

The Cambridge Introduction To Theatre And Literature Of The Absurd Cambridge Introductions To Literature

"This Introduction is an exciting journey through the different styles of theatre that twentieth-century and contemporary directors have created. It discusses artistic and political values, rehearsal methods and the diverging relationships with actors and designers, treatment of dramatic material and approaches to audiences. Offering a compelling analysis of theatrical practice, Christopher Innes and Maria Shevtsova explore the different rehearsal and staging principles and methods of such earlier groundbreaking figures as Stanislavsky, Meyerhold and Brecht, revising standard perspectives on their work, as well as analysing a diverse range of innovative contemporary directors, including Ariane Mnouchkine, Lev Dodin, Peter Brook, and Peter Sellars. While tracing the different roots of directorial practices across time, and discussing their artistic, cultural and political significance, the authors provide significant examples of the major directorial approaches and reveal comprehensive patterns in the craft of directing and the influence and collaborative relationships of directors"--

This series of essays by prominent academics and practitioners investigates in detail the history of performance in the classical Greek and Roman world. Beginning with the earliest examples of 'dramatic' presentation in the epic cycles and reaching through to the latter days of the Roman Empire and beyond, this 2007 Companion covers many aspects of these broad presentational societies. Dramatic performances that are text-based form only one part of cultures where presentation is a major element of all social and political life. Individual chapters range across a two thousand year timescale, and include specific chapters on acting traditions, masks, properties, playing places, festivals, religion and drama, comedy and society, and commodity, concluding with the dramatic legacy of myth and the modern media. The book addresses the needs of students of drama and classics, as well as anyone with an interest in the theatre's history and practice.

The Cambridge Companion to American Theatre since 1945 provides an overview and analysis of developments in the organization and practices of American theatre. It examines key demographic and geographical shifts American theatre after 1945 experienced in spectatorship, and addresses the economic, social, and political challenges theatre artists have faced across cultural climates and geographical locations. Specifically, it explores artistic communities, collaborative practices, and theatre methodologies across mainstream, regional, and experimental theatre practices, forms, and expressions. As American theatre has embraced diversity in practice and representation, the volume examines the various creative voices, communities, and perspectives that prior to the 1940s was mostly excluded from the theatrical landscape. This diversity has led to changing dramaturgical and theatrical languages that take us in to the twenty-first century. These shifting perspectives and evolving forms of theatrical expressions paved the ground for contemporary American theatrical innovation.

What does 'performance theory' really mean and why has it become so important across such a large number of disciplines, from art history to religious studies and architecture to geography? In this introduction Simon Shepherd explains the origins of performance theory, defines the terms and practices within the field and provides new insights into performance's wide range of definitions and uses. Offering an overview of the key figures, their theories and their impact, Shepherd provides a fresh approach to figures including Erving Goffman and Richard Schechner and ideas such as radical art practice, performance studies, radical scenarism and performativity. Essential reading for students, scholars and enthusiasts, this engaging account travels from universities into the streets and back again to examine performance in the context of political activists and teachers, countercultural experiments and feminist challenges, and ceremonies and demonstrations.

A comprehensive 2011 guide to the genres, historical contexts, cultural diversity and major authors of American fiction since the Second World War.

Scenography – the manipulation and orchestration of the performance environment – is an increasingly popular and key area in performance studies. This book introduces the reader to the purpose, identity and scope of scenography and its theories and concepts. Settings and structures, light, projected images, sound, costumes and props are considered in relation to performing bodies, text, space and the role of the audience. Concentrating on scenographic developments in the twentieth century, the Introduction examines how these continue to evolve in the twenty-first century. Scenographic principles are clearly explained through practical examples and their theoretical context. Although acknowledging the many different ways in which design shapes the creation of scenography, the book is not exclusively concerned with the role of the theatre designer. In order to map out the wider territory and potential of scenography, the theories of pioneering scenographers are discussed alongside the work of directors, writers and visual artists.

Publisher Description

An introductory study into tragedy in drama and literature, and in the real world.

Providing thorough coverage of the methods and tools required in studying historical and contemporary theatre, this Introduction examines the complexities of a rapidly changing and dynamic discipline. Following a cross-cultural perspective, the book surveys the ways theatre and performance are studied by looking initially at key elements such as performers, spectators and space. The central focus is on methodology, which is divided into sections covering theatre theory, historiography and textual and performance analysis. The book covers all the main theatrical genres - drama, opera and dance - providing students with a comparative, integrated perspective. Designed to guide students through the academic dimension of the discipline, the volume emphasizes questions of methodology, research techniques and approaches, and will therefore be relevant for a wide variety of theatre studies courses. Informative textboxes provide background on key topics, and suggestions for further reading are included at the end of each chapter.

This lively and innovative introduction to Shakespeare promotes active engagement with the plays, rather than recycling factual information. Covering a range of texts, it is divided into seven subject-based chapters: Character; Performance; Texts; Language; Structure; Sources and History, and it does not assume any prior knowledge. Instead, it develops ways of thinking and provides the reader with resources for independent research through the 'Where next?' sections at the end of each chapter. The book draws on scholarship without being overwhelmed by it, and unlike other introductory guides to Shakespeare it emphasizes that there is space for new and fresh thinking by students and readers, even on the most-studied and familiar plays.

Prepare for the Cambridge Drama IGCSE 2022 syllabus with an approach that helps to create a varied, stimulating and enjoyable learning environment that enables students of different confidence and ability levels to flourish.

The first ever companion to theatre and science brings together research on key topics, performances, and new areas of interest.

A wide-ranging set of essays that explain what theatre history is and why we need to engage with it.

An expanded and updated edition of this acclaimed, wide-ranging survey of musical theatre in New York, London, and elsewhere.

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This book deals with the historical context of ancient Greek tragic performances, with the plays themselves, and with later adaptation and re-performance, down to modern times.

A study into the relationships between performance, theatre and environmental ecology.

Fourteen specially commissioned essays provide essential information about staging, playwrights, themes and genres in the drama of the Restoration.

This revised and updated Companion acquaints the student reader with the forms, contexts, critical and theatrical lives of the ten plays considered to be Shakespeare's tragedies. Thirteen essays, written by leading scholars in Britain and North America, address the ways in which Shakespearean tragedy originated, developed and diversified, as well as how it has fared on stage, as text and in criticism. Topics covered include the literary precursors of Shakespeare's tragedies, cultural backgrounds, sub-genres and receptions of the plays. The book examines the four major tragedies and, in addition, *Titus Andronicus*, *Romeo and Juliet*, *Julius Caesar*, *Antony and Cleopatra*, *Coriolanus* and *Timon of Athens*. Essays from the first edition have been fully revised to reflect the most up-to-date scholarship; the bibliography has been extensively updated; and four new chapters have been added, discussing Shakespearean form, Shakespeare and philosophy, Shakespeare's tragedies in performance, and Shakespeare and religion.

A stimulating introduction to the drama of the early modern era, through a focus on commercial playhouses and their repertoires.

An accessible 2006 introduction to early English theatre, from the late medieval period to 1642.

This book is a comprehensive introduction to ancient Athens, its topography, monuments, inhabitants, cultural institutions, religious rituals, and politics. Drawing from the newest scholarship on the city, this volume examines how the city was planned, how it functioned, and how it was transformed from a democratic polis into a Roman urbs.

Volume Two begins in 1660 with the restoration of King Charles II to the throne and the reestablishment of the professional theater. It follows the far-reaching development of the form over more than two centuries to 1895.

The Cambridge Introduction to Theatre Studies Cambridge University Press

This 2002 Companion is designed for readers interested in past and present productions of Shakespeare's plays, both in and beyond Britain. The first six chapters describe aspects of the British performing tradition in chronological sequence, from the early staging of Shakespeare's own time, through to the present day. Each relates Shakespearean developments to broader cultural concerns and adopts an individual approach and focus, on textual adaptation, acting, stages, scenery or theatre management. These are followed by three explorations of acting: tragic and comic actors and women performers of Shakespeare roles. A section on international performance includes chapters on interculturalism, on touring companies and on political theatre, with separate accounts of the performing traditions of North America, Asia and Africa. Over forty pictures illustrate performers and productions of Shakespeare from around the world. An amalgamated list of items for further reading completes the book.

Why did theatre audiences laugh in Shakespeare's day? Why do they still laugh now? What did Shakespeare do with the conventions of comedy that he inherited, so that his plays continue to amuse and move audiences? What do his comedies have to say about love, sex, gender, power, family, community, and class? What place have pain, cruelty, and even death in a comedy? Why all those puns? In a survey that travels from Shakespeare's earliest experiments in farce and courtly love-stories to the great romantic comedies of his middle years and the mould-breaking experiments of his last decade's work, this book addresses these vital questions. Organised thematically, and covering all Shakespeare's comedies from the beginning to the end of his career, it provides readers with a map of the playwright's comic styles, showing how he built on comedic conventions as he further enriched the possibilities of the genre.

This 2004 Companion is designed for readers interested in the creation, production and interpretation of Victorian and Edwardian theatre, both in its own time and on the contemporary stage. The volume opens with a brief overview and introduction surveying the theatre of the time followed by an essay contextualizing the theatre within the frame of Victorian and Edwardian culture as a whole. Succeeding chapters examine specific aspects of performance, production, and theatre, including the music, the actors, stagecraft and the audiences themselves; plays and playwriting and issues of class and gender are also explored. Chapters also deal with comedy, farce and melodrama, while other essays bring forward new topics and approaches that cross the boundaries of traditional investigation, including analysis of the economics of theatre and of the theatricality of personal identity.

Discussing some of the pivotal questions relating to the complementary fields of theatre and performance studies, this engaging, easy-to-use text is undoubtedly a perfect reference guide for the keen student and passionate theatre-goer alike.

Collects over twenty-five hundred entries on American theater, from its beginning through the modern day.

The Cambridge Guide to African and Caribbean Theatre draws on the highly regarded Cambridge Guide to World Theatre (1989), and updates and refocuses material to offer a specific view of traditional and contemporary theater activity in English-, French-, and Portuguese-speaking Africa, and the Hispanic and English-speaking Caribbean. This volume traces the ancient and complex roots of African theater--still evident in community festivals and religious rituals--through the centuries of colonial domination, to the African diaspora and its manifestation in Caribbean theater. National essays are followed by alphabetically arranged entries on the major figures in the theatrical arts of that country. Theater buffs and those concerned with African and Caribbean heritage will find much to interest them in this authoritative reference work.

More than a century after its beginnings, modernism still has the power to shock, alienate or challenge readers.

Modernist art and literature remain thought of as complex and difficult. This introduction explains in a readable, lively style how modernism emerged, how it is defined, and how it developed in different forms and genres. Pericles Lewis offers students a survey of literature and art in England, Ireland and Europe at the beginning of the twentieth century. He also provides an overview of critical thought on modernism and its continuing influence on the arts today, reflecting the interests of current scholarship in the social and cultural contexts of modernism. The comparative perspective on Anglo-American and European modernism shows how European movements have influenced the development of English-language modernism. Illustrated with works of art and featuring suggestions for further study, this is the ideal introduction to understanding and enjoying modernist literature and art.

This Introduction - an indispensable 'how to' guide for students and teachers alike - investigates the methods and aims of

historical study in the performing arts, from archival research to historical writing. Beginning with case studies on Shakespearean theatre and avant-garde theatre, this study examines fundamental procedures and problems in documentary history and cultural history. It demonstrates how historians not only construct various kinds of performance events but also place them in relation to the historical agents, the political and social conditions, artistic traditions, audience responses, and historical periods. Drawing upon scholarship in classics, literary studies, art history, performance studies, and general history, Postlewait shows how to ask appropriate historical questions, construct evidence, use plays as historical documents, eliminate faulty sources, challenge unreliable witnesses, and develop historical arguments and narratives. The book concludes with a survey of the 'twelve cruxes' of research, analysis, and writing in theatre history.

A comprehensive and authoritative single-volume reference work on the theatre arts of Asia-Oceania. Nine expert scholars provide entries on performance in twenty countries from Pakistan in the west, through India and Southeast Asia to China, Japan and Korea in the east. An introductory pan-Asian essay explores basic themes - they include ritual, dance, puppetry, training, performance and masks. The national entries concentrate on the historical development of theatre in each country, followed by entries on the major theatre forms, and articles on playwrights, actors and directors. The entries are accompanied by rare photographs and helpful reading lists.

An authoritative introduction to the specialised histories of the modern circus, its unique aesthetics, and its contemporary manifestations and scholarship, from its origins in commercial equestrian performance, to contemporary inflections of circus arts in major international festivals, educational environments, and social justice settings.

Michael Y. Bennett's accessible Introduction explains the complex, multidimensional nature of the works and writers associated with the absurd - a label placed upon a number of writers who revolted against traditional theatre and literature in both similar and widely different ways. Setting the movement in its historical, intellectual and cultural contexts, Bennett provides an in-depth overview of absurdism and its key figures in theatre and literature, from Samuel Beckett and Harold Pinter to Tom Stoppard. Chapters reveal the movement's origins, development and present-day influence upon popular culture around the world, employing the latest research to this often challenging area of study in a balanced and authoritative approach. Essential reading for students of literature and theatre, this book provides the necessary tools to interpret and develop the study of a movement associated with some of the twentieth century's greatest and most influential cultural figures.

With contributions from the leading scholars in the field, this Companion provides a comprehensive and accessible overview of African American theatre, from the early nineteenth century to the present day. Along the way, it chronicles the evolution of African American theatre and its engagement with the wider community.

An accessible and lively 2006 introduction to the history of the stage from 1660 to 1900.

A study of the history of Asian American theatre from 1965 to 2005, first published in 2006.

In the history of modern theatre, Ibsen is one of the dominating figures. The sixteen chapters of this 1994 Companion explore his life and work, providing an invaluable reference work for students. In chronological terms they range from an account of Ibsen's earliest pieces, through the years of rich experimentation, to the mature 'Ibsenist' plays that made him famous towards the end of the nineteenth century. Among the thematic topics are discussions of Ibsen's comedy, realism, lyric poetry and feminism. Substantial chapters account for Ibsen's influence on the international stage and his challenge to theatre and film directors and playwrights today. Essential reference materials include a full chronology, list of works and essays on twentieth-century criticism and further reading.

The global rise of festival culture and experience has taken over that which used to merely be events. The Cambridge Companion to International Theatre Festivals provides an up-to-date, contextualized account of the worldwide reach and impact of the 'festivalization' of culture. It introduces new methodologies for the study of the global network of theatre production using digital humanities, raises questions about how alternative origin stories might impact the study of festivals, investigates the festivalized production of space in the world's 'Festival Cities', and re-examines the social role and cultural work of twenty-first-century theatre, performance, and multi-arts festivals. With chapters on festivals in Africa, Asia, Australia, the Arab world, the francophone world, Europe, North America, and Latin America it analyses festivals as sites of intercultural negotiation and exchange.

The drama of the English Middle Ages is perennially popular with students and theatre audiences alike, and this is an updated edition of a book which has established itself as a standard guide to the field. The Cambridge Companion to Medieval English Theatre, second edition continues to provide an authoritative introduction and an up-to-date, illustrated guide to the mystery cycles, morality drama and saints' plays which flourished from the late fourteenth to the mid-sixteenth centuries. The book emphasises regional diversity in the period and engages with the literary and particularly the theatrical values of the plays. Existing chapters have been revised and updated where necessary, and there are three entirely new chapters, including one on the cultural significance of early drama. A thoroughly revised reference section includes a guide to scholarship and criticism, an enlarged classified bibliography and a chronological table.

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