



*Marat/Sade*  
Emerson Stage 2007-08  
Photo Brendan Koons

# DRAMATURGY STUDENT HANDBOOK

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# WHAT IS DRAMATURGY?

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“What is a *Dramaturg*? A Dramaturg might help select a season at Lincoln Center, write a program note for a production of *Misalliance*, collaborate with a director on a new approach to *Midsummer Night’s Dream*, work with a playwright such as Tony Kushner on the germination and creation of a new play, lead an after-show discussion at the Goodman Theatre, fill a wall with images for an acting ensemble, or prepare a new translation of a play by Marivaux. She or he might work at a regional theatre in Washington D.C., in a midwestern high school, or with a dance company in Germany. Even some filmmakers and puppeteers have employed their expertise. Students study for the position in graduate programs at Yale, SUNY-Stony Brook, and many other schools. (More than forty theatre departments offer degrees, programs, or coursework in dramaturgy.) Others might step into the field from a background in journalism or Asian studies. At an increasing rate, dramaturgy is becoming part of theatre education at all levels from the introductory survey course to the graduate seminar.”

- Jonas, Susan and Proehl, Geoff. Preface to *Dramaturgy in American Theatre: A Source Book*. Orlando: Harcourt Brace College Publishers, 1997.

“If you consult a dictionary, the meaning of the word ‘dramaturgy’ you find there is ‘the craft or the techniques of dramatic composition considered collectively,’ and a ‘dramaturg’ is defined simply as ‘a dramatist or playwright.’ Now we know that a playwright is a ‘maker’ or ‘worker’ of plays, not merely a writer of them (as a shipwright is a maker of ships and a wainwright a maker of wagons). This meaning of ‘playwright’ is reinforced by the Greek work *dramaturgy* (and its back formation *dramaturg*), which is made up of the root for “action or doing” (*drame*) and the suffix for ‘process or working’ (*-urgy*). Here we may helpfully think of the words ‘metallurgy’ – the working of metal – and ‘thaumaturgy’ – the working of miracles.”

- Cardullo, Bert. *What is Dramaturgy?* New York: Peter Lang Publishing, 2005. p. 3.

“Broadly speaking, the dramaturg’s duties are (1) to select and prepare play-texts for performance; (2) to advise directors and actors; and (3) to educate the audience. To fulfill these duties, dramaturgs serve as script readers, translators, theatre historians, play adaptors or even playwrights, directorial assistants or sometimes apprentice directors, critics of works-in-progress and talent scouts.”

- Cardullo, Bert. *What is Dramaturgy?* New York: Peter Lang Publishing, 2005. pp 3–4.

“After selecting a play for production in collaboration with his theatre’s artistic director, the resident dramaturg prepares the text for performance by translating or editing it, researching the play’s production history if it has one, and collaborating with its director on textual interpretation. If a play is new and the playwright is present at rehearsals, the dramaturg discusses cuts, rewrites, and the reordering of scenes with the author. Dramaturgical preparation of a classic need not be entirely different from collaboration on a new play. Research into the production history, textual variants, and sociopolitical background of a classic can increase the accuracy with which a past playwright’s language, stage conventions, and world view are realized onstage, if the director wants his work to be true to the original text. However, an old text can also be turned into a ‘new’ one – that is, invested with a contemporaneity of language (through a new translation or adaptation), a topical ‘concept’ (more on this later) and/or a novel staging.

Dramaturgs assist as well in the casting of the play, and during rehearsals they offer in-house criticism of productions-in-progress for the benefit of cast, director and dramatist. To inform the director, the cast and the audience about a play’s past history and its current importance, dramaturgs assemble ‘protocols’ (or casebooks consisting of written and found materials toward a theatrical production), prepare program notes, lead post-production discussions, write study guides for schools and groups, lecture in the community as well as the academy, and publish scholarly essays and books. Through collaboration with a resident dramaturg/in-house critic, then, the director is able to integrate textual and acting criticism, performance theory, and historical research into a production *before* it opens, instead of simply receiving post-mortems afterwards from journalists and avid theatergoers.”

- Cardullo, Bert. What is Dramaturgy? New York: Peter Lang Publishing, 2005. p. 4.

“Dramaturgy is a vital idea. Its general definition encompasses almost the whole of theatrical activity, but in the context of what dramaturgs do, dramaturgy is a comprehensive exploration of the context in which the play resides. The dramaturg is the resident expert on the physical, social, political, and economic milieus in which the action takes place, the psychological underpinnings of the characters, the various metaphorical expressions in the play of thematic concerns; as well as on the technical consideration of the play as a piece of writing: structure, rhythm, flow, even individual word choices. There are different sort of dramaturgs, with varying responsibilities, though few dramaturgs are of a pure type; most overlap categories. The institutional dramaturgs help find and select plays to be produced, while the education dramaturg prepares activities and materials for school group and leads audience discussions.”

- Terry McCabe. Mis-Directing the Play: An Argument Against Contemporary Theatre. p. 64.

# DRAMATURGY AND THE LIBERAL ARTS

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“Although the best means to provide a liberal arts education has always been and should always be a matter for heated debate, the assumption of its value remains an article of faith in higher education. In the main, we continue to agree that the best preparation for all pursuits – personal and professional – is well-rounded education that introduces students to a variety of disciplines and fosters familiarity with a broad canon of ideas and contexts, as well as critical and associative thinking. The foundation we help lay is like an exercise program meant to get the mind in shape for life-long learning. Liberal arts pedagogy teaches curiosity, the delight of learning for its own sake, the ability to recognize and desire to seize the infinite opportunities to pursue knowledge. Our aspiration is to have our students graduate with the realization of how much more there is to know and how capable they are of learning....

[The] trend toward specialization is relatively recent in the scheme of theatre history. One need only think of Sophocles, Moliere, and Shakespeare to remember that it was expected that they combine abilities in acting, writing, directing, dramaturgy, producing, and public relations. Even now, unable to find their niche in the extant theater world, artists such as Spalding Grey, John Leguizamo, Anna Deavere Smith, and Claudia Schear have become viable by adding to their performance skills other skills in playwriting, dramaturgy, directing, and producing. These solo performance artists have refined the mainstream by becoming ‘people of the theater.’ Their routes suggest a new feasible model for empowerment through multidisciplinary training, the centerpiece of which is dramaturgy.

For the best of reasons and the worst – progressive and financial considerations – interdisciplinary learning is the wave of the future. In this, theater can look to its most ancient traditions to find its path to the forefront. And at the zenith of its already interdisciplinary nature is dramaturgy.”

- Jonas, Susan and Proehl, Geoff. Preface to Dramaturgy in American Theatre: A Source Book. Orlando: Harcourt Brace College Publishers, 1997.

# INSTITUTIONAL DRAMATURGY

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The main role of the institutional dramaturg is to read and evaluate new scripts for possible production. The resident dramaturg works closely with the artistic director (and in many instances, he/she is the artistic director of the theatre) designing the season, and evaluating any potential new scripts as to their suitability for performance in the particular venue.

“John Lahr, not the theatre critic for *The New Yorker*, reports that *his* job at the Guthrie in the 1950s and early 1960s was primarily to bring new plays to the theatre and do the program notes. Later, however, when he was literary manager under Jules Irving at Lincoln Venter, he did what he calls the ‘more satisfactory work’ of collaborating with directors in rehearsal, writing lyrics for new songs in some plays, adapting such classics as Moliere’s *The Misanthrope*, and performing general advisory work, in addition to writing program notes and bringing new plays like Pinter’s *Landscape* and *Silence* to the theatre.”

- Cardullo, Bert. [What is Dramaturgy?](#) New York: Peter Lang Publishing, 2005. p. 5.

“Not only do the plays have to be selected, but they have to be selected to suit the character of the particular company, providing a fair share of good parts for all the principal actors. . . . The working out of the very complex casting rosters in companies that may be playing in two different houses at the same time, while often keeping a road company touring in neighboring, smaller cities, demands great ingenuity in adjusting the repertoire, planning rehearsals for understudies, etc. . . . [In the dramaturgy department also] the repertoire is carefully planned to provide a balanced diet [of classics and new plays, both foreign and domestic] for the requirements of the public of the city served by the theatre in question.”

- Martin Esslin, in Cardullo, Bert. [What is Dramaturgy?](#) New York: Peter Lang Publishing, 2005. p. 5.

## **RESIDENT DRAMATURG / LITERARY MANAGER – RESPONSIBILITIES:**

1. Perform all duties of the production dramaturg as needed or as outlined in job description.
2. Serve as Literary Manager if outlined in job description (these two jobs are often combined). The Literary Manager has the following tasks:
  - a. Read and report on all scripts submitted by playwrights.
  - b. Make recommendations of scripts to the artistic director for production.
  - c. If the company has a play development program, the Literary Manager will oversee this program, including workshops, public readings, and any other form of support for the playwright's process in developing a new script.
  - d. Season planning.
3. Provide supervision of the public assertion as it reflects the theatre's repertoire and aesthetics, making sure it is within the institution's goal, vision, and approach.
4. If the institution has no mission statement, create one that encompasses the direction and voice important to the theatre. Be sure that all productions fulfill the mission statement.
5. Aid in season planning based on the institution's goals, visions, and mission statement.
6. Plan and execute any form of audience outreach necessary. Participate in all post-play discussions.
7. Write any grants when necessary.
8. Advise the marketing team.
9. Work with the education staff.
10. Provide input on press releases.

“The responsibilities of dramaturg vary from one theater company to the next, but they typically include the hiring of actors, the development of a season of plays with a sense of the coherence among them, the assistance with and editing of new plays by resident or guest playwrights, the creation of programs or accompanying educational services, and even helping the director with rehearsals, and serving as elucidator of history or spokesperson for deceased or otherwise absent playwrights.”

“The dramaturg locates and translates worthy scripts from other languages, writes articles and makes media appearances promoting shows and community programs, and helps develop original scripts.

Despite intimate connection with all aspects of play selection, production, and performance, the dramaturg remains independent, keeping a critical eye on the company's creative activities, working to improve and maintain high quality.”

- Wikipedia



# PRODUCTION DRAMATURGY

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Most large theatres in the U.S. have a resident dramaturg, who works closely with the directors on each production. The role of the production dramaturg is to serve the director with pre-production research on the playwright and the historical context of the story. The dramaturg prepares reading and visual materials for the actors and assists them with any research related to their roles. Sometimes the dramaturg prepares a display with various images that he or she and the director have agreed to share with the actors. During the rehearsal process, drawing on his or her in-depth knowledge of the script, the dramaturg ensures the integrity of the production, providing production notes that help to facilitate the director's artistic vision. The dramaturg also writes program notes and often leads post-show discussions. The production dramaturg is integral to the artistic process and receives full credit for his or her contribution as a collaborator (program bio, academic credit, etc.). Since the primary role of the dramaturg is to serve the director, the extent of the dramaturg's responsibilities depends on the individual director's needs and can vary for each production. The following guidelines outline the typical range of dramaturgical responsibilities.

## **PRE-REHEARSAL:**

1. Dramaturg works closely with the Director and Playwright.
2. Prepares texts as needed. This includes the following:
  - a. Translating as needed.
  - b. Revising/ editing scripts as needed.
  - c. Adapting non-theatrical text into a script if needed.
3. Does all research for the production. This can include the following:
  - a. Making a vocabulary list, including definitions of any ambiguous phrases, societal/time period references.
  - b. Finding character name meanings. If they are historical or real people, researching them as well.
  - c. Researching any previous productions of the play, including reviews, criticism, and theory of the performances.
  - d. If it is a new play, and the playwright will not be involved in the rehearsal process, compiling a list of questions to ask the playwright either in person or in writing.
  - e. Creating a timeline of important events of the time period of the setting of the play, and the time when the play was written (if different).
  - f. Compiling images or any other type of appropriate structural analysis for the play.
  - g. Writing or finding an appropriate biography of the playwright.
  - h. Compiling any sensory media which could help define the world of the play (i.e., photographs, music, smells, artwork)

4. Creating packets for the cast and production company including:
  - a. All research information.
  - b. A reference page (including online references that would be easy for the cast/crew to access).
  - c. Custom charts or graphs, which illustrate the progression of action, the activity of individual characters, the events of the play, and any other elements of action for the play.
5. Preparing and presenting a short but lively presentation for the cast and crew.
6. Being prepared to answer any and all questions that might arise.

**DRAMATURG’S PROTOCOL** is “a five-part pre-production study of a play – together with a glossary of the text, for the information of the director and possibly the rest of the company. The parts consist of (a) the historical, cultural, and social background of the play; (b) relevant biographical information concerning the playwright, plus a history of the writing of the play and an assessment of its place in the author’s *oeuvre*; (c) a critical and production history of the play, including a report on the textual problems (if any) of the original and an assessment of the major translations (if the play was written in a language other than English); (d) a comprehensive critical analysis of the play, including the dramaturg’s suggestions for a directorial-design concept for a new production; and (e) a comprehensive bibliography of materials on the play: editions, essays, articles, reviews, interviews, recordings, films, video tapes, etc.”

- Cardullo, Bert. What is Dramaturgy? New York: Peter Lang Publishing, 2005. p. 14.

### **DURING REHEARSAL:**

1. The Dramaturg attends at least one third of production rehearsals.
  - a. Attends the first read-through and as many run-throughs as possible.
2. Sits next to the Director and is prepared to ask and answer any questions.
3. Observes the rehearsals, being certain to notice character and world of the play consistency.
4. Writes and revises program notes.
5. Plans lobby displays.
6. Prepares for audience outreach, if necessary.
7. Takes notes as needed.
8. Is prepared to answer any and all questions that might arise.

### **POST-REHEARSAL AND DURING PRODUCTION**

1. Plans and executes audience talkback sessions.
2. Is prepared to answer any and all questions that might arise.

## **PROGRAM NOTES GUIDELINES**

All program notes must be discussed and approved by the director. Typically, the program notes may include the following: playwright's biography, historical/thematic context of the play, chronology of historical events, biography of relevant historical figures, short essay explaining the concept and the themes of the show, relevant facts and quotes, relevant images, short dictionary of names, foreign words, and phrases, production history,

Good program notes are well chosen and concise. They should be written for a general audience in a clear, readable voice. Avoid long academic quotes and wordy analysis. Ideally, you should prepare a meaningful combination of text, quotes, and images. Program notes enhance the audience's understanding of the play, and they should be welcoming and accessible.

## **PROGRAM NOTES RESOURCES**

**Art Stor** – <http://www.artstor.org> – A rich digital library of more than 500,000 images covering art, architecture, and archeology, which can be viewed online at full resolution and downloaded at reduced size for projects and presentations.

**Britannica Online** – <http://www.search.eb.com> – A hypertext link-enhanced version of the print encyclopedia. Includes over 72,000 articles.

**Columbia World of Quotations** – <http://www.bartleby.com/66/> – Over 65,000 quotations searchable by author, keyword, and subject.

**International Index to the Performing Arts** – <http://iipa.chadwyck.com> – All aspects of the performing arts from over 130 international periodicals.

**Jstor** – <http://www.jstor.org> – Complete full-text back issues of hundreds of core journals in the arts and sciences.

**Project Muse** – <http://muse.jhu.edu> – Full text of over 100 journals in classics, culture, education, film, performing arts, history, literature, religion, and theater.

## **POST-SHOW TALKBACKS GUIDELINES**

Typical post-show talkbacks take 20 minutes. Director, Assistant Director, Dramaturg, Actors, and Designers should be invited on stage. You can also ask the Stage Manager to help you bring the boards from the lobby for visual assistance. After the show, right before the audience begins leaving, the Dramaturgs should make an announcement about the talkbacks, which should start after about a 5- to 10-minute break, which gives audience members who do not wish to stay for the talkbacks enough time to leave. Once

the talkbacks start, the dramaturg should open by providing either historical background to the play, or introduction to the basic concepts of the show with relevant research. This should take about 5 minutes. The dramaturg and the director can have a short (10-minute) exchange/interview discussing previously agreed-on issues. Some actors and designers may join in. Next, the dramaturg should open the forum for questions. The questions should be addressed to the dramaturg, and he or she should be the first to answer them or to relay them to the appropriate people as he or she sees fit. Some dramaturgs like to prepare handouts or short multimedia presentations for the audience members. Talkbacks can take a different form as well, but the structure should be discussed beforehand with the director and the stage manager.

# AMERICAN VS. EUROPEAN DRAMATURGY

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## IN EUROPE:

“In Germany, Eastern Europe, Scandinavia and the Netherlands dramaturgs and literary managers are a lynchpin of mainstream, state-funded theatre, and have been officially employed for well over two centuries. Playreaders, advisers on the repertoire and textural, critical and practical experts working in partnerships with directors and/or writers are accepted as an integral part of theatre-making.”

- Luckhurst, Mary. Dramaturgy: A Revolution in Theatre. Cambridge U. Press, 2006, 1.

“[In Europe], the dramaturg’s position has frequently been a transitional phase of his life in the theatre; a young playwright or critic often served as dramaturg while writing essays and plays less remunerative than script reading and rehearsal watching. Perhaps, then, the dramaturg’s work should be regarded not as an end in itself but as part of a collaborative creation, and a source of training for future play directors, artistic directors, playwrights, and critics.”

- Cardullo, Bert. What is Dramaturgy? New York: Peter Lang Publishing, 2005, 8.

## IN AMERICA:

“Advances in American theory and practice since the 1960 mean that dramaturgy and literary management are now embedded both in subsidized theatre and as recognized disciplines in academic curriculum.”

- Luckhurst, Mary. Dramaturgy: A Revolution in Theatre. Cambridge U. Press, 2006, 1.

“[In America], the profession itself is only as old – or as young – as the regional theatre movement, some thirty years. . . . At first, dramaturgs and literary managers were culled from scholars and critics, but as the profession took root, and the dramaturg became a familiar presence in the rehearsal hall, training programs evolved that groomed professionals in the history, theory, criticism *and* practice of theatre. . . . Dramaturgs assisted artistic directors in selecting plays for the season, drawing from their extensive knowledge of international plays, and ability to commission or render lively American translations. Directors, who now often had the overwhelming task of mounting four-hour Shakespearean tragedy in three and a half weeks of rehearsal, often working with strangers in an unfamiliar town, now had the support of dramaturgs, who provided research, constructive criticism, and collaboration.”

- Jonas, Susan and Proehl, Geoff. Preface to Dramaturgy in American Theatre: A Source Book. Orlando: Harcourt Brace College Publishers, 1997.

# DRAMATURGY PORTFOLIO

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If you are planning a career in dramaturgy, it is a good idea to start gathering your dramaturgy portfolio. You can choose either a traditional printed portfolio or a web-based portfolio. Portfolios should contain the information pertaining to all your production projects (dramaturgy protocols), but can also contain classroom projects.

Portfolios can include (but are not limited to) the following:

- Vocabulary lists
- Social/period reference information
- Information on the playwright
- Research done on any historical people
- Timelines
- Any images found in research
- Any other materials found that help to define the world of the play
- The play's structure, including plot and character analysis
- Pictures of the production
- Any other supplemental materials given to actors/director
- Copy of the program notes
- Bibliography
- Pictures of the lobby display
- Videos of the post-show talkbacks if available
- Production photos
- Letters of recommendation written by the director

Sample web-based portfolios:

- <http://lavinajadhvani.com/dramaturgy.php>
- <http://www.robertneblett.com/>
- <http://department.monm.edu/portfolio/2007portfolios/klitwin/Dramaturgy.htm>
- <http://www.karinabes.com/portfolio.html>
- <http://www.leealaborde.com/>
- <http://www.sllinc.com/pages/drama.html>

# RECOMMENDATION LETTERS

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Every academic year, your faculty write thousands of letters for students and former students. Faculty members take considerable time to write in detail and make every effort to present a candidate in the best possible light. The reasons for these letters include graduate, and other professional schools, summer programs, travelling fellowships, study abroad programs, prizes, employment, and internships. The following are some suggestions to facilitate this process:

- Give at least three, preferably four or more, weeks' notice for any request. Even if you know that the instructor has a letter already on file, do not assume that it can be changed and quickly printed. Letters may need significant revision to best fit a particular purpose.
- Include a written statement of the due date and whether it is a postmark or a receipt date.
- Provide a written description of the purpose of the letter and/or a copy of instructions intended for the person writing. If there are multiple letters for different purposes, provide a description for each (e.g., graduate school, internship, travelling fellowship).
- Provide copies of class papers and of any other papers directly relevant, with instructor's original comments if possible.
- Fill out any forms as completely as you can. Do not expect the person writing for you to fill out any information that you yourself know.
- It is advisable to provide a copy of your transcript (an unofficial one is fine) and a CV.
- Offer to have an individual conference about the reasons for your application(s). At the very least, explain these reasons either by including a written statement or by including a draft of your project or statement of purpose submitted with your application.
- Include fully addressed envelopes for each letter.
- Affix sufficient postage, even if it's going elsewhere in the university (letters are often mailed from home or from other locations). Don't make someone else pay.
- Make certain to fill out any waiver request, either yes or no. This is easily missed.
- Do not give short notice for letters. Short notice is anything less than two weeks. Three weeks or more is preferable.

- Do not email requests for letters along with attachments. Print out everything and give or send all materials to the person whom you are asking to write for you. In other words, don't expect the person writing for you to print out your work or to visit a website (unless strictly required by the party receiving the letter).
- Never assume that a letter can be faxed or emailed at the last minute. This puts unacceptable constraints on the person writing on your behalf.

These guidelines are recommended by the Harvard University Department of English:  
[http://www.fas.harvard.edu/~english/events/announcements\\_reletters.htm](http://www.fas.harvard.edu/~english/events/announcements_reletters.htm)

**It is strongly recommended that you set up an account with [www.interfolio.com](http://www.interfolio.com) and start collecting your recommendation letters in your account. The letters are stored in your account confidentially for as long as you have an account. They can be sent to appropriate venues at your request. This will allow you to maintain a portfolio of letters that you may need to send in the future.**



# CAREER RESOURCES

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Advising and preparing students for furthering their careers immediately upon graduation is a fundamental priority of the Dramaturgy program. Guidance typically centers on several options for postgraduate work:

1. Employment or year-long internships at seasonal professional theatres.
2. Enrollment at graduate schools.
3. Moving to one of the two centers of the industry (New York or Los Angeles).
4. Moving to a regional center of the industry (Minneapolis, Orlando, Dallas, San Diego, Washington, D.C., Seattle, Boston, etc.).
5. Pursuing interests in ancillary fields such as film script analysis, arts administration, marketing, casting, etc.

You are responsible for seeking advice and researching options. You are expected to begin thinking about future professional alternatives by the spring of your junior year. The “search” accelerates early in the fall of the senior year.

## DRAMATURGY INTERNSHIPS

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### ALABAMA

**Alabama Shakespeare Festival**

1 Festival Dr.

Montgomery, AL 36117-4605

(205)271-5300

<http://www.asf.net>

**Type:** Internships for Graduate Students for credit. Possible Stipends available.

### CALIFORNIA

**American Conservatory Theater**

450 Geary St

San Francisco, CA 94102

(415)749-2200

<http://www.act-sfbay.org>

**Type:** Paid internships for College Students

**Berkeley Repertory Theatre**

2025 Addison St  
Berkeley, CA 94704  
(510)204-8901  
Fax: (510)841-7711

<http://www.berkeleyrep.org/index.asp>

**Type:** Full-time, paid internships to those with a strong background in Theatre Arts

**Theatre Works**

PO Box 50458  
Palo Alto, CA 94303  
(650)463-1950

<http://www.theatreworks.org/>

**Type:** Unpaid internship, lots of dramaturgical opportunity.

## COLORADO

**Denver Center Theatre Company**

1245 Champa  
Denver, CO 80204  
(308)893-4000  
Fax: (308)825-2117

<http://www.denvercenter.org/home.cfm>

**Type:** Unpaid internship.

## CONNECTICUT

**The Hartford Stage Company**

50 Church St.  
Hartford, CT 06103  
(203)525-5601

<http://www.hartfordstage.org/>

**Type:** Unpaid Internship. Full-time employment possible.

## FLORIDA

**American Stage**

11 3<sup>rd</sup> St.  
PO Box 1560  
St. Petersburg, FL 33731  
(813)823-1600

<http://www.americanstage.org/>

**Type:** Full-time, paid internships in technical and administrative areas to those with Theatre background. Provides housing. June is best time to apply.

## ILLINOIS

### **New Turners Theatre**

Theatre Bldg.  
1225 W Belmont Ave  
Chicago, IL 60657

**Type:** Paid internship. Housing assistance provided.

### **Organic Theater Company**

3319 N. Clark  
Chicago, IL 60657  
(312)327-8947

<http://www.organictheater.com/organic/>

**Type:** Unpaid Internship. College Credit Available.

### **Steppenwolf Theatre Company**

1650 N Halstead St.  
Chicago, IL 60614  
(312)335-1888

<http://www.steppenwolf.org/>

**Type:** Unpaid internships. College credit available.

### **Wisdom Bridge Theatre**

1559 W Howard St  
Chicago, IL 60626  
(312)743-0486

<http://wbap.org/camp.htm>

**Type:** Unpaid Internship.

## KENTUCKY

Actors Theatre of Louisville

316 W. Main Street  
Louisville, KY 40202-4218

Email: Julie Felise Dubiner, at [jfdubiner@actorstheatre.org](mailto:jfdubiner@actorstheatre.org)

[http://actorstheatre.org/about\\_a\\_i.htm](http://actorstheatre.org/about_a_i.htm)

**Type:** All year internship.

## MARYLAND

### **Centerstage**

100 N Calvert St  
Baltimore, MD 21202  
(410)685-3200

<http://www.centerstage.org>

**Type:** Full-time, paid internships. Housing provided. Credit Available.

## MASSACHUSETTS

### **American Repertory Theatre**

64 Brattle St  
Cambridge, MA 02138  
(617)495-2668  
Fax: (617)495-1705

<http://www.amrep.org/>

**Type:** Unpaid, possible credit available

### **The Huntington Theatre Company**

252 Huntington Ave  
Boston, MA 02115  
(617)266-7900

<http://www.huntingtontheatre.org/index.aspx>

**Type:** Unpaid internship.

## MINNESOTA

### **The Guthrie Theater**

725 Vineland Pl.  
Minneapolis, MN 55403  
(612)347-1100  
Fax: (612)347-1188

<http://www.guthrietheater.org/>

**Type:** Unpaid internships.

## MISSOURI

### **Missouri Repertory Theatre**

4949 Cherry St.  
Kansas City, MO 64110  
(816)235-2727

<http://www.kcrep.org/>

**Type:** Paid and unpaid internships.

## NEW YORK

### **The American Place Theatre**

111 W. 46<sup>th</sup> St  
New York, NY 10036  
(212)840-2960  
Fax: (212)391-4019  
<http://www.americanplacetheatre.org/stage/>  
**Type:** Unpaid internships in production

### **Circle in the Square Theatre**

1633 Broadway  
New York, NY 10019-2732  
(212)307-2732  
<http://www.circlesquare.org/>  
**Type:** Offers unpaid administrative internships to college students

### **Circle Repertory Company**

99 7<sup>th</sup> Ave. S  
New York, NY 10013  
(212)505-6010  
**Type:** Paid office and production internships.

### **Cromarty and Company**

110 W. 40<sup>th</sup> St Ste 405  
New York, NY 10018  
(212)944-8191  
**Type:** Unpaid, but reimbursement for travel and lunch, Full-time employment is possible.

### **Classic Stage Company**

136 E. 13<sup>th</sup> St  
New York, NY 10003  
(212)677-4210  
Fax: (212)477-7504  
<http://www.classicstage.org/>  
**Type:** Unpaid internships. Full-time employment possible. College Credit available.

### **New Dramatists**

424 W. 44<sup>th</sup> St.  
New York, NY 10036  
(212)757-6960  
<http://www.newdramatists.org/>  
**Type:** Paid internship (weekly stipend).

**New York Theatre Workshop**

220 W. 42<sup>nd</sup> St  
New York, NY 10036  
(212)302-6989

<http://www.nytw.org/>

**Type:** Full-time, paid internship. College Credit available.

**Roundabout Theatre Company**

1530 Broadway  
New York, NY 10036  
(212)869-3030

[http://www.roundabouttheatre.org/0207\\_splash.htm](http://www.roundabouttheatre.org/0207_splash.htm)

**Type:** Paid internships. College credit available.

**Second Stage Theatre**

PO Box 1807  
Ansonia Sta.  
New York, NY 10023  
(212)787-8302

<http://www.2st.com/>

**Type:** Unpaid internship. College credit Available.

## OHIO

**The Cleveland Playhouse**

8500 Euclid Ave  
Cleveland, OH 44106  
(216)759-7010

<http://www.clevelandplayhouse.com/index.asp>

**Type:** Unpaid, full-time/part-time positions available for college students, graduates and graduate students. Educational credit is available.

## PENNSYLVANIA

**Pennsylvania Stage Company**

837 Linden St  
Allentown, PA 18101  
(215)434-6110  
Fax: (215)433-6086

**Type:** Unpaid internship in production. College credit and full-time employment possible.

## TENNESSEE

### **Circuit Playhouse-Playhouse on the Square**

51 S. Cooper  
Memphis, TN 38104  
(901)725-0776

<http://www.playhouseonthesquare.org/>

**Type:** Paid internships to postgraduates. Stipend and housing.

## WASHINGTON

### **Seattle Group Theatre**

305 Harrison St  
Seattle, WA 98109  
(206)441-9480

**Type:** College Credit Available.

## WASHINGTON, DC

### **Arena Stage**

6<sup>th</sup> & Maine Av SW  
Washington, DC 20024  
(202)554-9066

<http://www.arena-stage.org/>

**Type:** Paid internships in Stage Management and in literary and drama departments.

# GRADUATE PROGRAMS IN DRAMATURGY – M.F.A. & PH.D.

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The LMDA Guide To Dramaturgy Programs in the U.S. and abroad is available on-line at: <http://www2.ups.edu/professionalorgs/dramaturgy/programs.htm>

## **BROOKLYN COLLEGE (MFA)**

2900 Bedford Ave  
Brooklyn, NY 11210-2889  
(718) 951-5666

<http://depthome.brooklyn.cuny.edu/theater/Brooklyn%20College%20redesign/GradDramaturgy.html>

\* The MFA program in Dramaturgy and Theater Criticism combines intensive scholarship with an abundance of practical experience and professional involvement to prepare students for the practice of dramaturgy in the complete range of professional theatre. Program includes production work and externships.

## **COLUMBIA UNIVERSITY (MFA, PHD IN THEATRE HISTORY AND CRITICISM)**

605 Dodge Hall  
New York, NY 10027  
(212) 854-3408

<http://www.columbia.edu/cu/theatrephd/>

\* The dramaturgy/criticism program is designed to train dramaturges for the complete range of professional theatre and to train critics who may perform dramaturgical functions with theatres but who also will be capable of writing intelligent and provocative criticism for newspapers and journals.

## **CUNY GRADUATE CENTER (PHD IN DRAMATIC LITERATURE, CRITICISM, THEORY AND HISTORY)**

33 West 42nd Street  
New York, NY 10036  
(212) 642-2231  
fax: (212) 642-1977

<http://www.gc.cuny.edu/>

\* The Ph.D. Program in Theatre is designed to develop scholars and practitioners of broad theoretical background and demonstrated research ability. Program does not include production work, but most students work in theatre in New York City and externships are available.

## **FLORIDA STATE UNIVERSITY (MA OR MS)**

Tallahassee, FL 32306



(850) 644-6795

<http://www.theatre.fsu.edu/pages/graduate/ma.html>

\*Small classes and flexible curriculum.

**HARVARD UNIVERSITY (INSTITUTE FOR ADVANCED THEATRE TRAINING)**

64 Brattle St

Cambridge, MA 02138

(617) 495-2668

<http://www.amrep.org/iatt/homepage.html>

\* Two-year, five semester professional training program. Includes a three-month residency at the Moscow Art Theatre School in Russia.

**HUNTER COLLEGE (MA)**

695 Park Ave

New York, NY 10021

(212) 772-5148

fax: (212) 650-3584

<http://www.hunter.cuny.edu/>

\* Dramaturgy Concentration. The program was designed as a preparatory program for the Theater Ph.D. at the CUNY Graduate Center, and all Hunter credits (up to 30) are accepted toward that doctorate.

**INDIANA UNIVERSITY (MA, MFA OR PHD)**

Bloomington, IN 47405

(812) 855-4535

fax: (812) 855-4704

<http://www.indiana.edu/~thtr/>

\* The MA is 30 hours, MFA is 60 hours and PhD is 90 hours. The program offers a large amount of production work to support the scholarship work.

**OHIO STATE UNIVERSITY (MA, PHD)**

1089 Drake Union

1849 Cannon Drive

Columbus, OH 43210

(614) 292-5821

fax:(614) 292-3222

<http://www.the.ohio-state.edu/>

\* Requirements in history, literature and history. The program combines production experience, practical dramaturgical work, production opportunities, publication, theatre studies and affiliations with regional and local equity companies to serve prospective teachers, scholars, and critics in the theatre arts.

**ROOSEVELT UNIVERSITY (MFA)**

430 S Michigan Ave

Chicago, IL 60605  
(312) 341-3500

<http://ccpa.roosevelt.edu/theatre/programs.htm>

\*Chicago College of Performing Arts brings together its professional degree programs in The Music Conservatory and The Theatre Conservatory. Production opportunity available.

**SUNY – STONY BROOK (MA OR MFA)**

Stony Brook, NY 11794-5450

(631) 632-7300

fax: (516) 632-7258

<http://www.stonybrook.edu/>

**UNIVERSITY OF ALABAMA (MFA)**

PO Box 870239

Tuscaloosa, AL 35487-0239

(205) 348-9032

fax: (205) 348-9048

<http://www.ua.edu/>

\*MFA in Playwriting/Dramaturgy. A combination of playwriting courses and intensive study in scholarly disciplines of literature, theatre history and criticism. Third year MFA Dramaturgs is spent with the Alabama Shakespeare Festival.

**UNIVERSITY OF CALIFORNIA – DAVIS (PHD IN THEATRE RESEARCH)**

Davis, CA 95616-8577

(916) 752-0888

<http://www.ucdavis.edu/index.html>

\*The PhD in Theatre Research allows for departmental and other production opportunities. Internships are also available.

**UNIVERSITY OF CALIFORNIA – SAN DIEGO (PHD)**

9500 Gilman Drive

La Jolla, CA 92093-0344

(858) 534-1046 (Julie Holt, Graduate Coordinator)

<http://www-theatre.ucsd.edu/>

\*In collaboration with the Department of Drama at UC Irvine. Students have access to faculty and resources of both schools. Production and publication opportunities.

**UNIVERSITY OF IOWA (MFA OR PHD)**

North Riverside Drive

Iowa City, IA 52242

(319) 335-2700

<http://www.uiowa.edu/~theatre/programs/dramaturgy/dramaturgyinfo.htm>

\*Individual production dramaturgy projects. Research-based, performance-oriented thesis required in third year. Many production opportunities available.

**UNIVERSITY OF MASSACHUSETTS – AMHERST (MFA)**

112 Fine Arts Center  
Amherst, MA 01003  
(413) 545-2687

<http://www.umass.edu/theater/grad.html>

\*Coursework is tailored to individual's goals. Program allows for production work, thesis, internships and foreign language proficiency.

**UNIVERSITY OF MINNESOTA – MINNEAPOLIS (PHD)**

208 Middlebrook Hall  
412 Twenty Second Avenue South  
Minneapolis, MN 55455  
Ph: (612) 625-6699  
fax: (612) 625-6334

<http://cla.umn.edu/theater/home.html>

\* PhD requirements include Theatre History/Theory sequence, Dramaturgy, New Historiography; departmental production experience; foreign language proficiency. Professional Internship at the Guthrie Theatre possible.

**UNIVERESITY OF OTTAWA (MA IN THEATRE, THEATRE THEORY AND DRAMATURGY)**

Department of Theatre  
135 Seraphin-Marion St. Room 304B  
Ottawa, ON K1N 6N5  
Ph: 613-562-5761

[http://www.theatre.uottawa.ca/eng/program\\_masters\\_theatre.html](http://www.theatre.uottawa.ca/eng/program_masters_theatre.html)

\*This new two-year (with MA thesis) program permits students to develop and perfect their interpretative, critical and scholarly skills. Students may choose to specialize in one or two of—but are not limited to—the following subjects: a) Theory and Practice of Dramaturgy (production dramaturgy, new play development, dramatic and theatrical adaptation, edition and annotation of plays); b) Theory of Performance (theory and practice of theatre criticism, text based, and devised performance, collective creation and site-specific theatre); c) Theatre Archives; d) Theory and Practice of Translation for Theatre

**YALE UNIVERSITY SCHOOL OF DRAMA (MFA OR DFA)**

222 York Street  
New Haven, CT 06520  
(203) 432-1505

<http://drama.yale.edu/>

\* Program includes production dramaturgy assignments, critical writing workshops, theatre magazine workshop and possible publication, training in play translation, and production opportunities.

# THEATRE JOURNALS

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## AMERICAN THEATRE MAGAZINE

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**Description:** *American Theatre* typically publishes two or three features and four to six back-of-the-book articles covering trends and events in all types of theatre, as well as economic and legislative developments affecting the arts. The main focus, however, is on professional, nonprofit theatre. We usually are not interested in academic or community theatre, nor in “how-to” articles. While significant productions are highlighted in our Critic’s Notebook section, *American Theatre* does not publish reviews.

**Website:** <http://www.tcg.org/publications/at/submissions.cfm>

**Guidelines:** Writers wishing to submit articles to *American Theatre* should send a query letter to editor Jim O’Quinn outlining a particular proposal; unsolicited material is rarely accepted. Please include a brief résumé and sample clips, along with a self-addressed, stamped envelope—average response time is two months. Lead time for finished pieces is at least two months. While fees are negotiated per manuscript, *American Theatre* pays on average \$350 for full-length (2500-3500 words) features, less for shorter pieces, upon publication. All manuscripts are subject to editing.

**Contact:** 520 Eighth Ave, 24th Floor, NY, NY, 10018-4156. Phone: 212-609-5900

## ASIAN THEATRE JOURNAL

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**Description:** *Asian Theatre Journal* is dedicated to the performing arts of Asia, focusing upon both traditional and modern theatrical forms. It aims to facilitate the exchange of knowledge throughout the international theatrical community for the mutual benefit of all interested scholars and artists. It offers descriptive and analytical articles, original plays and play translations, book and audiovisual reviews, and reports of current theatrical activities in Asia.

**Website:** [http://muse.jhu.edu/journals/asian\\_theatre\\_journal/](http://muse.jhu.edu/journals/asian_theatre_journal/)

**Guidelines:** The Editor welcomes articles on Asian theatre and on the relations and mutual influences between Asian and Western theatre. All articles are printed in English. If the contribution is in another language, the original and an English translation are requested. Authors are requested to submit three copies of each manuscript, as well as an

electronic version e-mailed to Kathy Foley at <[Kfoley@ucsc.edu](mailto:Kfoley@ucsc.edu)>. Copies of manuscripts should be typed and double-spaced throughout including notes and references cited, and in conformance with *The Chicago Manual of Style*, 15th edition (2003). A SASE must accompany all submissions. Manuscripts should be prepared with end notes and follow the author-date (or parenthetical reference) system of documentation. Theatrical forms (*no*, *wayang wong*, *xiqu*) should be printed in lowercase letters and italicized. Foreign titles (of plays as well as reference works) should be italicized and, wherever possible, provided with an English translation following the original. As *ATJ* is a refereed journal, authors are advised to supply their names only on the cover page and not in the text proper. Authors are strongly encouraged to submit photos and illustrations. These should be clearly identified and provided with helpful captions as well as photo credits. Please examine a recent issue for examples of *ATJ* style and format. Submission of electronic manuscripts for articles accepted for publication is required. A disk will be requested after the manuscript has been copy edited.

**Contact:** All manuscripts and inquiries should be sent to Kathy Foley, Editor, *Asian Theatre Journal*, Theatre Arts Center, Theatre Arts Department, University of California at Santa Cruz, 1156 High Street, Santa Cruz, CA 95064. Phone: (831) 459-4189. Fax: (831) 459-3552. E-mail: <[Kfoley@ucsc.edu](mailto:Kfoley@ucsc.edu)> or <[foleyucsc@yahoo.com](mailto:foleyucsc@yahoo.com)>. Persons wishing to review books should send their requests to the Editor.

## **BAYLOR JOURNAL OF THEATRE AND PERFORMANCE**

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**Description:** The *Baylor Journal of Theatre and Performance* seeks submissions for a general interest issue. While any topic related to theatre and theatricality is appropriate, the journal takes particular interest in research on the intersections of performance and religion/spirituality. We interpret this broadly, and welcome submissions addressing a wide variety of topics. In addition to scholarly articles, the journal seeks book and performance reviews, and interviews with performers, playwrights, directors—anyone involved in theatrical practice. We have occasionally published short original play scripts and adaptations related to the overall interests of the journal.

**Website:** <http://www.baylor.edu/bjtp/>

**Guidelines:** Completed drafts can be submitted in electronic format only. Style sheet and submission guidelines found online.

**Contact:** Email editor Carolyn Roark at [bjtp@baylor.edu](mailto:bjtp@baylor.edu).

## COMPARATIVE DRAMA

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**Description:** *Comparative Drama* encourages submission of studies which are international in spirit and interdisciplinary in scope.

**Website:** <http://www.wmich.edu/compdr/>

**Guidelines:** *Comparative Drama* follows the humanities style documentation of *The Chicago Manual of Style*, 15th ed (“Documentation I,” pp. 593-640, no bibliography). Authors who submit articles are asked to send hard copy (printouts) only. Computer files will be requested only after articles are accepted.

**Contact:** Dr. Eve Salisbury

Editor-in-Chief

*Comparative Drama*

Department of English

1903 W. Michigan Avenue

Western Michigan University

Kalamazoo, MI 49008-5331, U.S.A.

Facsimiles: 269-387-2562

269-387-2622; [eve.salisbury@wmich.edu](mailto:eve.salisbury@wmich.edu)

## CONTEMPORARY THEATRE REVIEW

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**Description:** *Contemporary Theatre Review* analyses what is most passionate and vital in theatre today. It encompasses a wide variety of theatres, from new playwrights and devisors to theatres of movement, image and other forms of physical expression, from new acting methods to music theatre and multi-media production work. Recognising the plurality of contemporary performance practices, it encourages contributions on physical theatre, opera, dance, design and the increasingly blurred boundaries between the physical and the visual arts. The editors aim to publish essays that face the challenge of finding new critical approaches to match artistic innovations and work that transcends established categories. This involves both a focus on productions that invent their own generic forms by juxtaposing different artistic traditions and a consideration of how theatre engages with social and political realities. As such the journal examines trends in contemporary theatre, including the mainstream, and seeks to explore how theatrical vocabularies are shifting to accommodate and reflect the dynamics and/or tensions within global and local cultures.

**Website:** <http://www.tandf.co.uk/journals/titles/10486801.asp>

**Guidelines:** Submission of a paper will be taken to imply that it represents original work not previously published, that it is not being considered for publication elsewhere and that, if accepted for publication, it will not be published elsewhere in the same form, in any language, without the consent of editor and publisher. It is a condition of acceptance by the editor of a typescript for publication that the publisher automatically acquires the copyright of the typescript throughout the world. It will also be assumed that the author has obtained all necessary permissions to include in the paper items such as quotations, musical examples, images, tables, etc. Permissions should be paid for prior to submission. From January 2008 (vol. 18, no. 1) *Contemporary Theatre Review* will follow the MHRA Style Guide. This involves footnotes as opposed to endnotes and no bibliography. Full referencing should therefore take place in the footnotes. A style guide is available for download from the following address:

[www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml](http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml)

**Contact:** Papers should be submitted in triplicate to Maria M. Delgado, School of English & Drama, Queen Mary, University of London, Mile End Road, London, E1 4NS. Papers should simultaneously ALSO be sent electronically as an email attachment to both editors, David Bradby, [d.bradby@rhul.ac.uk](mailto:d.bradby@rhul.ac.uk), and Maria Delgado, [m.m.delgado@qmul.ac.uk](mailto:m.m.delgado@qmul.ac.uk)

## **JOURNAL OF DRAMATIC THEORY AND CRITICISM**

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**Description:** The *Journal* publishes full-length articles of roughly 20-25 pages (exclusive of endnotes) that either contribute to the varied conversations in dramatic theory and criticism, explore the relationship between theory and theatre practice, or examine a corpus of recent scholarship by a single author.

**Website:** <http://www.jdtc.ku.edu/about.shtml>

**Guidelines:** To submit an article for consideration, please e-mail the manuscript as an MS Word attachment. Or forward three copies of the manuscript (with name, address, e-mail, and phone number on a separate page.) Style guide is found online.

**Contact:** [jdtc@ku.edu](mailto:jdtc@ku.edu)

Iris Smith Fischer, Editor  
*The Journal of Dramatic Theory and Criticism*  
University of Kansas  
Department of English  
1445 Jayhawk Boulevard, Room 3107  
Lawrence, Kansas 66045-7594

## JOURNAL OF THE IRISH THEATRE FORUM

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**Description:** The University College of Dublin's Publication, the Carysfort Press aims to produce high quality publications which, though written and/or edited by academics, will be made accessible to a general readership. The organization would also like to provide a forum for critical thinking in the Arts in Ireland, again keeping the needs and interests of the general public in view. The company publishes contemporary writing for and about the theatre, and about other performing arts.

**Website:** <http://www.ucd.ie/irthfrm/>

**Guidelines:** To submit an article for consideration, please e-mail the manuscript as an MS Word attachment. Or forward three copies of the manuscript (with name, address, e-mail, and phone number on a separate page.) Style guide is found online.

**Contact:** Carysfort Press Ltd., 58 Woodfield, Scholarstown Road, Rathfarnham, Dublin 16, Republic of Ireland T (353 1) 493 7383  
E: [info@carysfortpress.com](mailto:info@carysfortpress.com) Department of English

## JOURNAL OF RELIGION AND THEATRE

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**Description:** *The Journal of Religion and Theatre* is a peer-reviewed online journal. The journal aims to provide descriptive and analytical articles examining the spirituality of world cultures in all disciplines of the theatre, performance studies in sacred rituals of all cultures, themes of transcendence in text, on stage, in theatre history, the analysis of dramatic literature, and other topics relating to the relationship between religion and theatre. The journal also aims to facilitate the exchange of knowledge throughout the theatrical community concerning the relationship between theatre and religion and as an academic research resource for the benefit of all interested scholars and artists.

**Website:** <http://www.rtjournal.org/>

**Guidelines:** Submit your article in Microsoft Word format via the internet. Include a separate title page with the title of the article, your name, address, e-mail address, and phone number, with a 70 to 100 word abstract and a 25 to 50 word biography. Do not type your name on any page of the article except the title page. MLA style endnotes -- Appendix A.1. (Do not use parenthetical references in the body of the paper/ list of works cited.)

**Contact:** E-Mail the article and title page via an attachment in Microsoft Word to Debra Bruch: dlbruch -at- mtu.edu. (Please replace the -at- with @.) Or send by regular post with the article on a zip disk, Mac format, in Microsoft Word to:



Debra Bruch, Ph.D.  
General Editor, *The Journal of Religion and Theatre*  
Department of Fine Arts  
Michigan Technological University  
1400 Townsend Drive  
Houghton, MI 49931

## JOURNAL OF THEATRE AND DRAMA

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**Description:** Published annually by the University of Haifa in English, Contributions on all topics related to Theatre and drama are welcome.

**Website:** <http://research.haifa.ac.il/~theatre/jtd.html>

**Contact:** Department of Theatre  
University of Haifa  
Mt. Carmel, 31905 Haifa, Israel  
Tel. +972-4-8240715  
Fax: +972-4-8240128  
e-mail: [jtd@research.haifa.ac.il](mailto:jtd@research.haifa.ac.il)

## LIMINALITIES: A JOURNAL OF PERFORMANCE STUDIES

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**Description:** *Liminalities: A Journal of Performance Studies* publishes aesthetic texts and scholarship that explores, advances, challenges, and celebrates the study of performance as a social, political, philosophical, and aesthetic practice; as a methodology; and as a mode of critique. We welcome the submission of manuscripts addressing performance, the performative, and performativity; performance scripts and aesthetic texts for performance; reviews and criticism of performance work; reflections on pedagogy and performance; and book reviews. We will consider any form of performance work, and encourage both traditional work and that which challenges the boundaries of performance. We welcome a wide range of performance perspectives, practices, methodologies, contexts, and sites. In addition to texts and images, we will publish work in audio, video, and flash formats. We currently publish three issues per year (March, August, November).

**Website:** <http://liminalities.net>

**Guidelines:** Submissions to *Liminalities* are peer reviewed. Manuscripts should be prepared in accordance with the most recent editions of the MLA or Chicago style guides

and submitted electronically in MS Word or plain text formats. Digital media projects may be submitted in html, flash, quicktime, and in image and audio formats compatible with Macintosh computers. Digital media projects can be placed on a server for download or burned onto a CD and mailed to us. Manuscripts should be submitted electronically as email attachments.

**Contact:** Email inquiries and submissions to [editor@liminalities.net](mailto:editor@liminalities.net). Regular mail submissions should be addressed to Marcyrose Chvasta, Editor, *Liminalities*, Department of Communication, University of South Florida, 4202 East Fowler Avenue, CIS 1040,

## MODERN DRAMA

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**Description:** The journal features refereed articles written from a variety of geo-political points of view which enhance our understanding, both formal and historical, of the dramatic literature of the past two centuries; there is also an extensive book review section.

**Website:** <http://www.utpjournals.com/md/md.html>

**Guidelines:** Please submit articles by diskette plus three hard copies, or by email attachment. Neither diskette nor hard copies will be returned. Submitted articles should not normally exceed 9000 words, should include all appropriate documentation, and should conform to *The MLA Handbook*, 5th Edition. Submissions, including Notes and Works Cited, should be double spaced. Submissions considered for publication will be blind vetted by two readers in the field; please include your name on a top sheet only.

**Contact:** Submitted Articles, Books For Review, And Editorial Correspondence Should Be Sent To The Editor:

Modern Drama Editorial Office  
c/o Graduate Centre for Study of Drama  
214 College Street, 3rd Floor  
University of Toronto  
Toronto, Ontario  
Canada M5T 2Z9

FAX 416-971-1378  
Email: [moddrama@chass.utoronto.ca](mailto:moddrama@chass.utoronto.ca)

## NEW THEATRE QUARTERLY

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**Description:** *New Theatre Quarterly* provides a vital international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning. It shows that theatre history has a contemporary relevance, that theatre studies need a methodology and that theatre criticism needs a language. The journal publishes news, analysis and debate within the field of theatre studies.

**Website:** <http://journals.cambridge.org/action/displayJournal?jid=NTQ>

**Guidelines:** Style Guide and submission information is found online in pdf form.

**Contact:** Articles submitted for publication should be sent via email attachment to [simontrussler@btinternet.com](mailto:simontrussler@btinternet.com). They may also be sent as 'hard copy' to The Editors: Oldstairs, Oldstairs Road, Kingsdown, Deal, Kent, CT14 8ES. (If proposed illustrations are embedded within the computer file, this increases file sizes considerably, and postal submission on CD may be more reliable.)

## PAJ – PERFORMING ARTS JOURNAL

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**Description:** *PAJ* offers extended coverage of the visual arts (such as video, installations, photography, and multimedia performance), in addition to reviews of new works in theatre, dance, film, and opera. Issues include artists' writings, essays, interviews and dialogues, historical documentation, performance texts and plays, reports on performance abroad, and book reviews.

**Website:** [http://muse.jhu.edu/journals/performing\\_arts\\_journal/](http://muse.jhu.edu/journals/performing_arts_journal/)

**Guidelines:** All manuscripts should be prepared in accordance with *The Chicago Manual of Style*, 14th ed. All notes and quotations must be double-spaced.

**Contact:** Contributors should send manuscripts, accompanied by return postage, to

The Editors  
*PAJ*  
P.O. Box 260, Village Station  
New York, NY 10014.

## PERFORMANCE PARADIGM

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**Description:** *Performance Paradigm* is an interdisciplinary, refereed journal that reflects contemporary performance research across a range of cultures and contexts primarily in Asia and Australia.

**Website:** <http://www.performanceparadigm.net/>

**Guidelines:** All manuscripts submitted to Performance Paradigm should be original and not be under consideration for another publication. Authors license publication in Performance Paradigm in print and electronic form. In general, follow these procedures: Send as email attachment as a 'rich text format' (RTF) file. Include in the email message a statement of which system and program has been used. Send email to [e.scheer@unsw.edu.au](mailto:e.scheer@unsw.edu.au) or [eckersal@unimelb.edu.au](mailto:eckersal@unimelb.edu.au) with the subject line SUBMISSION Performance Paradigm. (Please notify in advance of sending large files).

**Contact:** [e.scheer@unsw.edu.au](mailto:e.scheer@unsw.edu.au) or [eckersal@unimelb.edu.au](mailto:eckersal@unimelb.edu.au)

Postal Address:  
Performance Paradigm  
School of Media, Film and Theatre  
Faculty of Arts and Social Sciences  
University of New South Wales  
Sydney 2052  
Australia

## PLATFORM / POSTGRADUATE E-JOURNAL OF THEATRE AND PERFORMING ARTS

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**Description:** Postgraduate e-Journal of Theatre & Performing Arts *Platform* is an electronic journal devoted to postgraduates, postdoctoral researchers, and entry-level academics in the fields of theatre and performing arts. *Platform* is run by postgraduates for postgraduates, and is based at the Department of Drama, Royal Holloway, University of London.

We invite submissions for the second issue of *Platform*. The pivotal theme is "Theatres of Resistance." Given the wide-ranging and confrontational nature of the topic, we welcome papers that explore a variety of issues such as the following:

- Politics and performance
- Representation
- Globalization

- Identity politics
- Western humanism and binary construction
- National identity
- Community theatre
- Theatre of the oppressed
- Street theatre

This list is provisional and by no means exhaustive or restrictive.  
We are looking forward to your contributions!

**Website:** <http://www.rhul.ac.uk/drama/platform/>

**Guidelines:** For details on submission guidelines and further information please consult *Platform's* webpage.

**Contact:** C/o Department of Drama & Theatre  
Royal Holloway, University of London  
Egham, Surrey. TW20 0EX  
United Kingdom  
platform-submissions@rhul.ac.uk

## RESEARCH IN DRAMA EDUCATION

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**Description:** *Research in Drama Education* is a refereed journal aimed at those who are interested in applying performance practices to cultural engagement, educational innovation and social change. It provides an international forum for research into drama and theatre conducted in community, educational, developmental and therapeutic contexts. The journal offers a dissemination of completed research and research in progress, and through its Viewpoints section it encourages debate between researchers both on its published articles and on other matters. Contributions are drawn from a range of people involved in drama and theatre from around the world. It aims to bring the fruits of the best researchers to an international readership and to further debates in the rich and diverse field of educational drama and applied theatre.

**Website:** <http://www.tandf.co.uk/journals/titles/13569783.asp>

**Guidelines:** Papers should normally be around 5000 words in length, but longer or shorter articles will be considered. Authors should send their papers electronically by **email attachment**. Where this is not possible, three complete copies of each manuscript should be submitted. They should be typed on one side of the paper, double spaced, with ample margins and bear the title of the contribution. Where the submission of three copies would prove prohibitively expensive, in exceptional circumstances an e-mail

attachment or computer disc (Microsoft Word or Rich Text Format) will be accepted. In order to guarantee blind review the name(s) of the author(s), a 60 word biography and the address where the work was carried out should only appear on a separate first page. Each article should be accompanied by an abstract/summary of 200-300 words, also on a separate sheet. The full postal address of the author who will check proofs and receive correspondence and offprints should also be included. All pages should be numbered. Footnotes to the text should be avoided. It is essential that references are laid out as shown below.

**Contact: Editorial correspondence** should be submitted to Helen Nicholson, Department of Drama and Theatre, Royal Holloway, University of London, Egham, Surrey TW20 0EX, UK. Email: [H.Nicholson@rhul.ac.uk](mailto:H.Nicholson@rhul.ac.uk).

## THE SHAKESPEARE BULLETIN

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**Description:** *Shakespeare Bulletin*, a peer-reviewed journal of performance criticism and scholarship, provides commentary on Shakespeare and Renaissance drama through feature articles, theatre and film reviews, and book reviews. Begun in 1982 as the organ of the New York Shakespeare Society, which became the Columbia University Seminar, the journal formerly appeared bimonthly; since 1990 it has been appearing as a quarterly. In 1992, it incorporated *Shakespeare on Film Newsletter*, which began publication in 1976. *Shakespeare Bulletin's* theatre coverage serves as a record of production in the United States, Canada, the United Kingdom, and throughout the world. Articles appearing in *Shakespeare Bulletin* are indexed in *The World Shakespeare Bibliography* and the *MLA Bibliography*. This journal is a member of the Conference of Editors of Learned Journals.

**Website:** <http://www.shakespeare-bulletin.org>

**Guidelines:** All essays submitted for publication should conform to the current *MLA Style Manual*. For inquiries about specific departments, please contact the appropriate editor directly. Please note that book and performance reviews are assigned by the appropriate editor and should be requested and approved before any work is done. Articles may be sent directly to the editor, preferably by email as a Word attachment. For additional information, please see the *Shakespeare Bulletin Submission Guidelines* ([DjVu format](#) or [PDF format](#)). Once a piece of work has been accepted by *Shakespeare Bulletin*, Johns Hopkins University Press will supply authors with a *Consent to Print* form prior to publication.

**Contact:**

Editor, Andrew James Hartley  
Department of English  
Univ. of North Carolina at Charlotte  
9201 University City Boulevard

Charlotte, NC 28223  
email: [sbeditor@email.uncc.edu](mailto:sbeditor@email.uncc.edu)

## SHAKESPEARE MAGAZINE

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**Description:** *Shakespeare Magazine* aims to be links teachers, performers, scholars, technology wizards, and enthusiasts to each other and to the world of Shakespeare.

**Website:** <http://www.shakespearemag.com/>

**Guidelines:** To submit, email the editors with article idea.

**Contact:** [editors@shakespearemag.com](mailto:editors@shakespearemag.com).

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## TDR – DRAMA REVIEW

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**Description:** *TDR* is about performance in any of its many aspects: theatre, dance, music, film, video, rituals, play, sports, performance in everyday life. We publish accounts of particular performances, theoretical articles that draw on many different kinds of performances, articles on the works of individual artists, performance and book criticism, ethnographic accounts, polemics, and manifestos. We are actively intercultural, interdisciplinary, and progressive; we favor writing about experimental performances, performances with political or social relevance, and performance from various parts of the world. We are not interested in drama as such—the analysis of play texts with no reference to their actual life in performance.

**Website:** <http://www.mitpressjournals.org/page/sub/dram?cookieSet=1>

### **Guidelines:**

Email: *TDR* prefers electronic submissions. Please put your email address on the first page under the author's name and please attach your article and abstract to an email to [tdr@nyu.edu](mailto:tdr@nyu.edu), following the same formatting guidelines as those for submitting via disk. In the body of the email, please be sure to include your contact information: address(es), phone number(s), fax number, and email address.

Disk: Please send your article on a 3.5" diskette for PC, preferably in Microsoft Word '97 for PC, with software and author name on label. Also include a hard copy and a cover sheet with your address(es), phone number(s), fax number, email address. \* If you are submitting materials to supplement the online version of *TDR*, please contact our office for multimedia guidelines

Abstract: Please include a 70-100 word abstract of your article for publication on *TDR*'s webpage.

**Contact:**

721 Broadway 6th Floor  
New York, NY 10003  
(212) 998-1626 (phone)  
(212) 998-1627 (fax)  
[TDR@nyu.edu](mailto:TDR@nyu.edu)

## **TEXT AND PERFORMANCE QUARTERLY**

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**Description:** Publishes scholarship that explores and advances the study of performance as a social, communicative practice; as a technology of representation and expression; and as a hermeneutic. Articles address performance and the performative from a wide range of perspectives and methodologies, and they investigate all sites of performance from the classical stage to popular culture to the practices of everyday life.

*TPQ* also features a 'Performance in Review' section that provides a scholarly forum to document performances and to situate and critique them within enduring and emergent issues in performance studies praxis. Projects about artists working outside the academy are featured, however, work is also encouraged from or about academic scholar-artists who use performance as a method of inquiry.

**Website:** <http://www.tandf.co.uk/journals/titles/10462937.asp>

**Guidelines:** Manuscripts should be prepared in accordance with the *MLA Handbook for Writers of Research Papers*, 6th ed. (2003). To facilitate the blind, peer review process, no material identifying the author(s) of submitted manuscripts should appear anywhere other than the title page, which should include: (a.) the title of the paper, (b) the author's name, position, institutional affiliation, address, telephone, and fax numbers, and email address; (c.) any acknowledgments, including the history of the manuscript if any part of it has been presented at a conference or derived from a thesis or dissertation; (d.) a close word count. The first page of the manuscript itself should include the title of the paper, an abstract of 100 words, and a list of five suggested key words. Manuscripts should be double-spaced throughout and should be no longer than 9000 words, inclusive of notes and reference matter.

**Contact:** All submissions should be done through the website.



## THEATRE FORUM

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**Description:** *TheatreForum*, a journal devoted to innovative performance, welcomes new contributors. Our scope and readership is international; we welcome articles discussing new theatre and performance from any culture. Our articles usually focus on the recent work of one performer, director/choreographer, or company, but more wide-ranging overviews of recent developments are also accepted. Articles usually range from 3000 to 5000 words, and we pay 5 cents per word to a maximum of \$150. A section of our journal is also available for shorter items.

**Website:** <http://www.theatreforum.org>

**Guidelines:** All documents should be submitted in Arial or Courier 12 pt. font, in Microsoft Word (preferably the most recent version available). Electronic submissions are preferred. All submissions should be double-spaced and use 1 inch margins on all sides. Book reviews should list the title, author/editors' names, publishing company, place, and date, isbn number, and page count for format (hardback or paperback) read. Titles should be listed in *italics*. Performance reviews should list the title, director, playwright (or composer), theatre name and city location, and date seen. Titles should also be listed in *italics*, even for performances using an unpublished manuscript. (NOTE: This is only for reviews).

**Contact:** John Rouse, Editor <jrouse@ucsd.edu>

## THEATRE JOURNAL

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**Description:** The primary aim of TJ is to provide an outlet for scholarship and criticism in the theatre arts. We welcome articles of varying subject matter and approach.

**Website:** [http://www.press.jhu.edu/journals/theatre\\_journal/guidelines.pdf](http://www.press.jhu.edu/journals/theatre_journal/guidelines.pdf)

**Guidelines:** See above website for style guide and submission requirements. Article manuscripts should be submitted in *triplicate hard copy* to the Managing Editor. All manuscripts should be double-spaced throughout; article submissions should use endnotes. For other stylistic matters, follow the *Chicago Manual of Style*; style sheets for each section are also available from the editors. Please supply an abstract of 100 or fewer words with your paper.

**Contact:** Elanore Lampner  
Managing Editor, Theatre Journal  
507 Cockeyes Mill Road  
Reisterstown, MD 21136-5113

## THEATER MAGAZINE

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**Description:** We focus primarily, but not exclusively, on experimental theater—American and international—and theater that touches on political and cultural debates. We discourage submissions of academic papers, dissertations, and theses. Submitted articles should not exceed twenty double-spaced manuscript pages.

**Website:** <http://www.dukeupress.edu/theater/>

**Guidelines:** *Theater* magazine accepts hard copies as well as submissions by e-mail in plain or text-only format. We can return only manuscripts accompanied by a self-addressed stamped envelope. Please allow one month for articles and four months for scripts.

**Contact:** Send manuscripts for submission and letters concerning editorial matters to *Theater*, P.O. Box 208244, New Haven, CT 06520-8244; phone: 203-432-1568; fax: 203-432-8336; e-mail: [theater.magazine@yale.edu](mailto:theater.magazine@yale.edu).

## THEATER RESEARCH INTERNATIONAL

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**Description:** *Theatre Research International* publishes articles on theatre practices in their social, cultural, and historical contexts, their relationship to other media of representation, and to other fields of inquiry. The journal seeks to reflect the evolving diversity of critical idioms prevalent in the scholarship of differing world contexts.

**Website:** <http://journals.cambridge.org/action/displayJournal?jid=TRI>

**Guidelines:** Download the Theatre Research International instructions from the website in pdf.

## **THEATRE SURVEY: THE JOURNAL OF THE AMERICAN SOCIETY FOR THEATRE RESEARCH**

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**Description:** Theatre Survey is chartered by the American Society for Theatre Research as a theatre history journal. Its theatrical and historical orientations are broadly conceived. Performance-centered and historiographic studies from all points across the historical, cultural, and methodological spectra are welcome. Dramatic literature studies not substantively related to actual performances are outside the journal's purview.

**Website:** <http://www.astr.org/Publications/TheatreSurvey/tabid/101/Default.aspx>

**Guidelines:** Articles should be submitted in hard-copy triplicate *and* electronically (Microsoft Word document), and should also include a brief abstract of the essay (ca. 250 words). Manuscripts of twenty-five to forty pages in length, standard type (Times New Roman or the like), paginated lower center and double-spaced throughout, including endnotes, should be prepared according to the Chicago Manual of Style, 14th ed. Articles submitted to *Re: Sources* should be ten to twenty pages in length. Titles of publications cited should be italicized and bold fonts avoided. Manuscripts will not be returned. Contributors are responsible for obtaining permission and paying costs to reproduce any materials, including illustrations, for which they do not hold the copyright. To secure a blind reading, the title of the essay, author's name, mailing address, phone and FAX numbers, and e-mail address should appear on a detachable cover sheet (the title repeated on the first page of text).

### **Contact:**

Prof. Martin Puchner, Associate Editor, *Theatre Survey*  
Department of English and Comparative Literature  
Columbia University, 602 Philosophy Hall  
New York, NY 10027 theatresurvey@columbia.edu

Book Reviews:

Prof. Edward Ziter, Book Review Editor, *Theatre Survey*  
Department of Drama,  
Tisch School of the Arts  
721 Broadway, Room 304,  
New York University  
New York, NY 10003-6807

## THEATRE TOPICS

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**Description:** The first theatre publication devoted to issues of concern to practitioners, Theatre Topics focuses on performance studies, dramaturgy, and theatre pedagogy. Concise and timely articles on a broad array of practical, performance-oriented subjects, with special attention to topics of current interest to the profession, keep readers informed of the latest developments on the stage and in the classroom.

**Website:** [http://www.press.jhu.edu/journals/theatre\\_topics/guidelines.pdf](http://www.press.jhu.edu/journals/theatre_topics/guidelines.pdf)

**Guidelines:** Essays submitted to Theatre Topics must be double-spaced, 10-30 pages in length, and conform with format and documentation guidelines set forth in the MLA Handbook. Each manuscript should contain a separable title page with the author's name, address, e-mail address, telephone number, and institutional affiliation. The author's name and/or institution should not appear on the pages of the manuscript itself.

**Contact:**

Please send article submissions to the Managing Editor:  
Bob Kowkabany  
165 Perry Street  
Suite 3B  
New York, NY 10014  
Email: [doriclay@aol.com](mailto:doriclay@aol.com)

Address editorial correspondence to the Editor:  
Jonathan Chambers, Editor  
THEATRE TOPICS  
Dept. of Theatre & Film  
338 South Hall  
Bowling Green State University  
Bowling Green, OH 43403-0180  
Phone: (419) 372-9618  
Fax: (419) 372-7186  
Email: [jonathc@bgsu.edu](mailto:jonathc@bgsu.edu)

Inquiries concerning book reviews should be addressed to the Book

Review Editor:  
DeAnna Toten Beard  
Department of Theatre Arts  
Baylor University  
One Bear Place #97262  
Waco, TX 76798-7262

Email: [DeAnna\\_Toten\\_Beard@baylor.edu](mailto:DeAnna_Toten_Beard@baylor.edu)

## THEATRON

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**Description:** *Theatron*, a semi-annual theatre journal published out of Washington University, accepts submissions from graduate students (master's and doctoral level), in four different categories:

- Scholarly papers on the subjects of dramatic literature, criticism, theory, or performance. Submissions may be written in English, any Romance Language, or German.
- New ten-minute plays or new translations of plays.
- Production reviews, reviews of new plays or books on the subject of drama.
- Interviews with theatre professionals.

**Website:** <http://artsci.wustl.edu/~theatron/>

**Guidelines:** Please adhere to the following guidelines when submitting articles or other materials for consideration to be published. Authors sending materials that do not meet these requirements will be asked to resubmit their materials following these guidelines.

- All submissions must be in MLA format.
- Use italics (not underlining) for titles of works.
- Articles are limited to a total 8000 words (including the abstract, notes, and works cited.)
- Submission must be sent as attached files (not in the body of the e-mail) in Microsoft Word format. If you are unable to send your materials in Word format, you may save your file in Rich Text Format.

**Contact:** [tjournal@artsci.wustl.edu](mailto:tjournal@artsci.wustl.edu)

*Theatron* Journal  
Washington University in St. Louis  
One Brookings Drive, Box 1108  
St. Louis, MO 63130

## TOTAL THEATRE MAGAZINE

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**Description:** Total Theatre Magazine is a quarterly print publication dedicated to contemporary theatre and live performance of all sorts. The magazine appeals to a readership that includes artists and theatre-makers, producers, presenters and that vital element – audiences! We resist too narrow a definition of ‘total theatre’ but within our pages you are likely to encounter: physical & devised theatre, visual performance, live art, street arts, circus, mime, mask, new writing, cabaret & burlesque, dance-theatre and puppet-theatre – to name but a few of the many performing arts disciplines and hybrid

forms that are current within contemporary theatre and live performance practice. If it's live, we are interested! Total Theatre Magazine aims for an informed and intelligent voice, written in a journalistic rather than academic style. Total Theatre Magazine represents a wide spectrum of contemporary theatre and live performance, covering both well-known and lesser-known artists and companies; performances and events presented both within and outside of conventional theatre and art spaces; work of various scales, from solo performance to large-scale ensemble or spectacle; work that could be local, regional, national or international.

**Website:**

[http://totaltheatre.org.uk/magazine/?S24\\_AUTH\\_SESSION=65699101b2bb778630b7436fb70e5769](http://totaltheatre.org.uk/magazine/?S24_AUTH_SESSION=65699101b2bb778630b7436fb70e5769)

**Guidelines:** We run a number of different sorts of features including:

- \*Topical features that look at current or recent contemporary theatre and live performance events, shows, presentations
- \*Features on a body of work by one artist or company; by a group of artists or companies; work seen at a festival or event
- \*A focus on a geographic location – be it local, regional, national, or international
- \*Features on a specific strand of performance practice e.g. site-specific work, new music theatre, aerial dance
- \*Overviews on a specific aspect of performance work or of contemporary hybrid practices and developments e.g. use of text in devising, sci-art collaborations.
- \*First-person artist or company diaries, which are an opportunity for theatre-makers to reflect on their own work
- \*Rehearsal diaries and observations on the process of creation
- \*Context pieces that look at current practice within a broader context e.g. historical reflections or documentation of seminal artists who have informed contemporary practice; theatre and live performance in relation to other arts practice – or to science, social issues, politics, cultural phenomena
- \*Reports and reflections on developments in training, conferences and symposia; professional development; education and community projects.
- \*And of course we are open to any other suggestions!
- \*Feature articles can be anything between 600 words and 1800 words. We rarely publish longer articles.

All copy submitted to Total Theatre Magazine for potential publication must be the author's own original work and must be previously unpublished material. On publication, material becomes the joint copyright of the writer and of Total Theatre Magazine. Permission for subsequent publication elsewhere is usually granted as long as appropriate credits are given to Total Theatre Magazine.

**Contact:** [editorial@totaltheatre.org.uk](mailto:editorial@totaltheatre.org.uk)

## **TULSA STUDIES IN WOMEN'S LITERATURE**

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**Description:** Publishing articles, notes, archival research, and reviews, *Tulsa Studies in Women's Literature* seeks path-breaking literary, historicist, and theoretical work by both established and emerging scholars. The journal's unique focus developed from one of Germaine Greer's primary concerns in founding it - "the rehabilitation of women's literary history."

**Website:** <http://www.utulsa.edu/tswl/>

**Guidelines:** See website for style guide and submission info.

**Contact:** Editor, Holly A. Laird; Managing Editor, Sarah Theobald-Hall  
The University of Tulsa, 600 South College Avenue, Tulsa, Oklahoma, 74104-3189  
Tel. (918) 631-2503; Fax: (918)584-0623; E-mail: [tswl@utulsa.edu](mailto:tswl@utulsa.edu)

## **WOMEN AND PERFORMANCE**

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**Description:** *Women & Performance: a journal of feminist theory* is a peer-reviewed, triannual publication featuring scholarly essays on performance, dance, film, new media, and the performance of everyday life from interdisciplinary feminist perspectives. We encourage dialogue between varied fields of performance scholarship (performance studies; theater, dance, and music history and criticism; ethnography; cinema and cultural studies; queer and post-colonial theory), and explore critiques of race, ethnicity, class, sexuality, technology, and nation.

**Website:** <http://www.womenandperformance.org/>

**Guidelines:** Normally, submissions are made in response to a call for papers, but *Women & Performance* does accept unsolicited manuscripts of articles, reviews, and performance texts. Send 2 copies plus disk or email attachment. We adhere to *Chicago Manual of Style*. For return of manuscript, please include a SASE. Anticipate 8-10 weeks for reply.

When your article is ready for final submission, please send it in Microsoft Word format (if possible) on disk (Mac or PC), with a clean printed hard copy marked with any special formatting instructions and photo placement (if appropriate). If you cannot send it in Microsoft Word format, please indicate on the outside of the disk your computing platform and word processing program and version. Please name your files using your last name.

**Contact:** Please submit manuscripts electronically as e-mail attachments in Microsoft Word. All e-mails should be addressed to Sandra Ruiz, Guest Editor, at [sr712@nyu.edu](mailto:sr712@nyu.edu) and Tracie D. Morris, Guest Editor, at [Tracdmor@aol.com](mailto:Tracdmor@aol.com).

\*Note: descriptions were taken from the individual journals' websites.



# **CONFERENCES/ORGANIZATIONS**

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## **LMDA – Literary Managers and Dramaturgs of America**

When LMDA was established in 1985, our mission was to create a North American network to affirm the role of dramaturg, to expand the possibilities of the field to other media and institutions, and to cultivate, develop and promote the function of dramaturgy and literary management. As an organization comprised of dramaturgs, literary managers and other like-minded artists now numbering over 500, we remain true to that initial mission. We encourage you to explore this site, read about our work, join our ranks and become a part of some of the most compelling theatrical discussions today.

Website: <http://www.lmda.org/>

## **ACLA – American Comparative Literature Association**

The ACLA's annual conferences have a distinctive structure in which most papers are grouped into twelve-person seminars that meet two hours per day for the three days of the conference to foster extended discussion. Some eight-person (or smaller) seminars meet just the first two days of the conference. This structure allows each participant to be a full member of one seminar, and to sample other seminars during the remaining time blocks. The conference also includes plenary sessions, workshops and roundtable discussions, a business meeting, a banquet, and other events.

Website: <http://www.acla.org/>

## **AITU IUTA**

The International University Theatre Association was established at Université de Liège (Belgium) in 1994 to develop and promote recognized post-secondary activity in theatre training, creation, research and theoretical and practical research, throughout the world, at the level of university or higher studies. The IUTA is present in every continent and has members in over fifty countries. Designed by and for people from universities and other types of post-secondary learning institutions, the IUTA is a unique forum where teachers, practitioners, creators, scholars and theorists can share discoveries and discuss common concerns. The IUTA provides a space for both exchanges and services (through the presence of festival organizers), and is open to all members of the academic community with an interest in theatre. The IUTA holds a World Congress every two years.

Website: <http://www.aitu-iuta.org/>

## ASTR – American Society for Theatre Research

The American Society for Theatre Research (ASTR) is a U.S.-based professional organization that fosters scholarship on worldwide theatre and performance, both historical and contemporary. In conjunction with the Theatre Library Association (TLA), ASTR conference fosters scholarship on historical and contemporary theatre and performance.

**Deadlines:** Call for Proposals for Seminars, Research Groups, Reading Groups and Working Group Papers usually due by end of May. The same deadline applies for papers

**Website:** [www.astr.org](http://www.astr.org)

## ATHE – Association for Theatre in Higher Education

The Association for Theatre in Higher Education (ATHE) is a comprehensive non-profit professional membership organization. Founded in 1986, ATHE serves the interests of its diverse individual and organizational members, including college and university theatre departments and administrators, educators, graduate students, and theatre practitioners.

**Deadlines** (for 2008 conference): Session Proposals (papers and topics): Nov. 1 2007 (Online Submission)

**Website:** <http://www.athe.org>

## IFTR – International Federation for Theatre Research

The International Federation for Theatre Research exists to promote collaboration and the exchange of information between individuals and organisations concerned with theatre research. To this end the Federation supports conferences and publications and assists its members in all such activities and projects.

**Deadlines** (for 2008 conference): November 30, 2007

**Website:** <http://www.firt-iftr.org/firt/site/conferences.jsp>

## MATC – Mid American Theatre Conference

The Mid-America Theatre Conference invites papers that examine perceived limits and/or innovations in historical scholarship, pedagogies, and practices (specifically acting, directing, and playwriting). This year's conference theme asks that we pause to reflect on questions that might emerge from innovation and boundary busting: Where do we encounter theatrical limits? How do we morph our language, curricula, and staging practices to speak across generational or technological barriers? What constitutes responsible (or irresponsible) envelope-pushing in theatres, scholarship, and the classroom?

**Deadlines:** Fall deadlines before Winter conference. See calls for papers on website for more information.

**Website:** <http://www.wiu.edu/matc/>

## NETC – New England Theatre Conference

**The New England Theatre Conference** is a non-profit organization dedicated to providing its members with professional services, career development, and recognition awards in the live theater arts. Serving Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont, NETC proudly supports quality theatre and promotes excellence in all divisions of theatre. A recognized voice for practitioners in youth, secondary, university, community and professional theatre, NETC continues to expand its support of New England theatre in addition to nurturing and promoting new theatre activity.

**Website:** <http://www.netconline.org/index.php>

## MLA – Modern Language Association

Members should familiarize themselves with the guidelines for the MLA convention, which appear in the September 2007 *PMLA* (pp. 930-35), before responding to calls for papers. If not provided, organizers' addresses are available on the MLA Web site to MLA members and listed in the September 2007 *PMLA*. All participants in convention sessions must be MLA members by 7 April 2008. Organizers are responsible for responding to all inquiries. A member may participate as speaker or respondent only twice (e.g., by organizing and chairing a meeting, reading a paper, or serving as a speaker, panelist, or respondent in one or two sessions) at a single convention.

**Website:** <http://www.mla.org>

## PSi – Performance Studies International

PSi is a professional association founded in 1997 to promote communication and exchange between scholars and practitioners working in the field of performance. The organisation has staged numerous international conference and festival gatherings that have moved between the discourse and practice of performance. PSi conferences have been held across the U.S.A. and the U.K. and in Germany, New Zealand and Singapore. PSi is always interested in developing proposals for new events and regional initiatives that will help to develop the international nature of the performance studies field. If you have a strong network of collaborators, good facilities and a proposal for an event we would be happy to hear from you.

**Deadlines:** Paper and Panel deadlines are in the winter before the conference. See website for more specific deadlines.

**Website:** <http://psi-web.org/>

## USITT

The USITT Annual Conference & Stage Expo is a focal point for performing arts and entertainment professionals. The Conference offers over 175 sessions featuring design, technology, costume, sound, architecture, management, engineering, and production. Held in a different North American city each year, the conference attracts over 3,800

attendees from all over the world who share their knowledge and expertise with one another.

Stage Expo showcases businesses, products, services, and educational opportunities in the performing arts and entertainment industry. With over 150 exhibitors, Stage Expo provides conference attendees with the opportunity to see the newest and best products and services on the market today. Stage Expo is also the setting for special technical and design exhibitions, as well as craft demonstrations.

**Deadlines:** Proposals are due the summer before the conference each year. Proposals may be sent electronically.

**Website:** <http://www.usitt.org/index.html>

## **REFERENCES FOR FINDING OTHER CONFERENCES:**

### CONFERENCE ALERTS.COM

**Description:** Website that lists worldwide conferences in a variety of topics, including Language, Literature and the Humanities.

**Websites:** <http://www.conferencealerts.com/>

### UNIVERSITY OF PENNSYLVANIA CFP WEBSITE

**Description:** An online listing for several calls for papers, arranged by topic (topics include all literature periods, theatre, many themes such as gender and cultural studies). Calls for papers are updated regularly.

**Websites:** <http://cfp.english.upenn.edu/>

### HUMANITIES AND SOCIAL SCIENCES H-NET

An international consortium of scholars and teachers, H-Net creates and coordinates Internet networks with the common objective of advancing teaching and research in the arts, humanities, and social sciences. H-Net is committed to pioneering the use of new communication technology to facilitate the free exchange of academic ideas and scholarly resources.

**Website:** <http://www.h-net.org/about/>

# OTHER CAREER RESOURCES

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## PRINT

- 100 Careers in the Music Business, Crouch
- Agents & Managers, Hollywood Creative Directory
- Career Opportunities in Theater and the Performing Arts, 2nd Edition, Field
- Career Opportunities in the Music Industry, Field
- Careers in Art, An Illustrated Guide, Brommer & Gatto
- Directory of Theatre Training Programs, 8th Edition
- Dramatists SourceBook, 1999-2000
- Great Jobs for Theatre Majors, VGM Career Horizons, Goldberg, 1998
- Opportunities in Acting Careers, VGM Career Horizons
- Opportunities in Performing Arts Careers, VGM Career Horizons
- Performing Arts Career Directory, Morgan & Palmisano
- Poor Dancer's Almanac, Duke U. Press, 1993
- Regional Theatre Directory, 2002
- Resumes for Performing Arts Careers, 2nd Edition, VGM Career Horizons
- Ross Reports
- Sterns Directory, Dance Magazine, 2002
- The National Resource Guide for the Placement of Artists, NNAP
- The Source (Greater Boston Theatre Resource Guide), StageSource, 2003-2004
- The Working Actor, Matson & Katz
- Theatre Directory, TCG, 2001-2002
- There's Money Where Your Mouth Is, An Insider's Guide to a Career in Voice Overs, Clark
- Your Film Acting Career, Lewis

## PERIODICALS

- American Theatre: [www.tcg.org](http://www.tcg.org)
- Backstage: [www.backstage.com](http://www.backstage.com)
- Current Jobs in Performing Arts: [www.graduatejobs.com](http://www.graduatejobs.com)
- Entertainment Weekly: [www.ew.com](http://www.ew.com)
- Hollywood Reporter: [www.hollywoodreporter.com](http://www.hollywoodreporter.com)
- Premiere: [www.premiere.com](http://www.premiere.com)
- Variety: [www.variety.com](http://www.variety.com)

## GENERAL WEB SITES

- American Association of Community Theatre: [www.aact.org](http://www.aact.org)
- Actors' Fund of America: [www.actorsfund.org](http://www.actorsfund.org)
- American Theater Web: [www.americantheaterweb.com](http://www.americantheaterweb.com)
- ArtJob: [www.artjob.org](http://www.artjob.org)

- Art Presenters: [www.artspresenters.org](http://www.artspresenters.org)
- Arts Edge: [www.artsedge.kennedy-center.org/artsedge.html](http://www.artsedge.kennedy-center.org/artsedge.html)
- NY Mayor's Office of Film, Theatre, and Broadcasting: [www.ci.nyc.ny.us/html/film/html/index/index.shtml](http://www.ci.nyc.ny.us/html/film/html/index/index.shtml)
- Craig's List: [www.craigslist.com](http://www.craigslist.com)
- Hollywood Creative Directory: [www.hcdonline.com](http://www.hcdonline.com)
- International Society for the Performing Arts Foundation: [www.ispa.org](http://www.ispa.org)
- Performing Arts reading room Library of Congress: [www.loc.gov/rr/perform/new.internet.resources.html](http://www.loc.gov/rr/perform/new.internet.resources.html)
- Off Broadway.com: [www.offbroadwayonline.com](http://www.offbroadwayonline.com)
- Strawhat: [www.strawhat-auditions.com](http://www.strawhat-auditions.com)
- Talkin: [www.talkinbroadway.com](http://www.talkinbroadway.com)
- ArtSEARCH: [www.tcg.org/frames/artsearch/fs\\_artsearch.htm](http://www.tcg.org/frames/artsearch/fs_artsearch.htm)
- Internet Theatre Database: [www.theatredb.com](http://www.theatredb.com)
- VI-: [www.vi-theatre.com](http://www.vi-theatre.com)

## **NEW ENGLAND**

- HireCulture: [www.hireculture.org](http://www.hireculture.org)
- Net Theater: [www.netheater411.com](http://www.netheater411.com)
- New England Theatre Conference: [www.netconline.org](http://www.netconline.org)
- StageSource.: [www.stagesource.org](http://www.stagesource.org)
- Theater Mirror: [www.theatermirror.com](http://www.theatermirror.com)
- Theater New England.com: [www.theaternewengland.com](http://www.theaternewengland.com)

\*Note: most descriptions were taken from the individual organizations' websites.

# DRAMATURGY BEYOND THEATRE

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## DRAMATURGY FOR FILM SCRIPTS

### SCRIPT RESEARCHERS

The research and analytical skills you learn as a production dramaturg for theatre are transferable to the film industry. Every film script needs a clearance report to secure errors and omissions insurance. The report points out any legal issues and claims that may endanger the production, such as invasion of privacy, libel, copyright and trademark infringement. Facts, names, and dates need to be checked and confirmed. Script researchers work at research firms, which specialize in script clearance reports. They research every aspect of the script, making sure that it fulfills legal and factual criteria. Here are sample script research firms:

- <http://www.researchhouse.ca/>
- <http://www.indieclear.com/research.htm>
- <http://www.hollywoodscriptresearch.com/>

### STORY ANALYST/SCRIPT READERS

“A story analyst or script reader reads and analyzes film scripts, writes summaries and makes recommendations. When a screenplay is submitted to a producer or studio, it is usually given to a script analyst/reader for coverage.

The script analyst/reader “covers” the script by writing a synopsis and commenting on the story itself and the writer’s skills. Basic coverage entails a detailed critique of the script. Particular attention is paid to the overall concept, the main characters, cinematic structure, dialogue, and story line. The project’s commercial potential, casting prospects, and marketing possibilities may also be assessed.

As is the custom, the coverage notes the script’s strengths and weaknesses and what will be necessary to make it a “go” project. Basic coverage consists of 2 to 3 pages of in depth specific comments. If the coverage is favorable, the producer or executive will read the script. Script analysts/readers are the first way station along the road to a film studio’s acceptance or rejection of a literary property. Producers count on the script analyst to judge whether the screenplay is professionally crafted and has an appealing story.

Story analysts who are employed by a studio read an average of 7 to 10 scripts a week. The story analyst’s report consists of the facts about the script on the cover page (author, name of property, length, type of material, a 2-sentence summary and recommendation), two-page story synopses, and the analyst’s comments.”

Susan W. Miller. "Story Analyst/Script Researcher" Los Angeles Times. April 14, 2002.

- <http://www.latimes.com/classified/jobs/counselor/la-041402counselor-storyanalyst,0,7055271.htmlstory?coll=la-class-employ-counselor>

## SCRIPT CONSULTANTS, DEVELOPERS, AND . . . WRITERS

Script consultants and developers work usually as freelancers, helping either studios or individual script writers, with the research that's involved in script writing. The major part of script (and play!) writing is research. Whether it's a historical drama, adaptation, biopic, or detective story, someone needs to research the environment, the language and vocabulary specific for the setting, behaviors, facts, etc. The line between script researching and script writing is very thin. . . Here are some script consultants' webpages:

- [http://www.film-makers.com/links/member/script\\_consultants.htm](http://www.film-makers.com/links/member/script_consultants.htm)
- <http://www.scriptassessment.com/>
- <http://www.skillset.org/film/jobs/script/>
- <http://www.scriptonic.co.uk/>



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