

Politics And Theatre In Twentieth Century Europe Imagination And Resistance Critical Political Theory And Radical Practice

Scenes from the Revolution
Censorship of the American Theatre in the Twentieth Century
The Cultural Politics of Twentieth-century Spanish Theatre
Out Plays
Out on Stage
Dramas of the Past on the Twentieth-Century Stage
Politics and Theatre in Twentieth-Century Europe
Theatre and the State in Twentieth-Century Ireland
Modern British Drama: The Twentieth Century
The Good Person Of Szechwan
Twentieth Century Theatre: A Sourcebook
Political Stages
Strategies of Political Theatre
Theatre Studios
The Oxford Handbook of Shakespearean Tragedy
The Performance of Power
Signs of Performance
Mendel's Theatre
The Oxford Handbook of American Drama
Twentieth-Century Music and Politics
Twentieth-Century British Theatre
Theatre Is More Beautiful Than War
American Drama of the Twentieth Century
Chicano Politics and Society in the Late Twentieth Century
Twentieth-century English History Plays
Rehearsing Revolutions
Twentieth-Century Irish Drama
Political Theatre During the Spanish Civil War
The Cambridge Companion to Twentieth-Century Irish Drama
Theatre and the State in Twentieth-Century Ireland
Artaud and His Doubles
Dramas of the Past on the Twentieth-Century Stage
Shakespeare and Political Theatre in Practice
Twentieth Century Theatre: A Sourcebook
The Cultural Politics of Twentieth-century Spanish Theatre
The Piscator Notebook
Plays and Politics : an Analysis of Various Models of Twentieth Century Political Theatre
Changing Stages
Postdramatic Theatre and the Political
Erwin Piscator's Political Theatre

Scenes from the Revolution

When considering the role music played in the major totalitarian regimes of the century it is music's usefulness as propaganda that leaps first to mind. But as a number of the chapters in this volume demonstrate, there is a complex relationship both between art music and politicised mass culture, and between entertainment and propaganda. Nationality, self/other, power and ideology are the dominant themes of this book, whilst key topics include: music in totalitarian regimes; music as propaganda; music and national identity; émigré communities and composers; music's role in shaping identities of 'self' and 'other' and music as both resistance to and instrument of oppression. Taking the contributions together it becomes clear that shared experiences such as war, dictatorship, colonialism, exile and emigration produced different, yet clearly inter-related musical consequences.

Censorship of the American Theatre in the Twentieth Century

This volume provides a theoretical framework for some of the most important play-writing in Britain in the second half of the twentieth century. Examining representative plays by Arnold Wesker, John Arden, Trevor Griffith, Howard Barker,

Read Free Politics And Theatre In Twentieth Century Europe Imagination And Resistance Critical Political Theory And Radical Practice

Howard Brenton, Edward Bond, David Hare, John McGrath and Caryl Churchill, the author analyses their respective strategies for persuading audiences of the need for a radical restructuring of society. The book begins with a discussion of the way that theatre has been used to convey a political message. Each chapter is then devoted to an exploration of the engagement of individual playwrights with left-wing political theatre, including a detailed analysis of one of their major plays. Despite political change since the 1980s, political play-writing continues to be a significant element in contemporary play-writing, but in a very changed form.

The Cultural Politics of Twentieth-century Spanish Theatre

This book addresses seventeenth- and twentieth-century Spanish theater, providing close readings of plays and their performances as well as the cultural and political climates in which these plays were produced. This is the first book dedicated to the study of the twentieth-century auto, and the book's unique cross-temporal approach appeals to a broad range of scholars of Spanish studies. "

Out Plays

John Houchin explores the impact of censorship in twentieth-century American theatre. He argues that theatrical censorship coincides with significant challenges to religious, political and cultural traditions. Along with the well-known instance of the House Un-American Activities Committee in the 1950s, other almost equally influential events shaped the course of the American stage during the century. The book is arranged in chronological order. It provides a summary of censorship in eighteenth- and nineteenth-century America and then analyses key political and theatrical events between 1900 and 2000. These include a discussion of the 1913 riot after the Abbey Theatre touring production of *Playboy of the Western World*; protests against Clifford Odet's *Waiting for Lefty*, performed by militant workers during the Depression; and reactions to the recent play *Angels in America*.

Out on Stage

What makes a Shakespeare production political? Can Shakespeare's plays ever be truly radical? Revealing the unspoken politics of Shakespeare's plays on stage, Andrew Hartley examines their nature, agenda, limits and potential. In considering key theoretical issues, analysing a wide range of productions, and engaging in a collaborative debate with Professor Ayanna Thompson, Hartley highlights a more consciously political approach to making theatre out of Shakespeare's scripts – and to experiencing it as an audience. Dynamic and provocative, this book is a crucial text for students and theatre practitioners alike.

Dramas of the Past on the Twentieth-Century Stage

In almost every area of production, German theatre of the past forty years has achieved a level of distinction unique in the international community. This flourishing theatrical culture has encouraged a large number of outstanding actors, directors, and designers as well as video and film artists. The dominant figure throughout these years, however, has remained the director. In this stimulating and informative book, noted theatre historian Marvin Carlson presents an in-depth study of the artistic careers, working methods, and most important productions of ten of the leading directors of this great period of German staging. Beginning with the leaders of the new generation that emerged in the turbulent late 1960s—Peter Stein, Peter Zadek, and Claus Peymann, all still major figures today—Carlson continues with the generation that appeared in the 1980s, particularly after reunification—Frank Castorf, Anna Viebrock, Andrea Breth, and Christoph Marthaler—and concludes with the leading directors to emerge after the turn of the century, Stefan Pucher, Thomas Ostermeier, and Michael Thalheimer. He also provides information not readily available elsewhere in English on many of the leading actors and dramatists as well as the designers whose work, much of it for productions of these directors, has made this last half century a golden age of German scenic design. During the late twentieth century, no country produced so many major theatre directors or placed them so high in national cultural esteem as Germany. Drawing on his years of regular visits to the Theatertreffen in Berlin and other German productions, Carlson will captivate students of theatre and modern German history and culture with his provocative, well-illustrated study of the most productive and innovative theatre tradition in Europe.

Politics and Theatre in Twentieth-Century Europe

Twentieth Century Theatre: A Sourcebook is an inspired handbook of ideas and arguments on theatre. Richard Drain gathers together a uniquely wide-ranging selection of original writings on theatre by its most creative practitioners - directors, playwrights, performers and designers, from Jarry to Grotowski and Craig. These key texts span the twentieth century, from the onset of modernism to the present, providing direct access to the thinking behind much of the most stimulating theatre the century has had to offer, as well as guidelines to its present most adventurous developments. Setting theory beside practice, these writings bring alive a number of vital and continuing concerns, each of which is given full scope in five sections which explore the Modernist, Political, Inner and Global dimensions of twentieth century theatre. Twentieth Century Theatre: A Sourcebook provides illuminating perspectives on past history, and throws fresh light on the sources and development of theatre today. This sourcebook is not only an essential and versatile collection for students at all levels, but also directed numerous devised shows which have toured to theatres, schools, community centres and prisons.

Theatre and the State in Twentieth-Century Ireland

This book defines and exemplifies a major genre of modern dramatic writing, termed historiographic metatheatre, in which self-reflexive engagements with the traditions and forms of dramatic art illuminate historical themes and aid in the representation of historical events and, in doing so, formulates a genre. Historiographic metatheatre has been, and remains, a seminal mode of political engagement and ideological critique in the contemporary dramatic canon. Locating its key texts within the traditions of historical drama, self-reflexivity in European theatre, debates in the politics and aesthetics of postmodernism, and currents in contemporary historiography, this book provides a new critical idiom for discussing the major works of the genre and others that utilize its techniques. Feldman studies landmarks in the theatre history of postwar Britain by Weiss, Stoppard, Brenton, Wertebaker and others, focusing on European revolutionary politics, the historiography of the World Wars and the effects of British colonialism. The playwrights under consideration all use the device of the play-within-the-play to explore constructions of nationhood and of Britishness, in particular. Those plays performed within the framing works are produced in places of exile where, Feldman argues, the marginalized negotiate the terms of national identity through performance.

Modern British Drama: The Twentieth Century

The book offers the clearest definition yet of the history play, its scope and its limits. Historical drama is an extremely popular genre among 20th-century English playwrights. Yet the sheer size and complexity of the subject has, until now, prevented critics from attempting a clear definition. Dr. Harben provides a new and original perspective, taking into account modern ideas of and attitudes to history. The author examines the varying approaches to history taken by modern historians and playwrights, and provides a detailed analysis of the historical source material of selected plays. The study is supported with a wealth of vivid and provocative illustrations. Historical and dramatic criticism is related to theatrical interpretation and experience. This book therefore should prove valuable and interesting to the reader with a specialist interest in the field as well as to the more general reader.

The Good Person Of Szechwan

This book addresses seventeenth- and twentieth-century Spanish theater, providing close readings of plays and their performances as well as the cultural and political climates in which these plays were produced. This is the first book dedicated to the study of the twentieth-century auto, and the book's unique cross-temporal approach appeals to a broad range of scholars of Spanish studies. "

Twentieth Century Theatre: A Sourcebook

This 1977 text was the first full study of Erwin Piscator, the German theatrical producer who was prominent in the 1920s and worked after 1945 with the writers Hochhuth, Kipphardt and Weiss. Professor Innes sketches the background of Dadaism and Expressionism from which Piscator came, and points out the differences between Piscator and the other experimenters of his time. He also gives a vivid description of Piscator's technical innovations, the modern means of communication such as film, the illumination of the stage from below and 'the treadmill', a flat moving band along which the characters walked. These turned drama into a multi-media event. Professor Innes uses Piscator's career as a focus to describe theatrical developments in the twentieth century and to discuss the role of the author, the director, and the actor in drama, the purpose of the theatre, and the involvement of the audience.

Political Stages

In this book Professor Berkowitz studies the diversity of American drama from the stylistic, experimental plays of O'Neill, through verse, tragedy and community theatre, to the theatre of the 1990s. The discussions range through dramatists, plays, genres and themes, with full supporting appendix material. It also examines major dramatists such as Eugene O'Neill, Arthur Miller, Sam Shepard, Tennessee Williams and August Wilson and covers not only the Broadway scene but also off Broadway movements and fringe theatres and such subjects as women's and African-American drama.

Strategies of Political Theatre

'Brecht's dark, dazzling world-view makes an absolutely devastating impact. The play is fuelled by the brilliant perception that everyone requires such a dual or split personality to survive.' Evening Standard Three gods come to earth hoping to discover one really good person. No one can be found until they meet Shen Te, a prostitute with a heart of gold. Rewarded by the gods, she gives up her profession and buys a tobacco shop but finds it is impossible to survive as a good person in a corrupt world without the support of her ruthless alter ego Shui Ta. Brecht's parable of good and evil was first performed in 1943 and remains one of his most popular and frequently produced plays worldwide. This Student Edition features an extensive introduction and commentary that includes a plot summary, discussion of the context, themes, characters, style and language as well as questions for further study and notes on words and phrases in the text. It is the perfect edition for students of theatre and literature.

Theatre Studios

Mendel's Theatre offers a new way of thinking about early twentieth-century American drama by uncovering the rich convergence of heredity theory, the American eugenics movement, and innovative modern drama from the 1890s to 1930.

The Oxford Handbook of Shakespearean Tragedy

In this book, Claire Cochrane maps the experience of theatre across the British Isles during the twentieth century through the social and economic factors which shaped it. Three topographies for 1900, 1950 and 2000 survey the complex plurality of theatre within the nation-state which at the beginning of the century was at the hub of world-wide imperial interests and after one hundred years had seen unprecedented demographic, economic and industrial change. Cochrane analyses the dominance of London theatre, but redresses the balance in favour of the hitherto marginalised majority experience in the English regions and the other component nations of the British political construct. Developments arising from demographic change are outlined, especially those relating to the rapid expansion of migrant communities representing multiple ethnicities. Presenting fresh historiographic perspectives on twentieth-century British theatre, the book breaks down the traditionally accepted binary oppositions between different sectors, showing a broader spectrum of theatre practice.

The Performance of Power

This major new study presents a political and cultural history of some of Ireland's key national theatre projects from the 1890s to the 1990s. Impressively wide-ranging in coverage, *Theatre and the State in Twentieth-Century Ireland: Cultivating the People* includes discussions on: *the politics of the Irish literary movement at the Abbey Theatre before and after political independence; *the role of a state-sponsored theatre for the post-1922 unionist government in Northern Ireland; *the convulsive effects of the Northern Ireland conflict on Irish theatre. Lionel Pilkington draws on a combination of archival research and critical readings of individual plays, covering works by J. M. Synge, Sean O'Casey, Lennox Robinson, T. C. Murray, George Shiels, Brian Friel, and Frank McGuinness. In its insistence on the details of history, this is a book important to anyone interested in Irish culture and politics in the twentieth century.

Signs of Performance

Is postdramatic theatre political and if so how? How does it relate to Brecht's ideas of political theatre, for example? How can we account for the relationship between aesthetics and politics in new forms of theatre, playwriting, and performance? The chapters in this book discuss crucial aspects of the issues raised by the postdramatic turn in theatre in the late twentieth and early twenty-first century: the status of the audience and modes of spectatorship in postdramatic theatre; the political claims of postdramatic theatre; postdramatic theatre's ongoing relationship with the dramatic tradition; its

dialectical qualities, or its eschewing of the dialectic; questions of representation and the real in theatre; the role of bodies, perception, appearance and theatricality in postdramatic theatre; as well as subjectivity and agency in postdramatic theatre, dance and performance. Offering analyses of a wide range of international performance examples, scholars in this volume engage with Hans-Thies Lehmann's theoretical positions both affirmatively and critically, relating them to other approaches by thinkers ranging from early theorists such as Brecht, Adorno and Benjamin, to contemporary thinkers such as Fischer-Lichte, Rancière and others

Mendel's Theatre

The Oxford Handbook of American Drama

The essays in this collection cover the whole range of Irish drama from the late nineteenth-century melodramas which anticipated the rise of the Abbey Theatre to the contemporary Dublin of theatre festivals. A team of international experts from Ireland, the UK, the USA and Europe provide individual studies of internationally known playwrights of the period of the Literary Revival - Yeats, Synge, Lady Gregory, Shaw, Wilde, O'Casey - and contemporary playwrights Brian Friel, Tom Murphy, Frank McGuinness and Sebastian Barry, in addition to emerging playwrights such as Martin McDonagh and Marina Carr. Further to studies of individual playwrights the collection also includes examination of the relationship between the theatre and its political context as this is inflected through its ideology, staging and programming. With a full chronology and bibliography, this collection is an indispensable introduction to one of the world's most vibrant theatre cultures.

Twentieth-Century Music and Politics

The various protest movements that together constituted the Chicano Movement of the 1960s and 1970s urged a "politics of inclusion" to bring Mexican Americans into the mainstream of United States political and social life. This volume of ten specially commissioned essays assesses the post-movement years, asking "what went wrong? what went right? and where are we now?" Collectively, the essays offer a wide-ranging portrayal of the complex situation of Mexican Americans as the twenty-first century begins. The essays are grouped into community, institutional, and general studies, with an introduction by editor Montejano. Geographically, they point to the importance of "Hispanic" politics in the Southwest, as well as in Chicago wards and in the U.S. Congress, with ramifications in Mexico and Central America. Thematically, they discuss "non-traditional" politics stemming from gender identity, environmental issues, theatre production, labor organizing, university policymaking, along with the more traditional politics revolving around state and city government, the Congressional Hispanic Caucus, and various advocacy organizations.

Twentieth-Century British Theatre

The Spanish Civil War was a time of repression and political conflict, the art of the theatre suffering with other art mediums and the Spanish people as a whole. This text draws upon rare and previously unpublished material in order to study this subject.

Theatre Is More Beautiful Than War

'Theater legend Malina has written one of the most interesting studies of the avant-garde theatrical movement published in the last several years.' – CHOICE Judith Malina and The Living Theatre have been icons of political theatre for over six decades. What few realise is that she originally studied under one of the giants of twentieth century culture, Erwin Piscator, in his Dramatic Workshop at The New School in New York. Piscator founded the Workshop after emigrating to New York, having collaborated with Brecht to create "epic theatre" in Germany. The Piscator Notebook documents Malina's intensive and idiosyncratic training at Piscator's school. Part diary, part theatrical treatise, this unique and inspiring volume combines: complete transcriptions of Malina's diaries from her time as a student at the Dramatic Workshop, as well as reproductions of various of Piscator's syllabi and teaching materials; notes on Malina's teachers, fellow students – including Marlon Brando and Tennessee Williams – and New School productions; studies of Piscator's process and influence, along with a new essay on the relationship between his teaching, Malina's work with the Living Theatre and "The Ongoing Epic"; an introduction by performance pioneer, Richard Schechner. The Piscator Notebook is a compelling record of the genealogy of political theatre practice in the early 20th Century, from Europe to the US. But it is also a stunningly personal reflection on the pleasures and challenges of learning about theatre, charged with essential insights for the student and teacher, actor and director. 'Piscator is the greatest theatre man of our time.' – Bertolt Brecht

American Drama of the Twentieth Century

Recently in the field of theatre studies there has been an increasing amount of debate and dissonance regarding the borders of its territory, its methodologies, subject matter, and scholarly perspectives. The nature of this debate could be termed "political" and, in fact, concerns "the performance of power"—the struggle over power relations embedded in texts, methodologies, and the academy itself. This striking new collection of nineteen divergent essays represents this performance of power and the way in which the recent convergence of new critical theories with historical studies has politicized the study of the theatre. Neither play text, performance, nor scholarship and teaching can safely reside any longer in the "free," politically neutral, self-signifying realm of the aesthetic. Politicizing theatrical discourse means that both the hermeneutics and the histories of theatre reveal the role of ideology and power dynamics. New strategies and

Read Free Politics And Theatre In Twentieth Century Europe Imagination And Resistance Critical Political Theory And Radical Practice

concepts—and a vital new phase of awareness—appear in these illuminating essays. A variety of historical periods, from the Renaissance through the Victorian and up to the most contemporary work of the Wooster group, illustrate the ways in which contemporary strategies do not require contemporary texts and performances but can combine with historical methods and subjects to produce new theatrical discourse.

Chicano Politics and Society in the Late Twentieth Century

This book explores the connection between politics and theatre by looking at the works and lives of Shaw, Brecht, Sartre, and Ionesco, providing a cultural history detailing the changing role of political theatre in twentieth-century Europe.

Twentieth-century English History Plays

Political theatre thrives on turbulence. By turning the political issues of the day into a potent, dramatic art form, its practitioners hold up a mirror to our society - with the power to shock, discomfit and entertain. Scenes from the Revolution is a celebration of fifty years of political theatre in Britain. Including 'lost' scripts from companies including Broadside Mobile Workers Theatre, The Women's Theatre Group and The General Will, with incisive commentary from contemporary political theatre makers, the book asks the essential questions: What can be learnt from our rich history of political theatre? And how might contemporary practitioners apply these approaches to our current politically troubled world? Beginning with a short history of pre-1968 political theatre - covering Brecht, Joan Littlewood and Ewan McColl - the editors move on to explore agit-prop, working-class theatre, theatre in education, theatre and race, women's theatre and LGBTQ theatre. Featuring many of the leading voices in the field, then and now, Scenes from the Revolution is a must-read for anyone interested in politics in the arts.

Rehearsing Revolutions

Twentieth Century Theatre: A Sourcebook is an inspired handbook of ideas and arguments on theatre. Richard Drain gathers together a uniquely wide-ranging selection of original writings on theatre by its most creative practitioners - directors, playwrights, performers and designers, from Jarry to Grotowski and Craig. These key texts span the twentieth century, from the onset of modernism to the present, providing direct access to the thinking behind much of the most stimulating theatre the century has had to offer, as well as guidelines to its present most adventurous developments. Setting theory beside practice, these writings bring alive a number of vital and continuing concerns, each of which is given full scope in five sections which explore the Modernist, Political, Inner and Global dimensions of twentieth century theatre. Twentieth Century Theatre: A Sourcebook provides illuminating perspectives on past history, and throws fresh light on the

Read Free Politics And Theatre In Twentieth Century Europe Imagination And Resistance Critical Political Theory And Radical Practice

sources and development of theatre today. This sourcebook is not only an essential and versatile collection for students at all levels, but also directed numerous devised shows which have toured to theatres, schools, community centres and prisons.

Twentieth-Century Irish Drama

(Applause Books). Warning: The plays of Political Stages do not make for a quiet evening of theatre. These are the plays which got audiences out of their seats, and sometimes out into the streets. Their words and ideas rumbled ominously down the marble hallways of legislatures and challenged, even threatened, and often changed, the thinking of millions. These are the plays which either lit or reflected the fires of those political controversies which blazed across the American Twentieth Century. Individually, each is a molotov cocktail tossed onto the stage, each a political movement encapsulated in dramatic form. Combined, they constitute both a conflagration and a record of American political and theatrical ideology. Never before, however, have they been collected in one explosive volume. In Political Stages, they have at last been preserved, ever ready to serve at the barricades of subsequent eras. Includes works by Tennessee Williams, Emily Mann, Clifford Odets, Langston Hughes, and others.

Political Theatre During the Spanish Civil War

An authoritative, spirited account of the history of twentieth century theatre by two of its most distinguished practitioners.

The Cambridge Companion to Twentieth-Century Irish Drama

Between the world wars, several labor colleges sprouted up across the U.S. These schools, funded by unions, sought to provide members with adult education while also indoctrinating them into the cause. As Mary McAvoy reveals, a big part of that learning experience centered on the schools' drama programs. For the first time, Rehearsing Revolutions shows how these left-leaning drama programs prepared American workers for the "on-the-ground" activism emerging across the country. In fact, McAvoy argues, these amateur stages served as training grounds for radical social activism in early twentieth-century America. Using a wealth of previously unpublished material such as director's reports, course materials, playscripts, and reviews, McAvoy traces the programs' evolution from experimental teaching tool to radically politicized training that inspired overt--even militant--labor activism by the late 1930s. All the while, she keeps an eye on larger trends in public life, connecting interwar labor drama to post-war arts-based activism in response to McCarthyism, the Cold War, and the Civil Rights movement. Ultimately, McAvoy asks: What did labor drama do for the workers' colleges and why did they pursue it? She finds her answer through several different case studies in places like the Portland Labor College and the

Highlander Folk School in Tennessee.

Theatre and the State in Twentieth-Century Ireland

This major new study presents a political and cultural history of some of Ireland's key national theatre projects from the 1890s to the 1990s. Impressively wide-ranging in coverage, *Theatre and the State in Twentieth-Century Ireland: Cultivating the People* includes discussions on: *the politics of the Irish literary movement at the Abbey Theatre before and after political independence; *the role of a state-sponsored theatre for the post-1922 unionist government in Northern Ireland; *the convulsive effects of the Northern Ireland conflict on Irish theatre. Lionel Pilkington draws on a combination of archival research and critical readings of individual plays, covering works by J. M. Synge, Sean O'Casey, Lennox Robinson, T. C. Murray, George Shiels, Brian Friel, and Frank McGuinness. In its insistence on the details of history, this is a book important to anyone interested in Irish culture and politics in the twentieth century.

Artaud and His Doubles

Theatre Studios explores the history of the studio model in England, first established by Konstantin Stanislavsky, Jacques Copeau and others in the early twentieth century, and later developed in the UK primarily by Michel Saint-Denis, George Devine, Michael Chekhov and Joan Littlewood, whose studios are the focus of this study. Cornford offers in-depth accounts of the radical, collective work of these leading theatre companies of the mid-twentieth century, considering the models of ensemble theatre-making that they developed and their remnants in the newly publicly-funded UK theatre establishment of the 1960s. In the process, this book develops an approach to understanding the politics of artistic practices rooted in the work of John Dewey, Antonio Gramsci and the standpoint feminists. It concludes by considering the legacy of the studio movement for twenty-first century theatre, partly by tracking its echoes in the work of Secret Theatre at the Lyric, Hammersmith (2013-2015). Students and makers of theatre alike will find in this book a provocative and illuminating analysis of the politics of performance-making and a history of the theatre as a site for developing counterhegemonic, radically democratic, anti-individualist forms of cultural production.

Dramas of the Past on the Twentieth-Century Stage

This volume explores the history of American drama from the eighteenth to the twentieth century. It describes origins of early republican drama and its evolution during the pre-war and post-war periods. It traces the emergence of different types of American drama including protest plays, reform drama, political drama, experimental drama, urban plays, feminist drama and realist plays. This volume also analyzes the works of some of the most notable American playwrights including

Read Free Politics And Theatre In Twentieth Century Europe Imagination And Resistance Critical Political Theory And Radical Practice

Eugene O'Neill, Tennessee Williams, and Arthur Miller and those written by women dramatists.

Shakespeare and Political Theatre in Practice

Publisher Description

Twentieth Century Theatre: A Sourcebook

This intriguing, authoritative book tracks stage representations of lesbians and gay men from Oscar Wilde to the present day and examines scores of British and American plays and playwrights, including works by Wilde, Maugham, Coward, Hellman, O'Neill, Le Roi Jones, and Joe Orton.

The Cultural Politics of Twentieth-century Spanish Theatre

Artaud and His Doubles is a radical re-thinking of one of the most influential theater figures of the twentieth century. Placing Artaud's writing within the specific context of European political, theatrical, and intellectual history, the book reveals Artaud's affinities with a disturbing array of anti-intellectual and reactionary writers and artists whose ranks swelled catastrophically between the wars in Western Europe. Kimberly Jannarone shows that Artaud's work reveals two sets of doubles: one, a body of peculiarly persistent received interpretations from the American experimental theater and French post-structuralist readings of the 1960s; and, two, a darker set of doubles---those of Artaud's contemporaries who, in the tumultuous, alienated, and pessimistic atmosphere enveloping much of Europe after World War I, denounced the degradation of civilization, yearned for cosmic purification, and called for an ecstatic loss of the self. Artaud and His Doubles will generate provocative new discussions about Artaud and fundamentally challenge the way we look at his work and ideas.

The Piscator Notebook

The Oxford Handbook of Shakespearean Tragedy is a collection of fifty-four essays by a range of scholars from all parts of the world, bringing together some of the best-known writers in the field with a strong selection of younger Shakespeareans. Together these essays offer readers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts written by a playwright who was himself an experienced actor. The collection is organised in five sections. The substantial opening section introduces the plays by placing them in a variety of illuminating contexts: as well looking at ways in which later generations of critics have shaped our idea of 'Shakespearean' tragedy, it

Read Free Politics And Theatre In Twentieth Century Europe Imagination And Resistance Critical Political Theory And Radical Practice

addresses questions of genre by examining the playwright's inheritance from the classical and medieval past, by considering tragedy's relationship to other genres (including history plays, tragicomedy, and satiric drama), and by showing how Shakespeare's tragedies respond to the pressures of early modern politics, religion, and ideas about humanity and the natural world. The second section is devoted to current textual issues; while the third offers new critical readings of each of the tragedies, from *Titus Andronicus* to *Coriolanus*. This is set beside a group of essays that deal with performance history, with screen productions, and with versions devised for the operatic stage, as well as with the extraordinary diversity of twentieth and twenty-first century re-workings of Shakespearean tragedy. The thirteen essays of the book's final section seek to expand readers' awareness of Shakespeare's global reach, tracing histories of criticism and performance across Europe, the Americas, Australasia, the Middle East, Africa, India, and East Asia. Offering the richest and most diverse collection of approaches to Shakespearean tragedy currently available, the Handbook will be an indispensable resource for students both undergraduate and graduate levels, while the lively and provocative character of its essays make will it required reading for teachers of Shakespeare everywhere.

Plays and Politics : an Analysis of Various Models of Twentieth Century Political Theatre

Theatre has been a powerful force in making the lives of gays and lesbians more visible. This collection of landmark plays by gay and lesbian playwrights of the 20th century illuminates the power of great plays and their lasting value to everyone interested in culture and theatre.

Changing Stages

Signs of Performance provides the beginning student with working examples of theatrical analysis. Its range covers the whole of twentieth century theatre, from Stanislavski to Brecht and Samuel Beckett to Robert Wilson. Colin Counsell takes an historical look at theatre as a cultural practice, clearly tracing connections between: * Key practitioners' ideas about performance * The theatrical practices prompted by those ideas * The resulting signs which emerge in performance * The meanings and political consequences of those signs It provides an understandable theoretical framework for the study of theatre as a signifying practice, and offers vivid explanations in clear, direct language. It opens up this fascinating field to a broad audience.

Postdramatic Theatre and the Political

This book defines and exemplifies a major genre of modern dramatic writing, termed historiographic metatheatre, in which self-reflexive engagements with the traditions and forms of dramatic art illuminate historical themes and aid in the

representation of historical events and, in doing so, formulates a genre. Historiographic metatheatre has been, and remains, a seminal mode of political engagement and ideological critique in the contemporary dramatic canon. Locating its key texts within the traditions of historical drama, self-reflexivity in European theatre, debates in the politics and aesthetics of postmodernism, and currents in contemporary historiography, this book provides a new critical idiom for discussing the major works of the genre and others that utilize its techniques. Feldman studies landmarks in the theatre history of postwar Britain by Weiss, Stoppard, Brenton, Wertebaker and others, focusing on European revolutionary politics, the historiography of the World Wars and the effects of British colonialism. The playwrights under consideration all use the device of the play-within-the-play to explore constructions of nationhood and of Britishness, in particular. Those plays performed within the framing works are produced in places of exile where, Feldman argues, the marginalized negotiate the terms of national identity through performance.

Erwin Piscator's Political Theatre

This work provides an overview of Irish theatre, read in the light of Ireland's self-definition. Mediating between history and its relations with politics and art, it attempts to do justice to the enabling and mirroring preoccupations of Irish drama.

Read Free Politics And Theatre In Twentieth Century Europe Imagination And Resistance Critical Political Theory
And Radical Practice

[ROMANCE](#) [ACTION & ADVENTURE](#) [MYSTERY & THRILLER](#) [BIOGRAPHIES & HISTORY](#) [CHILDREN'S](#) [YOUNG ADULT](#) [FANTASY](#)
[HISTORICAL FICTION](#) [HORROR](#) [LITERARY FICTION](#) [NON-FICTION](#) [SCIENCE FICTION](#)