturgies: Navigating with Boundary Objects by Freya Vass-Rhee
6. Improvisation Practices and Dramaturgical Consciousness: A Workshop by Vida L. Midgelow
7. The Dramaturgy of Performance Generating Systems by Pil Hansen
Part III: Engagement
8. Field Notes: In the Studio with Ralph Lemon and Donald wrd by Katherine Profeta and Thomas F. DeFrantz
10. Dance Presenting and Dramaturgy by Bonnie Brooks


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

Brooks, Bonnie. “Presenting and Dramaturgy.”

Farrugia, Kathrina. “Caravaggio, Creative Catalysts and Choreographic Dramaturgy: Reading Performativity, Theatricality and Narrativity in Mauro Bigonzetti's Caravaggio (2008)”

Goletti, Cristina. “In the Garden of Eden Dance Dramaturgy and the Dance Dramaturg Already Existed.”


Mylona, Stefania. “Curating Dance: Dramaturgy as a Multiplicity of Perspectives.”


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 IV: Dramaturgy of Text and Performance

(Return to Table of Contents)


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 at 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”


Section V: Dramaturgy Beyond the Stage

(Return to Table of Contents)


Section VI: Dramaturgy - General Resources

(Return to Table of Contents)

Review: The Journal of Dramaturgy (also known as The LMDA Review et al.): current issues available on the LMDA website and at the LMDA Digital Archive at the University of Puget Sound: see online archive Section VII.

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.

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

(Return to Table of Contents)

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


*Digital Dramaturgy Lab.* (Toronto). www.cdtps.utoronto.ca/research/centres-institutes/DDL.

*The Theatre Times,* Magda Romanska and Kasia Lech, Executive Directors.


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


“International Dramaturgy Lab.” lmda.org/IDL-info.


Blogs/Dramaturgy Specific

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


Hamilton Dramaturgy Theatre Now! www.theatrenow.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).

**Blogs/Related to Dramaturgy**

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.

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

**Podcasts**

Hamilton Dramaturgy Theater Now! Podcasts with female theater artists. [www.hamiltondramaturgystheatrenow.com](http://www.hamiltondramaturgystheatrenow.com)


**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) @annemorgan.

Jules Odendahl-James (Duke University) @BlueDevilDrama.

Lisa Timmel (Huntington Theatre) @lisatimmel.

**Streaming**

Contextualising Dance 7 – Peter M. Boenisch: Mapping Dramaturgy. Bora Bora Dans. 13 January 2020. [www.youtube.com/watch?v=8babf0Vd3e8](http://www.youtube.com/watch?v=8babf0Vd3e8).
Dramaturgy explained! Louise Wildish in conversation with Lou Cope. People Dancing 1 April 2021. www.youtube.com/watch?v=lTsYH46ejPc.


Walls of skin... that breathe. Katalin Trensvényi in conversation with Hildegard De Vuyst (les ballet C de la B), and Dalisa Pigram and Rachael Swain (Marrugeku), as part of the Micro and Macro Dramaturgies in Dance. Creative Europe Research Project, 29 March 2021. www.facebook.com/dancedramaturgies/videos/456209535796732.
Section VIII: Resources in Languages Other Than English - A Beginning

(\textit{Return to Table of Contents})


\textit{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.