

Theatre Theory Theatre

"Music Theory for Musical Theatre is designed to demystify music theory and analysis and make it more accessible to musical theatre students. It aims to equip them with a basic skill set to apply directly to the art form. John Bell and Steven R. Chicurel explore how musical theatre composers use basic principles of music theory to illuminate characters and tell stories,

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helping students understand the form, structure, and dramatic power of musical theatre repertoire."--BOOK JACKET.

This research project investigates the concepts of absence across the disciplines of visual art, theatre, and performance. Absence in the centre of an ideology frees the reader from the dominant meaning. The book encourages active engagement with theatre theory and performances. Reconsideration of

theories and experiences changes the way we engage with performances, as well as social relations and traditions outside of theatre. Sylwia Dobkowska examines and theorises absence and presence through theatre, performance, and visual arts practices. This book will be of great interest to students and scholars of theatre, visual art and philosophy.

Theatre and Performance in Digital Culture examines the recent history of

advanced technologies, including new media, virtual environments, weapons systems and medical innovation, and considers how theatre, performance and culture at large have evolved within those systems. The book examines the two Iraq wars, 9/11 and the War on Terror through the lens of performance studies, and, drawing on the writings of Giorgio Agamben, Alain Badiou and Martin Heidegger, alongside the dramas of Beckett, Genet and Shakespeare, and

the theatre of the Kantor, Foreman, Societas Raffaello Sanzio and the Wooster Group, the book positions theatre and performance in technoculture and articulates the processes of aesthetics, metaphysics and politics. This wide-ranging study reflects on how the theatre and performance have been challenged and extended within these new cultural phenomena.

This new edition of the innovative and

widely acclaimed Theatre Histories: An Introduction offers overviews of theatre and drama in many world cultures and periods together with case studies demonstrating the methods and interpretive approaches used by today's theatre historians. Completely revised and renewed in color, enhancements and new material include: a full-color text design with added timelines to each opening section a wealth of new color illustrations to help convey the

vitality of performances described new case studies on African, Asian, and Western subjects a new chapter on modernism, and updated and expanded chapters and part introductions fuller definitions of terms and concepts throughout in a new glossary a re-designed support website offering links to new audio-visual resources, expanded bibliographies, approaches to teaching theatre and performance history, discussion questions relating to case

studies and an online glossary.

From Simulation to Embeddedness

Theory/Theatre

Theatre Audiences

The Theory of the Theatre

Theatre/Theory/Theatre

Theory for Theatre Studies: Space

**** Expanded edition of the work originally published by Cornell U. Press in 1984 and endorsed by BCL3. Annotation copyright by Book News, Inc., Portland, OR

An annotated collection of more than 300 unusually

interesting and detailed passages includes views by observers from ancient Greece to modern times on acting, directing, make-up, costuming, props, much more.

Imagined Theatres collects theoretical dramas written by some of the leading scholars and artists of the contemporary stage. These dialogues, prose poems, and microfictions describe imaginary performance events that explore what might be possible and impossible in the theatre. Each scenario is mirrored by a brief accompanying reflection, asking what they might mean for our

thinking about the theatre. These many possible worlds circle around questions that include: In what way is writing itself a performance? How do we understand the relationship between real performances that engender imaginary reflections and imaginary conceptions that form the basis for real theatrical productions? Are we not always imagining theatres when we read or even when we sit in the theatre, watching whatever event we imagine we are seeing?

Draws on musicals, plays and experimental performances to show what theatre is made of and

how we experience it.

Devising Theatre

History, Practice, Theory

A Practical and Theoretical Handbook

Writing for a Theoretical Stage

World Theatre Theory

Playing with Theory in Theatre Practice

Sets forth a new provocative theory of theatre as a coherent total process. It examines the ways meaning is conveyed in theatre, as well as the impact of social factors on the kinds of meanings conveyed. Theory/Theatre is a unique and highly

engaging introduction to literary theory as it relates to theatre and performance. It is a brilliantly clear and readable examination of current theoretical approaches, from semiotics and poststructuralism, through cultural materialism, postcolonial studies and feminist theory. In this, the third and fully revised edition of this now classic text, Mark Fortier particularly expands and updates the sections on: queer theory postmarxist theory technology and virtuality post-colonialism and race Also including completely new writing on cognitive science, fast becoming a cornerstone of theatre and

performance theory, this revised edition is an indispensable addition to every theatre student's collection.

This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in

the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge

alive and relevant.

A valuable, provoking, important addition to any theatre scholar or practitioner's library, especially since feminist theory is a relative newcomer to the world of theatre.

A Historical and Critical Survey from the Greeks to the Present

Music Theory for Musical Theatre

Brecht in Practice

Theatre, Theory, Postmodernism

Theatre Histories

A Sociosemiotic Theory of Theatre

A survey of 4,500 years of

international performance history covers the significant movements, writers, performers, and events from traditional and avant-garde theater
Publisher Description

How does theatre shape the body and perceptions of it? How do bodies on stage challenge audience assumptions about material evidence and the truth?
Theory for Theatre Studies: Bodies responds to these questions by examining how theatre participates in

and informs theories of the body in performance, race, queer, disability, trans, gender, and new media studies. Throughout the 20th century, theories of the body have shifted from understanding the body as irrefutable material evidence of race, sex, and gender, to a social construction constituted in language. In the same period, theatre has struggled with representing ideas through live bodies while calling into question assumptions

about the body. This volume demonstrates how theatre contributes to understanding the historical, contemporary and burgeoning theories of the body. It explores how theories of the body inform debates about labor conditions and spatial configurations. Theatre allows performers to shift an audience's understandings of the shape of the bodies on stage, possibly producing a reflexive dynamic for consideration of bodies offstage as

well. In addition, casting choices in the theatre, most recently and popularly in Hamilton, question how certain bodies are “cast” in social, historical, and philosophical roles. Through an analysis of contemporary case studies, including *The Balcony*, *Angels in America*, and *Father Comes Home from the Wars*, this volume examines how the theatre theorizes bodies. Online resources are also available to accompany this book.

Making Contemporary Theatre reveals how some of the most significant international contemporary theatre is actually made. The book opens with an introductory chapter which contextualizes recent trends in approaches to theatre-making. In the ensuing eleven chapters, eleven different writer-observers describe, contextualize and analyze the theatre-making practices of eleven different companies and directors, including

Japan's Gekidan Kaitaisha and the Québécois director Robert Lepage. Each chapter is enriched with extensive illustrations as well as boxed-off "asides," giving the reader different perspectives on the work. Chapters usually focus on a single production, such as Complicite's 2003-04 *The Elephant Vanishes*, allowing detailed investigations of complex practices to emerge. The book concludes with a brief manifesto for making contemporary

theatre by the editors, plus a bibliography suggesting further reading. Making contemporary theatre is a rich resource for the theatre-making student and the theatre--goer alike, full of diverse examples of how the most exciting theatre is actually made. Theatre Theory Reader: Prague School

Writings

World Theories of Theatre

Writing in the Wings

Creativity in Theatre

**Feminist Critical Theory and Theatre
Theatre: A Very Short Introduction
People who don't know theatre may think the
only creative artist in the field is the
playwright--with actors, directors, and designers
mere "interpreters" of the dramatist's vision.
Historically, however, creative mastery and
power have passed through different hands.
Sometimes, the playwright did the staging. In
other periods, leading actors demanded plays be
changed to fatten their roles. The late 19th and
20th centuries saw "the rise of the director," in**

which director and playwright struggled for creative dominance. But no matter where the balance of power rested, good theatre artists of all kinds have created powerful experiences for their audience. The purpose of this volume is to bridge the interdisciplinary abyss between the study of creativity in theatre/drama and in other fields. Sharing theories, research findings, and pedagogical practices, the authors and I hope to stimulate discussion among creativity and theatre scholar/teachers, as well as multidisciplinary research. Theatre educators know from experience that performance classes

enhance student creativity. This volume is the first to bring together perspectives from multiple disciplines on how drama pedagogy facilitates learning creativity. Drawing on current findings in cognitive science, as well as drama teachers' lived experience, the contributors analyze how acting techniques train the imagination, allow students to explore alternate identities, and discover the confidence to take risks. The goal is to stimulate further multidisciplinary investigation of theatre education and creativity, with the intention of benefitting both fields. Teaching Critical Performance Theory offers

teaching strategies for professors and artist-scholars across performance, design and technology, and theatre studies disciplines. The book's seventeen chapters collectively ask: What use is theory to an emerging theatre artist or scholar? Which theories should be taught, and to whom? How can theory pedagogies shape and respond to the evolving needs of the academy, the field, and the community? This broad field of enquiry is divided into four sections covering course design, classroom teaching, the studio space, and applied theatre contexts. Through a range of intriguing case studies that encourage

thoughtful theatre practice, this book explores themes surrounding situated learning, dramaturgy and technology, disability and inclusivity, feminist approaches, race and performance, ethics, and critical theory in theatre history. Written as an invaluable resource for professionals and postgraduates engaged in performance theory, this collection of informative essays will also provide critical reading for those interested in drama and theatre studies more broadly. 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.

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

A Historical and Critical Survey, from the Greeks to the Present

Studying Musical Theatre

Theory and Action in Theatre/Drama Education

Reading the Material Theatre

Real Theatre

International Rehearsal Processes

World Theories of Theatre expands the horizons of theatrical theory beyond the West, providing the tools essential for a truly global approach to theatre. Identifying major debates in theatrical theory from around the world, combining discussions of the key theoretical questions facing theatre studies with extended excerpts from primary materials, specific primary materials, case

studies and coverage of Southern Africa, the Caribbean, North Africa and the Middle East, Oceania, Latin America, East Asia, and India. The volume is divided into three sections: Theoretical questions, which applies cross-cultural perspectives to key issues from aesthetics to postcolonialism, interculturalism, and globalization. Cultural and literary theory, which is organised by region, presenting a range of theatrical theories in their historical and cultural context. Practical exercises, which provides a brief series of suggestions for physical

exploration of these theoretical concepts. World Theories of Theatre presents fresh, vital ways of thinking about the theatre, highlighting the extraordinary diversity of approaches available to scholars and students of theatre studies. This volume includes theoretical excerpts from: Zeami Motokiyo Bharata Muni Wole Soyinka Femi Osofisan Uptal Dutt Saadallah Wannous Enrique Buenaventura Derek Walcott Werewere Liking Maryrose Casey Augusto Boal Tadashi Suzuki Jiao Juyin Oriza Hirata Gao Xingjian Roma Potiki Poile Sengupta

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Improvisation is a tool for many things: performance training, rehearsal practice, playwriting, therapeutic interaction and somatic discovery. This book opens up the significance of improvisation across cultures, histories and ways of performing our life, offering key insights into the what, the how and the why of performance. It traces the origins of improvisation and its influences, both as a social and political phenomenon and its position in

performance training. Including history, theory and practice, this new edition encompasses Theatre and performance studies as well as drama, acknowledging the rapid reconfiguration of these fields in recent years. Its coverage also now extends to improvisation in the USA, cinema, LARPing, street events and the improvising audience, while also looking at improv's relationship to stand-up comedy, jazz, poetry and free movement practices. With an index of exercises and an extensive bibliography, this book is indispensable to students of

improvisation.

Devising Theatre is a practical handbook that combines a critical analysis of contemporary devised theatre practice with descriptions of selected companies, and suggestions for any group devising theatre from scratch. It is the first book to propose a general theory of devised theatre. After identifying the unique nature of this type of performance, the author examines how devised theatre is perceived by professional practitioners, and provides an historical overview illustrating how it has evolved

since the 1960s. Alison Oddey examines the particular working practices and products of a number of professional companies, including a Reminiscence theatre for the elderly and a theatre-in-education group, and offers ideas and exercises for exploration and experimentation.

***The Oxford Illustrated History of Theatre
Improvisation in Drama, Theatre and
Performance***

***Theatre and Performance in Digital Culture
A Critical Interrogation***

Theatre, Theory and Performance

David Barnett invites readers, students and theatre-makers to discover new ways of apprehending and making use of Brecht in this clear and accessible study of Brecht's theories and practices. The book analyses how Brecht's ideas can come alive in rehearsal and performance, and reveals just how carefully Brecht realized his vision of a politicized, interventionist theatre. What emerges is a nuanced understanding of Brecht's concepts, his work with actors and his approaches to directing. The reader is encouraged to engage with his method which sought to 'make theatre politically', in order to appreciate the innovations he introduced into his stagecraft. Barnett provides many examples of how Brecht's

ideas can be staged, and the final chapter takes a closer look at two very different plays: one written by Brecht and one by a playwright with no acknowledged connection to Brecht. Through an interrogation of *The Resistible Rise of Arturo Ui* and Patrick Marber's *Closer*, Barnett asks how a Brechtian approach can enliven and illuminate production.

Space: it's everywhere, all around, a given. It's abstract and yet not abstract at all, because it governs all human relations, shapes the way we understand our place on the planet, and orients us toward others (for better and for worse). How do theatre scholars understand space and place in

performance? What tools do they use to theorize the political work space does on - and beyond - the stage? How can students use these tools to unpack the workings of space and place in the performances they see, the plays they study, and the experiences they have outside their classrooms? Theory for Theatre Studies: Space provides a comprehensive introduction to the 'spatial turn' in modern theatre and performance theory, exploring topics as diverse as embodied space, environmental performance politics and urban performance studies. The book is written in accessible prose and features in-depth case studies of Platform's audio walk And While London Burns, Katie Mitchell's Fraülein Julie, Young

Jean Lee's *The Shipment*, and Evalyn Parry and Laakkuluk Williamson Bathory's *Kiinalik: These Sharp Tools*. *TfTS: Space* begins with fresh readings of historical dramatic theory, discusses twentieth-century theoretical trends at length, and ends by asking what it will take (and what work is already underway) to decolonize the Western, settler-colonial stage. Online resources to accompany this book are available at: www.bloomsbury.com/uk/theory-for-theatre-studies-space-9781350006072/

Theatre/Theory/Theatre

The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel

Rowman & Littlefield

This lively textbook provides a comprehensive

overview of the history, theory and practice of this popular theatre form. Bringing critical theory and musical theatre together, Millie Taylor and Dominic Symonds explore the musical stage from a broad range of theoretical perspectives. Part 1 focuses on the way we understand musicals as texts and Part 2 then looks at how musical theatre negotiates its position in the wider world. Part 3 recognises the affiliations of various communities with the musical stage, and finally part 4 unravels the musical's relationship with time, space, intertextuality and entertainment. Written by leading experts in Musical Theatre and Drama, Taylor and Symonds utilise their wealth of knowledge to engage and educate the

reader on this diverse subject. With its accessible and extensive content, this text is the ideal accompaniment to any study of musical theatre internationally: an essential tool for students of all levels, lecturers, practitioners and enthusiasts alike.

Theory and Practice

Making Contemporary Theatre

Theory for Theatre Studies: Bodies

Space in Performance

In Today's Theatre Classroom, Studio, and

Communities

Theatricality

This is precisely the book I have been looking out for ever

since working at my *Das Drama. Theorie und Analyse* (1977; *The Theory and Analysis of Drama*, 1988), and discovering from a few specimens the incisive usefulness and importance of Prague School theatre semiotics. There is everything one could possibly wish for in this monumental *Theatre Theory Reader: Prague School Writings*: all the by now canonical texts and many others presented for the first time in English, arranged in a systematic order which fully renders the sense of the scope and development of Czech theatre semiotics, and all of them in highly competent translations aware of the terminological complexities at stake and supported by helpful annotations. With such a rich

harvest garnered, this anthology of Prague School Writings is bound to become nationally as well as internationally a prime work of reference and give to them a second lease of life in the 21st century. Manfred Pfister *** Modern theatre theory, no matter what its orientation, can trace its roots back to the structuralist and semiotic explorations of the Prague School in the early twentieth century. This comprehensive and informed overview is therefore most welcome in understanding the course and development of that theoretical tradition. It is not, however, of purely historical interest, important as that is. Whether they use the terminology of the Prague School or evoke the names of its

contributors, analysts of theatre and performance today still find the strategies and articulations of those pioneers of ongoing relevance. This collection thus provides an important double service, providing contemporary theatre scholars with a clearer idea of where they have come from and an inspiration for where they may be going. Marvin Carlson *** I think it is a great idea not to group the articles according to the different authors but following a systematic that covers as many aspects of theatre as possible. This way, it becomes quite clear that the theories of the so-called Prague or Czech structuralists and semioticians were able to apply their theories when discussing most diverging questions

related to theatre. The choice of texts is excellent. It makes more than clear that these theories are not outdated, do not only have historical value and are interesting with regard to the history of ideas only. Rather, it becomes evident that they are highly relevant in the context of discussions led today.

Erika Fischer-Lichte *** The Prague School and the Czech structuralism have had a considerable impact on the development of semiotic studies and theatre studies at large in the 1960s and 70s. But this has been quickly forgotten and with the rise of poststructuralism and deconstruction in the 80s and 90s, they were not only neglected, but also unjustly disregarded or even forgotten. This is why the Theatre

Theory Reader: Prague School Writings is a very welcome book which comes at the right moment, when postmodernism, poststructuralism and postdramatic theatre seem to have lost their momentum, as if the requirements of today ' s quest for a new way of living and of making business had become so strong that we must go back to the basics. Structuralism and a critique of ideology are now back, at least as a sign to not give up thinking and theorizing in a world which has become self-centred and mad. The afterword by Pavel Dr á bek, Martin Bern á tek, Andrea Jochmanov á and Eva Šlaisov á is a sort of book within the book, as it neatly puts in perspective all the important

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names and theories of the Prague School. It does this in a very user-friendly manner, where complex theories are summarized in a clear, yet precise, introduction. This makes the reading of the different chapters easier and immediately connected to our contemporary way of thinking. Patrice Pavis

This collection of specially-commissioned, accessible, essays explores that element of performance theory known as theatricality. Six case studies use historically specific circumstances to illustrate how and why the concept of theatricality was and is used. Topics discussed include early use of the term; employment of 'theatricality' by a number of

other disciplines to describe events; non-Western interpretation of theatricality; and its use when discussing and analyzing political and cultural events and philosophies. The book provides a first-step guide for those discovering the complex yet rewarding world of performance theory. Through a collection of original essays and case studies, this innovative book explores theory as an accessible, although complex, tool for theatre practitioners and students. These chapters invite readers to (re)imagine theory as a site of possibility or framework that can shape theatre making, emerge from practice, and foster new ways of seeing, creating, and reflecting. Focusing on the productive tensions

and issues that surround creative practice and intellectual processes, the contributing authors present central concepts and questions that frame the role of theory in the theatre.

Ultimately, this diverse and exciting collection offers inspiring ideas, raises new questions, and introduces ways to build theoretically-minded, dynamic production work.

Susan Bennett's landmark work, *Theatre Audiences*, explores the audience's role in traditional and avant-garde theatre, and the impact of the spectator upon the performance itself. This 2nd edition includes a new chapter, new conclusion and illustrations.

Teaching Critical Performance Theory

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Performance of Absence in Theatre, Performance and Visual Art

Essays in Experience

A Theory of Production and Reception

Towards a Poor Theatre

Theories of the Theatre

From Aristotle's *Poetics* to Vaclav Havel the debate about the nature and function of theatre has been marked by controversy. Daniel Gerould's landmark work *Theatre/Theory/Theatre* collects history's most influential Eastern and Western dramatic theorists – poets playwrights directors and philosophers – whose ideas about theatre continue to shape its future. In complete text and choice excerpts spanning centuries we see an ongoing dialo

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and exchange of ideas between actors and directors like Craig and Meyerhold and writers such as Nietzsche and Yeats. Each of Gerould's introductory essays shows fascinating insight into both the life and the theory of the author. From Horace to Soyinka, Corneille to Brecht this is an indispensable compendium of the greatest dramatic theory ever written.

Over the last few centuries, the world as we know it has seen remarkable change and the arts – including theatre – have faced new challenges. Theatre is now no longer a simple point of entertainment laced with instruction or dissent, but is perceived as a more collaborative idea that looks at ever-changing paradigms. All over the world, theatre now is a dynamic process that simultaneously retains tradition and delves into extreme experimentations. This book represents a starting point for a m

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needed critical interrogation. It looks at the constant features of European theatre and brings in some Indian elements, positing both in their respective locations, as well as looking at the symbiosis that has been functioning for some time.

Originally published in 1968, Jerzy Grotowski's groundbreaking book is available once again. As a record of Grotowski's theatrical experiments, this book is an invaluable resource to students and theater practitioners alike.

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. On a series of interrelated, mostly chronological,

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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.

Performing Feminisms

Critical Theory and Performance

Making Meaning in the Theatre

Theatre Theory and Performance

A Source Book in Theatrical History

The Major Critical Texts from Aristotle and Zeami to Soyinka and

Havel

From before history was recorded to the present day, theatre has been a major artistic form around the world. From puppetry to mimes and street theatre, this complex art has utilized all other art forms such as dance, literature, music, painting, sculpture, and architecture. Every aspect of human activity and human culture can be, and has been, incorporated into the creation of theatre. In this Very Short Introduction Marvin Carlson takes us through Ancient Greece and Rome, to Medieval Japan and Europe, to America and beyond, and looks at how the various forms of theatre have been interpreted and enjoyed. Exploring the role that theatre artists play — from the

actor and director to the designer and puppet-master, as well as the audience — this is an engaging exploration of what theatre has meant, and still means, to people of all ages at all times. 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. How real and imagined theatrical spaces and the relationships between them evoke meaning Teaching Critical Performance Theory offers teaching

strategies for professors and artist-scholars across performance, design and technology, and theatre studies disciplines. The book's seventeen chapters collectively ask: What use is theory to an emerging theatre artist or scholar? Which theories should be taught, and to whom? How can theory pedagogies shape and respond to the evolving needs of the academy, the field, and the community? This broad field of enquiry is divided into four sections covering course design, classroom teaching, the studio space, and applied theatre contexts. Through a range of intriguing case studies that encourage thoughtful theatre practice, this book explores themes surrounding situated learning, dramaturgy and

technology, disability and inclusivity, feminist approaches, race and performance, ethics, and critical theory in theatre history. Written as an invaluable resource for professionals and postgraduates engaged in performance theory, this collection of informative essays will also provide critical reading for those interested in drama and theatre studies more broadly.

This volume posits and explores an intermedial genre called theatre-fiction, understood in its broadest sense as referring to novels and stories that engage in concrete and sustained ways with theatre. Though theatre has made star appearances in dozens of literary fictions, including many by modern history's

most influential authors, no full-length study has dedicated itself specifically to theatre-fiction—in fact there has not even been a recognized name for the phenomenon. Focusing on Britain, where most of the world's theatre-novels have been produced, and commencing in the late-nineteenth century, when theatre increasingly took on major roles in novels, Theatre-Fiction in Britain argues for the benefits of considering these works in relation to each other, to a history of development, and to the theatre of their time. New modes of intermedial analysis are modelled through close studies of Henry James, Somerset Maugham, Virginia Woolf, J. B. Priestley, Ngaio Marsh, Angela Carter, and Doris Lessing, all of whom were

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deeply involved in the theatre-world as playwrights, directors, reviewers, and theorists. Drawing as much on theatre scholarship as on literary theory, Theatre-Fiction in Britain presents theatre-fiction as one of the past century's most vital means of exploring, reconsidering, and bringing forth theatre's potentials.

Imagined Theatres

Theatre-Fiction in Britain from Henry James to Doris Lessing

Stages of Mortality

Death in Modern Theatre

In Today's Theatre Classroom, Studio, and Communities

An Introduction