

Modern Theories Of Drama A Selection Of Writings On Drama And Theatre 1840 1990 A Selection Of Writings On Drama And Theatre 1850 1990

The Purpose of Playing provides the first in-depth introduction to modern critical acting, enabling students, teachers, and professionals to comprehend the different aesthetic possibilities available to today's actors. The book presents a comparative survey of the major approaches to Western acting since the nineteenth century, their historical evolution, and their relationship to one another. Author Robert Gordon explores six categories of acting: realistic approaches to characterization (Stanislavski, Vakhtangov, Strasberg, Chekhov); the actor as a scenographic instrument (Appia, Craig, Meyerhold); improvisation and games (Copeau, Saint-Denis, Laban, Lecoq); political theater (Brecht, Boal); exploration of the self and other (Artaud, Grotowski); and performance as cultural exchange (Brook, Barba). The synthesis of these principal theories of dramatic performance in a single text offers practitioners the knowledge they need to contextualize their own practice within the wider field of performance, while encouraging theorists and scholars to be more sensitive to the material realities of artistic practice. "This analysis of major movements and figures from the early nineteenth century to the present is clear, thorough, and penetrating, and its scope across periods, countries, and styles is impressive." --Xerxes Mehta, University of Maryland-Baltimore County Robert Gordon is Reader in Drama, Goldsmiths College, University of London.

This book presents a contour of the literary theories and critical approaches in modern African drama. Theories are discussed against the backdrop of modern African drama and include Symbolism, Naturalism, Nativism, the quest for Indigenous Aesthetics, Oral Narratives, Narratology, Marxism, Cultural Materialism, Structuralism, Poststructuralism, Psycho-analytic criticism, New Historicism, Ecocriticism, Feminism, Postcolonialism and Intertextuality. The objective is to offer researchers and scholars of modern African drama a comprehensive approach of the discipline of African drama from theoretical perspective. Critical debates on the possibility of reading African drama with the lenses of contemporary literary theories have been controversial among critics of African literature. Some critics have been asserting that African drama should be theory-free in its intellectual and scholarly interpretation. Others opine that modern African drama should be analyzed within the mainstream of African literature alongside the novel and poetry. This book seeks to revert these views by pointing out the importance of theories in the interpretation and understanding of African 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.

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

Theater's materiality and reliance on human actors has traditionally put it at odds with modernist principles of aesthetic autonomy and depersonalization. Spectral Characters argues that modern dramatists in fact emphasized the extent to which humans are fictional, made and changed by costumes, settings, props, and spoken dialogue. Examining work by Ibsen, Wilde, Strindberg, Genet, Kopit, and Beckett, the book takes up the apparent deadness of characters whose selves are made of other people, whose thoughts become exteriorized communication technologies, and whose bodies merge with walls and furniture. The ghostly, vampiric, and telepathic qualities of these characters, Sarah Balkin argues, mark a new relationship between the material and the imaginary in modern theater. By considering characters whose bodies

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respond to language, whose attempts to realize their individuality collapse into inanimacy, and who sometimes don't appear at all, the book posits a new genealogy of modernist drama that emphasizes its continuities with nineteenth-century melodrama and realism.

Looks at post-war American drama by women, bridging the gap between theatrical theory and feminist theory

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This book tells the story of modern drama through its seminal, groundbreaking plays and performances, and the artistic diversity that these represent. Exploring the new note of artistic hostility between dramatists and their audience, Shepherd-Barr draws on a range of theories and performances to reveal what makes modern drama "modern".

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

Discusses the development of theories of catharsis in the theater and looks at the philosophies of four modern drama theorists

(Applause Books). Including Antoin Artaud, Bertolt Brecht, E. Gordon Craig, Luigi Pirandello, Konstantin Stanislavsky, W. B. Yeats, and Emile Zolaing.

This book introduces formal grammar theories that play a role in current linguistic theorizing (Phrase Structure Grammar, Transformational Grammar/Government & Binding, Generalized Phrase Structure Grammar, Lexical Functional Grammar, Categorical Grammar, Head-?Driven Phrase Structure Grammar, Construction Grammar, Tree Adjoining Grammar). The key assumptions are explained and it is shown how the respective theory treats arguments and adjuncts, the active/passive alternation, local reorderings, verb placement, and fronting of constituents over long distances. The analyses are explained with German as the object language. The second part of the book compares these approaches with respect to their predictions regarding language acquisition and psycholinguistic plausibility. The nativism hypothesis, which assumes that humans possess genetically determined innate language-specific knowledge, is critically examined and alternative models of language acquisition are discussed. The second part then addresses controversial issues of current theory building such as the question of flat or binary branching structures being more appropriate, the question whether constructions should be treated on the phrasal or the lexical level, and the question whether abstract, non-visible entities should play a role in syntactic analyses. It is shown that the analyses suggested in the respective frameworks are often translatable into each other. The book closes with a chapter showing how properties common to all languages or to certain classes of languages can be captured. This book is a new edition of <http://langsci-press.org/catalog/book/25> and <http://langsci-press.org/catalog/book/195>.

A self-contained comprehensive introduction to the mathematical theory of dynamical systems for students and researchers in mathematics, science and engineering.

Theories of Performance invites students to explore the possibilities of performance for creating, knowing, and staking claims to the world. Each chapter surveys, explains, and illustrates classic, modern, and postmodern theories that answer the questions, "What is performance?" "Why do people perform?" and "How does performance constitute our social and political worlds?" The chapters feature performance as the entry point for understanding texts, drama, culture, social roles, identity, resistance, and technologies.

The first book-length study of the notion of place and its implications in modern drama It is the very nature of representation to be theatrical and self-referential. This book undercuts the fact that all representational knowledge is autonomous and sovereign. At times, theatrical representations can misguide and mislead. Representation can also ineluctably project ones own preferences and preoccupations. Thus, representation and subjective interpretation divulge into myriad domains. This book is concerned with the effects and consequences of representation and its politics. This book examines not only how language as well as

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representation produce meaning, but also how discursive knowledge connected to power regulates, conducts, and constructs identities and defines the way certain things are thought about practices and are studied. The book takes note of the fact that within the framework of performance, a performative subject does not wear a coherent identity as it is fragmented, decentered, simulated and is unstable, while being both virtual as well as actual. In the field of semiotics, theatre is historically and reciprocally affected by practice, especially within contingent conditions of time. In theatre semiotics, the new image of knowledge is that of turbulence. Here, knowledge is not so much a system as it is a confluence. Carrying this stance further we can say that contemporary Assamese theatre is characterised by shifting counter-voices and sub-textual underpinnings. This act forces reading into two directions: dialogic openness and variability of meaning that question the theatre directors as the only ones who know.

Michelle Zerba engages current debates about the relationship between literature and theory by analyzing responses of theorists in the Western tradition to tragic conflict. Isolating the centrality of conflict in twentieth-century definitions of tragedy, Professor Zerba discusses the efforts of modern critics to locate in Aristotle's Poetics the origins of this focus on agon. Through a study of ethical and political ideas formative of the Poetics, she demonstrates why Aristotle and his Renaissance and Neoclassical beneficiaries exclude conflict from their accounts of tragedy. The agonistic element, the book argues, first emerges in dramatic criticism in nineteenth-century Romantic theories of the sublime and, more influentially, in Hegel's lectures on drama and history. This turning point in the history of speculation about tragedy is examined with attention to a dynamic between the systematic aims of theory and the subversive conflicts of tragic plays. In readings of various Classical and Renaissance dramatists, Professor Zerba reveals that strife in tragedy undermines expectations of coherence, closure, and moral stability, on which theory bases its principles of dramatic order. From Aristotle to Hegel, the philosophical interest in securing these principles determines attitudes toward conflict. Originally published in 1988. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The Bedside Tales of Sultan is a collection of fairy tales, fantasies and moral stories that appeals to children and adults alike. The book unfolds through the story of a young Sultan who develops a sleeping disorder and finds salvation listening to fairy tales in order to ease his loneliness and boredom. Along the lines of the Arabian Nights, every night we listen to a different story which transports us to a new realm. We meet with people from the royal court - sultans, viziers, judges; people who possess magical powers - magicians, sorcerers, and ordinary people - bakers, gardeners, merchants, shoemakers, tutors. We listen to tales of walking clouds, talking fingers, migrating watermelons and fighting letters. Every story is different but they all have one thing in common; they are bedside tales, life lessons that invigorate our imagination. www.bedsidetalesofsultan.com

This first book-length study to trace the evolution of the comic old man in Italian and English Renaissance comedy shows how English dramatists adopted and reimagined an Italian model to reflect native concerns about and attitudes toward growing old. Anthony Ellis provides an in-depth study of the comic old man in the erudite comedy of sixteenth-century Florence; the character's parallel development in early modern Venice, including the commedia dell'arte; and,

along with a consideration of Anglo-Italian intertextuality, the character's subsequent flourishing on the Elizabethan and Jacobean stage. In outlining the character's development, Ellis identifies and describes the physical and behavioral characteristics of the comic old man and situates these traits within early modern society by considering prevailing medical theories, sexual myths, and intergenerational conflict over political and economic circumstances. The plays examined include Italian dramas by Bernardo Dovizi da Bibbiena, Niccolò Machiavelli, Donato Giannotti, Lorenzino de' Medici, Andrea Calmo, and Flaminio Scala, and English works by William Shakespeare, Ben Jonson, and Thomas Dekker, along with Middleton, Rowley, and Heywood's *The Old Law*. Besides providing insight into stage representations of aging, this book illuminates how early modern people conceived of and responded to the experience of growing old and its social, economic, and physical challenges.

Despite the recent turn to affects and emotions in the humanities and despite the unceasing popularity of romantic and erotic love as a motif in fictional works of all genres, the subject has received surprisingly little attention in academic studies of contemporary drama. *Love in Contemporary British Drama* reflects the appeal of love as a topic and driving force in dramatic works with in-depth analyses of eight pivotal plays from the past three decades. Following an interdisciplinary and historical approach, the study collects and condenses theories of love from philosophy and sociology to derive persisting discourses and to examine their reoccurrence and transformation in contemporary plays. Special emphasis is put on narratives of love's compensatory function and precariousness and on how modifications of these narratives epitomise the peculiarities of emotional life in the social and cultural context of the present. Based on the assumption that drama is especially inclined to draw on shared narratives for representations of love, the book demonstrates that love is both a window to remnants of the past in the present and a proper subject matter for drama in times in which the suitability of the dramatic form has been questioned.

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.

The first comprehensive survey of the major critical currents and approaches in the lively field of performance studies

The first English-language anthology that traces the centuries-long evolution of Chinese thought on theater and performance

In this collection of essays by avant-garde theatre's most creative practitioners—directors, playwrights, performers, and designers—these writings provide direct access to the thinking behind much of the most stimulating playwriting and performance of the late nineteenth and twentieth centuries.

The modern era in the theatre is remarkable for the extraordinary role and influence of theoretical practitioners, whose writings have shaped our sense of the possibilities and objectives of performance. This study offers a critical exploration of the theoretical

writings of key modern practitioners from Stanislavski to Boal. Designed to be read alongside primary source material, each chapter offers not only a summary and exposition of these theories, but a critical commentary on their composition as discourses. Close scrutiny of the cultural context and figurative language of these important, and sometimes difficult, texts yields fresh insight into the ideas of these practitioners.

This book is about the history of character in modern Irish drama. It traces the changing fortunes of the human self in a variety of major Irish plays across the twentieth century and the beginning of the new millennium. Through the analysis of dramatic protagonists created by such authors as Yeats, Synge, O'Casey, Friel and Murphy, and McGuinness and Walsh, it tracks the development of aesthetic and literary styles from modernism to more recent phenomena, from Celtic Revival to Celtic Tiger, and after. The human character is seen as a testing ground and battlefield for new ideas, for social philosophies, and for literary conventions through which each historical epoch has attempted to express its specific cultural and literary identity. In this context, Irish drama appears to be both part of the European literary tradition, engaging with its most contentious issues, and a field of resistance to some conventions from continental centres of avant-garde experimentation. Simultaneously, it follows artistic fashions and redefines them in its critical contribution to European artistic and theatrical diversity. This volume addresses the work of women playwrights throughout the history of the American theatre, from the early pioneers to contemporary feminists. Each chapter introduces the reader to the work of one or more playwrights and to a way of thinking about plays. Together they cover significant writers such as Rachel Crothers, Susan Glaspell, Lillian Hellman, Sophie Treadwell, Lorraine Hansberry, Alice Childress, Megan Terry, Ntozake Shange, Adrienne Kennedy, Wendy Wasserstein, Marsha Norman, Beth Henley and Maria Irene Fornes. Playwrights are discussed in the context of topics such as early comedy and melodrama, feminism and realism, the Harlem Renaissance, the feminist resurgence of the 1970s and feminist dramatic theory. A detailed chronology and illustrations enhance the volume, which also includes bibliographical essays on recent criticism and on African-American women playwrights before 1930.

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

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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.

Unlike other introductions to literary theory, this distinctive book offers a sustained discussion of a specific period of English literature. Avoiding the danger of employing theories as templates, the author uses Renaissance drama and contemporary theory to question and illuminate each other. It provides a comprehensive account of key modern literary theories and presents detailed applications of them to a wide range of Renaissance plays. It also offers a new way of thinking about the relationship of modern literary theory to its main predecessor, humanism. Finally, it writes a history, which Renaissance drama and modern theory are seen as sharing, of the antagonisms and attempted reconciliations between signs and psyche, objects and subjects, history and self, and language and the human.

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.

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