Modern Drama In Theory And Practice 2 | ecbf3a95d4d7949d0e84582be9cdc70b

Modern Drama in Theory and Practice: Volume 3, Expressionism and Epic Theatre

The Social Significance of the Modern Drama

Bertolt Brecht's silent Kattrin in Mother Courage, or the disability performance lessons of his Peachum in The Threepenny Opera; Tennessee Williams' limping Laura Wingfield in The Glass Menagerie and hard-of-hearing Bodey in A Lovely Sunday for Creve Coeur; Samuel Beckett's blind Hamm and his physically disabled parents Nagg and Nell in Endgame - these and many further examples attest to disability's critical place in modern drama. This Companion explores how disability performance studies and theatre practice provoke new debate about the place of disability in these works. The book traces the local and international processes and tensions at play in disability theatre, and offers a critical investigation of the challenges its aesthetics pose to mainstream and traditional practice. The book's first part surveys disability theatre's primary principles, critical terms, internal debates and key challenges to theatre practice. Examining specific disability theatre productions of modern drama, it also suggests how disability has been re-envisioned and embodied on stage. In the book's second part, leading disability studies scholars and disability theatre practitioners analyse and creatively re-imagine modern drama, demonstrating how disability aesthetics press practitioners and scholars to rethink these works in generative, valuable and timely ways.

Theater as Problem

Modern drama in theory and /J.L. Styan.-v.3.

Women in Power in the Early Modern Drama

Using examples ranging from nineteenth-century Viennese comedy to Friedrich Dürrenmatt's atomic-age theater, Benjamin Bennett explores what is at stake in the theory of drama; what sort of questioning makes up that theory; and in what direction such questioning leads. Bennett takes as his starting point the inescapably literary nature of theater in the European tradition, theater in its most concrete dimensions: as an institution, as a tradition of ritual or stylized behavior, as a particular type of physical space, as an economic venture. He maintains that, precisely because of
its radical categorical disjunction from the domain of the literary, theater in the European tradition has been appropriated as the principal vehicle by which literature repeatedly problematizes itself. Theater, he says, is "the church of literature." Although he is concerned with drama as a literary type, therefore, Bennett does not treat the theory of drama as part of the theory of literature. For the special relation of drama to literature calls into question the whole idea of literary theory as a stable discourse divisible into parts. Bennett considers plays by Nestroy, Schnitzler, Ibsen, Strindberg, Brecht, Ionesco, Genet, Pirandello, Artaud, and Dürrenmatt. He focuses on such theoretical issues as the idea of generic boundaries; the relation between drama and the culture of reading; the relevance between drama and the culture of reading; the relevance of hermeneutic and semiotic views of literature to drama; and the operation of fascism as a literary phenomenon. In conclusion, he frames a problem that his readings have brought to light: at least two separate historical accounts of modern drama are necessary—theories that imply each other, yet remain irreconcilable.

**Death in Modern Theatre**

Covering the period 1879 to 1959, and taking in everything from Ibsen to Beckett, this book is volume one of a two-part comprehensive examination of the plays, dramatists, and movements that comprise modern world drama. Contains detailed analysis of plays and playwrights, connecting themes and offering original interpretations Includes coverage of non-English works and traditions to create a global view of modern drama Considers the influence of modernism in art, music, literature, architecture, society, and politics on the formation of modern dramatic literature Takes an interpretative and analytical approach to modern dramatic texts rather than focusing on production history Includes coverage of the ways in which staging practices, design concepts, and acting styles informed the construction of the dramas

**Modern Drama: A Very Short Introduction**

The first book-length study of the notion of place and its implications in modern drama

**Modern Theories of Drama**

Death in modern theatre offers a unique account of modern Western theatre, focusing on the ways in which dramatists and theatre-makers have explored historically informed ideas about death and dying in their work. It investigates the opportunities theatre affords to reflect on the end of life in a compelling and socially meaningful fashion. In a series of interrelated, mostly chronological, micronarratives beginning in the late nineteenth century and ending in the early twenty-first century, this book considers how and why death and dying are represented at certain historical moments using dramaturgy and aesthetics that challenge audiences' conceptions, sensibilities, and sense-making faculties. It includes a mix of well-known and lesser-known plays from an international range of dramatists and theatre-makers, and offers original interpretations through close reading and performance analysis.

**Modern Drama in Theory and Practice: Volume 1, Realism and Naturalism**

The early modern period was an age of anatomical exploration and revelation, with new discoveries capturing the imagination not only of scientists but also of playwrights and poets. Approximate Bodies examines, in fascinating detail, the changing representation of the body in early modern drama and in the period's anatomical and gynaecological treatises. Maurizio Calbi focuses on the unstable representation of both masculinity and femininity in Renaissance texts such as The Duchess of Malfi, The Changeling and a variety of Shakespeare plays. Drawing on theorists including Foucault, Derrida and Lacan, these close textual readings examine the effects of social, psychic and cultural influences on early modern images of the body. Calbi identifies the ways in which political, social, racial and sexual power structures effect the construction of the body in dramatic and anatomical texts. Calbi's analysis displays how images such as the deformed body of the outsider, the effeminate body of the desiring male and the disfigured body parts of the desiring female indicate an unstable, incomplete conception of the body in the Renaissance. Compelling and impeccably researched, this is a sophisticated account of the fantasies and anxieties that play a role in constructing the early modern body. Approximate Bodies makes a major contribution to the
field of early modern studies and to debates around the body.

**Drama + Theory**

Working Subjects in Early Modern English Drama investigates the ways in which work became a subject of inquiry on the early modern stage and the processes by which the drama began to forge new connections between labor and subjectivity in the period. The essays assembled here address fascinating and hitherto unexplored questions raised by the subject of labor as it was taken up in the drama of the period: How were laboring bodies and the goods they produced, marketed and consumed represented onstage through speech, action, gesture, costumes and properties? How did plays participate in shaping the identities that situated laboring subjects within the social hierarchy? In what ways did the drama engage with contemporary discourses (social, political, economic, religious, etc.) that defined the cultural meanings of work? How did players and playwrights define their own status with respect to the shifting boundaries between high status/low status, legitimate/illegitimate, profitable/unprofitable, skilled/unskilled, formal/informal, male/female, free/bound, paid/unpaid forms of work? Merchants, usurers, clothworkers, cooks, confectioners, shopkeepers, shoemakers, sheepshearers, shipbuilders, sailors, perfumers, players, magicians, servants and slaves are among the many workers examined in this collection. Offering compelling new readings of both canonical and lesser-known plays in a broad range of genres (including history plays, comedies, tragedies, tragi-comedies, travel plays and civic pageants), this collection considers how early modern drama actively participated in a burgeoning, proto-capitalist economy by staging England's newly diverse workforce and exploring the subject of work itself.

**Approximate Bodies**

Theatres of Independence is the first comprehensive study of drama, theatre, and urban performance in post-independence India. Combining theatre history with theoretical analysis and literary interpretation, Aparna Dharwadker examines the unprecedented conditions for writing and performance that the experience of new nationhood created in a dozen major Indian languages and offers detailed discussions of the major plays, playwrights, directors, dramatic genres, and theories of drama that have made the contemporary Indian stage a vital part of postcolonial and world theatre. The first part of Dharwadker's study deals with the new dramatic canon that emerged after 1950 and the variety of ways in which plays are written, produced, translated, circulated, and received in a multi-lingual national culture. The second part traces the formation of significant postcolonial dramatic genres from their origins in myth, history, folk narrative, sociopolitical experience, and the intertextual connections between Indian, European, British, and American drama. The book's ten appendixes collect extensive documentation of the work of leading playwrights and directors, as well as a record of the contemporary multilingual performance histories of major Indian, Western, and non-Western plays from all periods and genres. Treating drama and theatre as strategically interrelated activities, the study makes post-independence Indian theatre visible as a multifaceted critical subject to scholars of modern drama, comparative theatre, theatre history, and the new national and postcolonial literatures.

**Theory of the Modern Drama**

An abundance of rich and memorable female roles is one of the most striking features of turn-of-the-century European drama. Gail Finney traces the source of this phenomenon to large-scale upheavals in prevailing contemporary attitudes toward women. She cites two major developments in particular: the culmination in the years 1880–1920 of the first feminist movement; and Freud’s formulation of his theories of sexuality, which emphasize differences between the sexes. Taking into account these strong, sometimes conflicting intellectual currents, Women in Modern Drama explores the dynamics of gender identity and family relationships in major plays by European make dramatists, including Ibsen, Strindberg, Shaw, Wilde, Schnitzler, Synge, Hofmannsthal, Wedekind, and Hauptmann.

**Writing and the Modern Stage**

This critical exploration of modern drama begins with Büchner and Ibsen and then discusses the major playwrights who have shaped modern theater. A new introduction by the author assesses
developments of recent years.

**Staging Place**

This book is a brilliant analysis of the emergence and development of modern drama from the Renaissance to the present day. This concise but wide-ranging book discusses the work of Ibsen, Chekhov, Strindberg, Satre, Brecht and Wilder, among others.

**Working Subjects in Early Modern English Drama**

This book uses computational methods and statistical analysis to challenge traditional assumptions about the plays of Shakespeare and his contemporaries.

**A History of Modern Drama, Volume II**

A History of Modern Drama: Volume II explores a remarkable breadth of topics and analytical approaches to the dramatic works, authors, and transitional events and movements that shaped world drama from 1960 through to the dawn of the new millennium. Features detailed analyses of plays and playwrights, examining the influence of a wide range of writers, from mainstream icons such as Harold Pinter and Edward Albee, to more unorthodox works by Peter Weiss and Sarah Kane. Provides global coverage of both English and non-English dramas – including works from Africa and Asia to the Middle East. Considers the influence of art, music, literature, architecture, society, politics, culture, and philosophy on the formation of postmodern dramatic literature. Combines wide-ranging topics with original theories, international perspective, and philosophical and cultural context. Completes a comprehensive two-part work examining modern world drama, and alongside A History of Modern Drama: Volume I, offers readers complete coverage of a full century in the evolution of global dramatic literature.

**Theories of the Theatre**

The Plot of the Future's forward-looking topic, previously unexamined in the dramatic sphere, maintains its relevance in an age of increasing technological advancement. It will interest teachers and students of modern drama with its timely perspective on European theater and will also appeal to those in the social sciences who study utopian theories.

**The Cultural Net**

This book explores the most recent critical thinking on the relationship between the literary mode of the fantastic and the literary genre of drama with respect to modern theatre. Wide-ranging in time and space, the 14 essays assess 20th century dramatic works from the United States, Ireland, England, Western Europe, and the Caribbean. Canonical figures, such as Strindberg, Yeats, Beckett, Ionesco, Cocteau, and Stoppard are studied, along with neglected figures and innovative new performance troupes and individual artists. Concluding essays are devoted to contemporary experimental theatre and postmodern drama, and a study of science fiction on stage includes an annotated listing of forty English-language plays.

**Modern Drama in Theory and Practice: Volume 1, Realism and Naturalism**

A study into the way in which modern dramatic printed texts relate to their performance.

**Theatres of Independence**

Beginning with Aristotle and the Greeks and ending with semiotics and post-structuralism, Theories of the Theatre is the first comprehensive survey of Western dramatic theory. In this expanded edition, the author has updated the book and added a new concluding chapter that focuses on theoretical developments since 1980, emphasizing the impact of feminist theory.

**A History of Modern Drama**
A series of lectures given by the author in 1914 examines the vital social themes within early twentieth-century drama and relates them to Goldman's political philosophy

**Modern Drama in Theory and Practice: Volume 2, Symbolism, Surrealism and the Absurd**


**The Drama of Ideas**

It is time to change the way we talk about writing in theater. This book offers a new argument that reimagines modern theater's critical power and places innovative writing at the heart of the experimental stage. While performance studies, German Theaterwissenschaft, and even text-based drama studies have commonly envisioned theatrical performance as something that must operate beyond the limits of the textual imagination, this book shows how a series of writers have actively shaped new conceptions of theater's radical potential. Engaging with a range of theorists, including Theodor Adorno, Jarcho reveals a modern tradition of 'negative theatrics,' whose artists undermine the here and now of performance in order to challenge the value and the power of the existing world. This vision emerges through surprising new readings of modernist classics - by Henry James, Gertrude Stein, and Samuel Beckett - as well as contemporary American works by Suzan-Lori Parks, Elevator Repair Service, and Mac Wellman.

**Staging the Impossible**

**Modernism in European Drama**

?Theater As Problem deserves applause. Inside and outside the academy, those who are interested in drama and theater will learn from and argue with this original, thought-provoking book.?--Gay Gibson Cima, author of Performing Women: Female Character, Male Playwrights, and the Modern Stage Using examples ranging from nineteenth-century Viennese comedy to Friedrich D?rrenmatt?s atomic-age theater, Benjamin Bennett explores what is at stake in the theory of drama; what sort of questioning makes up that theory; and in what direction such questioning leads.

**Modern Drama**

Peter Buse illuminates the relationship between modern British drama and contemporary critical and cultural theory. He demonstrates how theory allows fresh insights into familiar drama, pairing well-known plays with classic theory texts. The theoretical text is more than applied to the dramatic text, instead Buse shows how they reflect on each other. Drama + Theory provides not only provides new interpretations of popular plays, but of the theoretical texts as well.

**The Making of Modern Drama**

This volume offers a new theoretical approach to cultural production inspired by the metaphor of culture as a virtual network. Following a thorough outline of this approach, the theoretical framework is elucidated in a second part through examples drawn from early modern European drama. A third and final part then presents a critical discussion of the concept of "national" culture and literature, from its first formulation by Johann Gottfried Herder to its current developments, including postcolonial studies.

**Print and the Poetics of Modern Drama**
The contributors examine varied topics such as the analysis of periodicity; the articulation of social, political, and cultural production in theatre; the re-evaluation of texts, performances, and canons; and demonstrations of how interdisciplinarity inflects theatre and its practice.

**Modern Drama in Theory and Practice: Volume 1, Realism and Naturalism**

**The Theatre of Revolt**

Nora Johnson's study of actors who wrote plays in early modern England uncovers important links between performance and authorship. The book traces the careers of Robert Armin, Nathan Field, Anthony Munday and Thomas Heywood, actors who were powerfully interested in marketing themselves as authors and celebrities; but Johnson contends that authorship as they constructed it had little to do with modern ideas of control and ownership. Finally, the book repositions Shakespeare in relation to actors, considering Shakespeare's famous silence about his own work as one strategy among many available to writers for the stage. The Actor as Playwright provides an alternative to the debate between traditional and materialist readers of early modern dramatic authorship, arguing that both approaches are weakened by a reluctance to look outside the Shakespearean canon for evidence.

**English Drama of the Early Modern Period 1890-1940**

Most philosophy has rejected the theater, denouncing it as a place of illusion or moral decay; the theater in turn has rejected philosophy, insisting that drama deals in actions, not ideas. Challenging both views, The Drama of Ideas shows that theater and philosophy have been crucially intertwined from the start. Plato is the presiding genius of this alternative history. The Drama of Ideas presents Plato not only as a theorist of drama, but also as a dramatist himself, one who developed a dialogue-based dramaturgy that differs markedly from the standard, Aristotelian view of theater. Puchner discovers scores of dramatic adaptations of Platonic dialogues, the most immediate proof of Plato's hitherto unrecognized influence on theater history. Drawing on these adaptations, Puchner shows that Plato was central to modern drama as well, with figures such as Wilde, Shaw, Pirandello, Brecht, and Stoppard using Plato to create a new drama of ideas. Puchner then considers complementary developments in philosophy, offering a theatrical history of philosophy that includes Kierkegaard, Nietzsche, Burke, Sartre, Camus, and Deleuze. These philosophers proceed with constant reference to theater, using theatrical terms, concepts, and even dramatic techniques in their writings. The Drama of Ideas mobilizes this double history of philosophical theater and theatrical philosophy to subject current habits of thought to critical scrutiny. In dialogue with contemporary thinkers such as Martha Nussbaum, Iris Murdoch, and Alain Badiou, Puchner formulates the contours of a “dramatic Platonism.” This new Platonism does not seek to return to an idealist theory of forms, but it does point beyond the reigning philosophies of the body, of materialism and of cultural relativism.

**Disability Theatre and Modern Drama**

The story of modern drama is a tale of extremes, testing both audiences and actors to their limits through hostility and contrarianism. Spanning 1880 to the present, Kirsten E. Shepherd-Barr shows how truly international a phenomenon modern drama has become, and how vibrant and diverse in both text and performance. This Very Short Introduction explores the major developments of modern drama, covering two decades per chapter, from early modernist theatre through post-war developments to more recent and contemporary theatre. Shepherd-Barr tracks the emergence of new theories from the likes of Brecht and Beckett alongside groundbreaking productions to illuminate the fascinating evolution of modern drama. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

**The Actor as Playwright in Early Modern Drama**
The period 1890-1940 was a particularly rich and influential phase in the development of modern English theatre: the age of Wilde and Shaw and a generation of influential actors and managers from Irving and Terry to Guilgud and Olivier. Jean Chothia's study is in two parts beginning with a portrait of the period, setting the narrative context and considering the dramatic social and cultural changes at work during this time. It then focuses on some of the main themes in the theatre, from Shaw and comedy, to the rise of political and radio drama, providing an interpretative framework for the period. This volume will be of great benefit to students and academics of English literature and drama, as it covers the work of the major dramatists of the period as well as considering the dramatic output of literary figures, such as James, Eliot and Lawrence.

**Women in Modern Drama**

This 1981 volume begins with the French revolt against naturalism in theatre and then covers the European realist movement.

**Edges of Loss**

**The Theory of the Modern Stage**

Jarry - Garcia Lorca - Satre - Camus - Beckett - Ritual theatre and Jean Genet - Fringe theatre in Britain

**Modern Drama and German Classicism**

This 1981 volume begins with the French revolt against naturalism in theatre and then covers the European realist movement.

**The Plot of the Future**

**Masks in Modern Drama**

This 1981 volume begins with the French revolt against naturalism in theatre and then covers the European realist movement.

**Style, Computers, and Early Modern Drama**

Modern Theories of Drama provides a crucial resource for students of drama and theatre studies, illustrating how much the idea of drama has altered in the last 150 years.

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