

Modern Drama In Theory And Practice 3

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.

DiGangi analyses the relation between homoeroticism and social power in a range of literary and historical texts from the 1580s to the 1620s, drawing on insights from materialist, queer and feminist theory to show the centrality of homoerotic practices.

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.

A History of Modern Drama, Volume II

Edges of Loss

Realism and naturalism. I

Plays, Criticism, Theory

Critical Approaches to Modern British Drama

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

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.

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

Investigates the reasons for postmodern theory's fascination with theater

Modern Drama in Theory and Practice, V. 3

Modern Drama in Theory and Practice: Expressionism and epic theatre

Reading Modern Drama

Expressionism and epic theatre. III

An Introduction to Modern Theatre and Drama

From Modern Drama to Postmodern Theory

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

The Myth of Identity in Modern Drama is the first book-length study on existential authenticity and its relation to ontological embodiment treated via analyses of characters of modern drama. Furthermore, it offers new methods of exploring characters and characterization and new ways of thinking about identity. Through its investigations of the plays of Samuel Beckett, Eugene Ionesco and Jean-Paul Sartre, the book shows that the study of embodiment will allow for a new method of analyzing characters and how they form, or attempt to form, ever-changing identities.

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

Modern Drama in Theory and Practice. Vol. 2

Freud, Feminism, and European Theater at the Turn of the Century

A Very Short Introduction

Modern Drama in Theory and Practice. Vol. 3

Death in Modern Theatre

Print and the Poetics of Modern Drama

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.

This collection of essays, originally published over the last forty years in the journal *Modern Drama*, explores the drama of four of the most influential European proponents of modernism in the European Drama: Ibsen, Strindberg, Pirandello and Beckett.

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

The Plot of the Future

Platonic Provocations in Theater and Philosophy

The Geography of Modern Drama

Ibsen, Strindberg, Pirandello, Beckett : Essays from Modern Drama

The Myth of Identity in Modern Drama

The Homoerotics of Early Modern Drama

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.

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. --

Exploring the relationship between dramatic language and its theatrical aspects, *Reading Modern Drama* provides an accessible entry point for general readers and academics into the world of contemporary theatre scholarship. This collection promotes the use of diverse perspectives and critical methods to explore the common theme of language as well as the continued relevance of modern drama in our lives. *Reading Modern Drama* offers provocative close readings of both canonical and lesser-known plays, from Hedda Gabler to e.e. cummings' *Him*. Taken together, these essays enter into an ongoing, fruitful debate about the terms 'modern' and 'drama' and build a much-needed bridge between literary studies and performance studies.

Women in Modern Drama

Staging Place

Modern Drama in Theory and Practice

Symbolism, surrealism and the absurd

The Theory of the Modern Stage

Gender and Power in Early Modern Drama and Anatomy

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.

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".

Modern Drama in Theory and Practice: Volume 1, Realism and Naturalism Cambridge University Press

Realism and naturalism

Drama + Theory

Utopia and Dystopia in Modern Drama

Realism and Practice

A Selection of Writings on Drama and Theatre, 1850-1990

Expressionism and Epic Theatre

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

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

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.

Modernism in European Drama

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

Modern Drama in Theory and Practice Volume 1. Vol. 1

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

The Drama of Ideas

Realism and Naturalism

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 male dramatists, including Ibsen, Strindberg, Shaw, Wilde, Schnitzler, Synge, Hofmannsthal, Wedekind, and Hauptmann.

Expressionism and epic theatre

Modern Drama in Theory and Practice. Vol.2: Symbolism Surrealism and the Absurd, by J.L. Styan

Theory of the Modern Drama

Modern Drama in Theory and Practice: Symbolism, surrealism, and the absurd

Stages of Mortality