

Oh What A Lovely War Methuen Modern Play

Oh, what a Lovely War Brecht Unbound New Directions The Cambridge History of British Theatre The Function of Song in Contemporary British Drama Beyond Documentary Realism True Stories? On what a Lovely War A/AS Level English Literature A for AQA Student Book The Making of Theatrical Reputations Theatre Workshop The Routledge Companion to Performance Practitioners The Changing Language of Modern English Drama 1945-2005 Monographic Series Home Free! Critical Survey The Contemporary British History Play After Survival British and Irish Women Dramatists Since 1958 Back to Peace Theatre Workshop (London, England) James K. Lyon Peter Burton Jane Milling Elizabeth Hale Winkler Cyrielle Garson Derek Paget Theatre Workshop. London Russell Carey Yael Zarhy-Levo Robert Leach Franc Chamberlain Kate Dorney Library of Congress Lanford Wilson Richard H. Palmer Paul Robinson Trevor R. Griffiths Aránzazu Usandizaga

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except for the annual brecht yearbook brecht unbound represents the first broad critical study of brecht s works to appear in

the united states since before the fall of the berlin wall intended to move beyond the ideological considerations that have informed so much secondary literature about brecht the book is a cross disciplinary reassessment of important aspects of his work included are essays on his poetry drama theoretical writings brecht s influence on american film techniques and music his relationship to and borrowings from japanese no theater and a comparison between aesthetic techniques in his writings and stravinsky s the little soldier book jacket title summary field provided by blackwell north america inc all rights reserved

new directions 1970 is a handbook for amateur dramatists packed with ideas and practical advice on production choosing plays improvisation make up costumes street drama scenery and documentaries the authors offer choices of solutions to problems and suggest ways to experiment and improvise

publisher description

this comprehensive study formulates an original theory that dramatic song must be perceived as a separate genre situated between poetry music and theater it focuses on john arden margaretta darcy edward bond peter barnes john osborne peter nichols harold pinter tom stoppard peter shaffer and john mcgrath

verbatim theatre a type of performance based on actual words spoken by real people has been at the heart of a remarkable and unexpected renaissance of the genre in great britain since the mid nineties the central aim of the book is to critically explore and account for the relationship between contemporary british verbatim theatre and realism whilst questioning the much debated mediation of the real in theses theatre practices

created specifically for the aqa a level english literature a specification for first teaching from 2015 this print student book is suitable for all abilities providing stretch opportunities for the more able and additional scaffolding for those who need it helping bridge the gap between gcse and a level the unique three part structure focuses on texts within a particular time period and supports students in interpreting texts and reflecting on how writers make meaning

today's successful plays and playwrights achieve their prominence not simply because of their intrinsic merit but because of the work of mediators who influence the whole trajectory of a playwright's or a theatre company's career. Critics and academic writers are primarily considered the makers of reputations but funding organizations and various media agents as well as artistic directors, producers and directors also pursue separate agendas in shaping the reputations of theatrical works. In the making of theatrical reputations, Yael Zarhy-Levo demonstrates the processes through which these mediatory practices by key authority figures situate theatrical companies and playwrights within cultural and historical memory to reveal how these authorizing powers that be promote theatrical events. Companies and playwrights Zarhy-Levo presents four detailed case studies that reflect various angles of the modern London theatre. In the case of the English Stage Company's production of John Osborne's *Look Back in Anger*, she centers on a specific event. She then focuses on the trajectory of a single company, the Theatre Workshop, particularly through its first decade at the Theatre Royal Stratford East, London. Next, she explores the career of the dramatist John Arden, especially its first ten years, in part drawing upon an interview with Arden and his wife, actress and playwright Margaretta D'Arcy. Before turning to her fourth study, the playwright Harold Pinter's shifting reputation throughout the different phases of his career, Zarhy-Levo's accounts of these theatrical events, companies and playwrights through the prism of mediation bring fresh insights to these landmark productions and their creators.

This book is the first in-depth study of perhaps Britain's most influential twentieth-century theatre company. The book sets the company's aims and achievements in their social, political and theatrical contexts and explores the elements which made its success so important. Theater Workshop, heir to the Workers Theatre Movement of the 1930s, was born in the optimism of post-war Labour Britain. Highly politically motivated, the company attempted to create radical political theatre which it aimed to take directly to working-class communities in the course of its political mission and to further its own appeal. The company were the first British group to systematically apply the ideas of Stanislavsky and Laban to their acting practice.

The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters

is written by an expert on a particular figure from Stanislavsky and Brecht to Laban and Decroux and places their work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented with this volume covering those born before the end of the first world war. This is the definitive first step for students, scholars, and practitioners hoping to acquaint themselves with the leading names in performance or deepen their knowledge of these seminal figures.

Kate Dorney offers a fresh perspective on the history of post-war English theatre by examining the ways in which the practice and criticism of theatre interact with contemporary understandings of language between 1945 and 2005. From Noel Coward to Sarah Kane and J.B. Priestley to Harold Pinter, it considers attitudes to and the reception and construction of language in English theatre and the social, cultural, intellectual, and artistic implications of these practices, synthesising and supplementing existing work in theatre and cultural studies as well as in stylistics. The changing language of modern English drama considers the ways in which anxieties about and attitudes toward language manifest themselves in discourses on and around theatre of the period, beginning with an examination of popular notions of communication and communication breakdown. The book proceeds to examine the anxieties induced by changing linguistic styles in the post-war period by contextualising the historical and linguistic context of key theatrical events and practitioners.

British drama since 1956 has been particularly innovative. This volume investigates how recent British history plays reflect the methods and values of new history in contrast to traditional biographical dramas that depict the lives of great men of the past. More than 50 British playwrights are discussed, including John Osborne, John Arden, Edward Bond, Robert Bolt, Pam Gems, Howard Brenton, Caryl Churchill, Howard Barker, and Peter Shaffer. Historical drama consistently displays the sense of history prevalent when it was written: a 17th-century quest for precedent and analogy, the affirmation of cosmic order in the 18th century, the romantic search for manifestations of spiritual purpose in Victorian times, a demonstration that humans control events, and the early 20th-century promise of emulating science to present the facts objectively. Contemporary British history plays, however,

demonstrate different agendas for history itself marxist plays illustrate a historical dialect leading to the emergence of communism oppositional history takes the point of view of the disenfranchised the defeated or the oppressed social histories refocus attention away from movers and shakers onto groups of small players feminist historians expose the biases of a male dominated hegemony and confront the role of gender in history deconstructionists debunk our confidence in historical metanarratives postmodernism uses anachronism and stylistic eclecticism to emphasize parallels in different historical periods or to relate historically defined metaphors and rituals to modern experience both playwrights and critics confront the implications of the idea that history is constructed and not simply found and new approaches to history demand innovations in the staging and structuring of plays

a bibliography of print and non print canadian materials suitable for school use twenty five subjects are covered with suggestions for course content and teaching approach

this collection of original essays by historians and literary critics explores the complex and difficult question of how a culture does in fact return to peace after a war

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