1. Hello, I’m Sara Freeman: I’m a professor and director at the University of Puget Sound, in Tacoma, Washington State, the United States, and I’m pleased to say a word about my contribution to the series Cambridge Elements in Contemporary Performance Texts.

My element is called Playwriting, Dramaturgy, and Space and it’s focused on characteristics in playwriting in the last fifty years.

1. So, I started this book project thinking about why scripts from the last fifty years read so differently from the ones from the late 19th and early 20th century. Newer text-based plays “felt” different to me in performance and it seemed to me that playwrights were working with a shifted consciousness in this new century.
2. One of my key assertions in this Element is that playwriting and playwrights are fully embedded in an artistic and  cultural milieu that has assimilated the insights of a century of formal experimentation in literature, the visual arts, media, and theatre; the techniques of auteur directors; and the processes  of ensemble creation. Now, playwrights have as much, or more, in common with  performance artists and scenographers than with any other type of artist.
3. In the Element I set up the way that for an earlier generation of critics, contrasting a “theatre of images” to the traditional  theatre of text was a to describe innovations in form pursued by hyphenate  director-designer-writers like say Robert Wilson, Richard Foreman, and Lee Breuer.
4. I argue this is now less useful because contemporary dramaturgies reflect a spatial sensibility in theatre, reinventing text as part of the visuality and physicality of performance and the transformational theatre magic. I use three great playwrights as the central examples in the book, analyzing both the text and the first performances of Caryl Churchill’s play *The Skriker*, Naomi Iizuka’s *At the Vanishing Point*, and Sarah Ruhl’s *For Peter Pan On Her 70th Birthday* and treating them as representative of a larger shift in how playwrights target their word artistry for collaboration and staging, participating in the postmodern and postdramatic re-ordering and de-hierarchization of theatre’s expressive elements.
5. So, I identify what I call the scenographic aspects of contemporary playwriting. My thinking participates in what is sometimes called the spatial turn in the social sciences and humanities, emphasizing what can come from phenomenological thinking about space because other scholars cover the socio-political aspects so well. Space is both a felt  relationship in the material world and a conceptual way of engaging the perceiving  consciousness. Space is both concrete and conceptual as an element of theatre and I am really fascinated by the dramaturgical combination of the concrete and the conceptual and the constant capacity for renewal of writing in and for performance.
6. Please look for the book: it will be available as an ebook, and then in paperback and hardcopy simultaneously and I think it will be really useful book for stirring up both textual and performance insight.