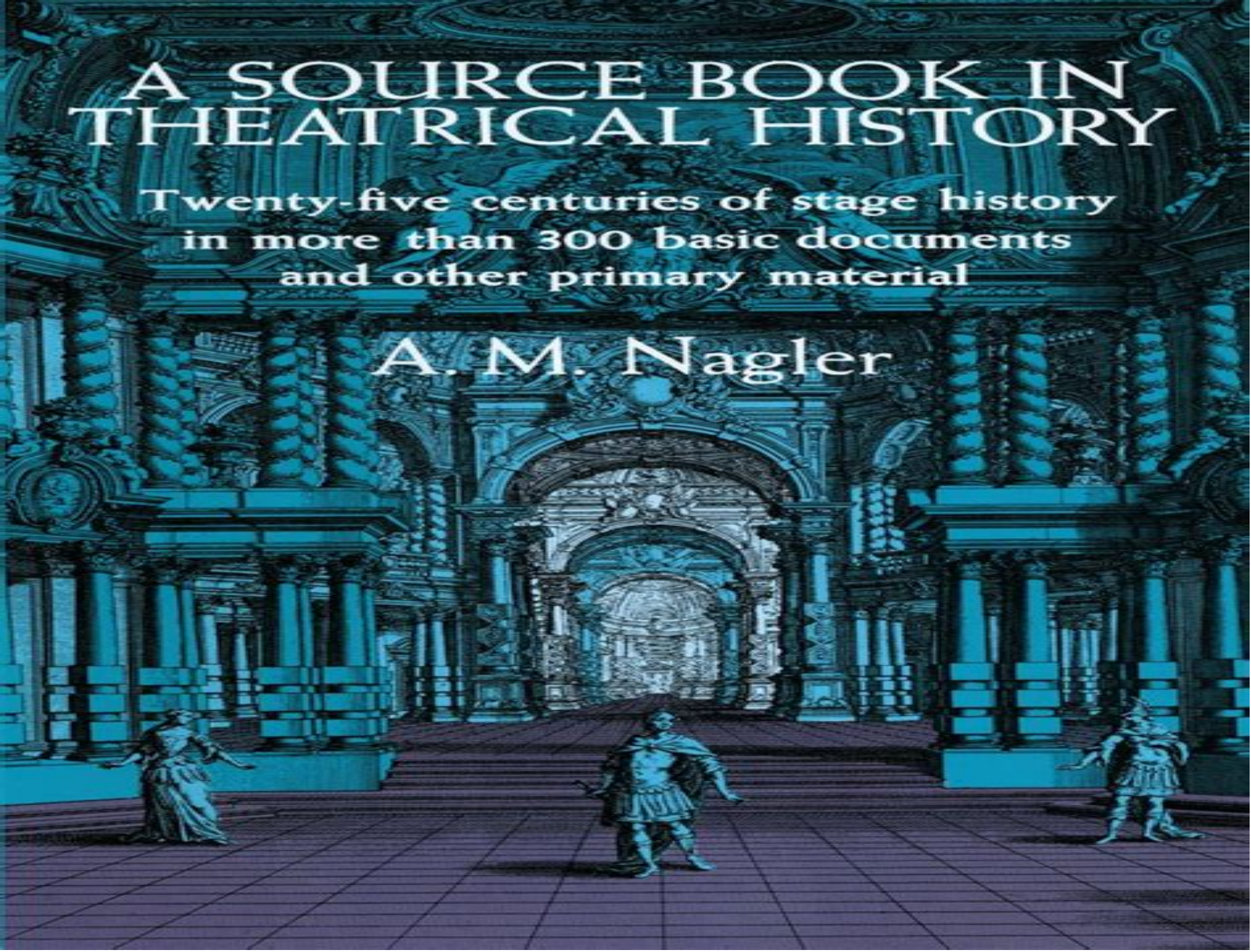


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The Cambridge Companion to Theatre History David Wiles, Christine Dymkowski, 2013 A wide ranging set of essays that explain what theatre history is and why we need to engage with it

A Source in Theatrical History A.M. Nagler, 1959 *Critical Theory and Performance* Janelle G. Reinelt, Joseph R. Roach, 2007 Updated and enlarged this groundbreaking collection surveys the major critical currents and approaches in drama theater and performance

Theatre History, Attribution Studies, and the Question of Evidence Holger Schott Syme, 2023-06-29 Over the past decade attribution scholars have come to a consensus that Shakespeare wrote some of the additions printed in the 1602 quarto of Kyd's Spanish Tragedy This new development in textual studies has far reaching consequences for established theatre historical narratives Accounting for Shakespeare's involvement in The Spanish Tragedy requires us to rethink the history of two major theatre companies the Admiral's and the Chamberlain's Men and to reread much of the documentary record of late Elizabethan theatre Modelling what a theatre historical response to new attributionist arguments might look like the author offers an in depth reinterpretation of Philip Henslowe's records of new plays develops a novel account of how theatre companies copied and adapted plays in one another's repertoires including a reconsideration of the Ur Hamlet and the two Shrew plays and reconstructs an early modern cluster of Hieronimo plays that also allows us to reimagine Ben Jonson's career as an actor

A Source Book in Theatrical History (Sources of Theatrical History) by A. M. Nagler Alois Maria Nagler, **The Routledge Introduction to Theatre and Performance Studies** Erika Fischer-Lichte, 2014-04-03 Erika Fischer-Lichte's introduction to the discipline of Theatre and Performance Studies is a strikingly authoritative and wide ranging guide to the study of theatre in all of its forms Its three part structure moves from the first steps in starting to think about performance through to the diverse and interrelated concerns required of higher level study Part 1 Central Concepts for Theatre and Performance Research introduces the language and key ideas that are used to discuss and think about theatre concepts of performance the emergence of meaning and the theatrical event as an experience shared by actors and spectators Part 1 contextualizes these concepts by tracing the history of Theatre and Performance Studies as a discipline Part 2 Fields Theories and Methods looks at how to analyse a performance and how to

conduct theatre historiographical research This section is concerned with the doing of Theatre and Performance Studies establishing and understanding different methodological approaches using sources effectively and building theoretical frameworks Part 3 Pushing Boundaries expands on the lessons of Parts 1 and 2 in order to engage with theatre and performance in a global context Part 3 introduces the concept of interweaving performance cultures explores the interrelation of theatre with the other arts and develops a transformative aesthetics of performance Case studies throughout the book root its theoretical discussion in theatrical practice Focused accounts of plays practitioners and performances map the development of Theatre and Performance Studies as an academic discipline and of the theatre itself as an art form This is the most comprehensive and sophisticated introduction to the field available written by one of its foremost scholars

Theatre History Studies 2008, Vol. 28 Theatre History Studies, 2008-09-14 Theatre History Studies is a peer reviewed journal of theatre history and scholarship published annually since 1981 by the Mid American Theatre Conference MATC a regional body devoted to theatre scholarship and practice The conference encompasses the states of Illinois Iowa Nebraska Kansas Missouri Minnesota North Dakota South Dakota Wisconsin Indiana Michigan and Ohio The purpose of the conference is to unite persons and organizations within the region with an interest in theatre and to promote the growth and development of all forms of theatre *World Encyclopedia of Contemporary Theatre* Ousmane Diakhate, Hansel Ndumbe Eyoh, Don Rubin, 2013-10-18 Now available in paperback for the first time this edition of the World Encyclopedia of Contemporary Theatre series examines theatrical developments in Africa since 1945 Entries on thirty two African countries are featured in this volume preceded by specialist introductory essays on Anglophone Africa Francophone Africa History and Culture Cosmology Music Dance Theatre for Young Audiences and Puppetry There are also special introductory general essays on African theatre written by Nobel Prize Laureate Wole Soyinka and the outstanding Congolese playwright Sony Labou Tansi before his untimely death in 1995 More up to date and more wide ranging than any other publication this is undoubtedly a major ground breaking survey of contemporary African theatre **Writing and Rewriting National**

Theatre Histories S.E. Wilmer, 2009-11 Historians of theatre face the same temptations and challenges as other historians they negotiate assumptions their own and those of others about national identity and national character they decide what events and actors to highlight or omit and what framework and perspective to use for telling the story Personal biases trends in scholarship and sociopolitical contexts influence all histories and theatre histories too are often revised to reflect changing times and interests This significant collection examines the problems and challenges of formulating national theatre histories The essayists included here leading theatre scholars from all over the world many of whom wrote essays specifically for this volume provide an international context for national theatre histories as well as studies of individual nations They cover a wide geographical area Asia the Middle East Africa Europe and North America The essays contrast large countries India Indonesia with small Ireland newly independent Slovenia with established U S A developed Canada with developing Mexico

South Africa capitalist U S A with formerly communist Russia monolingual Sweden with multilingual Belgium Canada and countries with stable historical boundaries Sweden with those whose borders have shifted Germany The essays also explore such sociopolitical issues as the polarization of language groups the importance of religion the invisibility of ethnic minorities the redrawing of geographical borders changes in ideology and the dismantling of colonial legacies Finally they examine such common problems of history writing as types of evidence periodization canonization styles of narrative and definitions of key terms Writing and Rewriting National Theatre Histories will be of special interest to students and scholars of theatre cultural studies and historiography

The Medieval European Stage, 500-1550 William Tydeman, 2001-09-27 This volume brings together a wide selection of primary source materials from the theatrical history of the Middle Ages The focus is on Western Europe between the fall of the Roman Empire and the emergence of markedly Renaissance forms in Italy Early sections of the volume are devoted to the survival of Classical tradition and the development of the liturgical drama of the Roman Catholic Church but the main concentration is on the genesis and growth of popular religious drama in the vernacular Each of the major medieval regions is featured while a final section covers the pastimes and customs of the people a record of whose traditional activities often only survives in the margins of official recognition The documents are compiled by a team of leading scholars in the field and the over 700 documents are all presented in modern English translation

Popular Theatre Joel Schechter, 2003 Bertolt Brecht turned to cabaret Ariane Mnouchkine went to the circus Joan Littlewood wanted to open a palace of fun These were a few of the directors who turned to popular theatre forms in the last century and this sourcebook accounts for their attraction Popular theatre forms introduced in this sourcebook include cabaret circus puppetry vaudeville Indian jatra political satire and physical comedy These entertainments are highly visual itinerant and readily understood by audiences Popular Theatre A Sourcebook follows them around the world from the bunraku puppetry of Japan to the masked topeng theatre of Bali to South African political satire the San Francisco Mime Troupe's comic melodramas and a Fun Palace proposed for London The book features essays from the archives of The Drama Review and other research Contributions by Roland Barthes Hovey Burgess Marvin Carlson John Emigh Dario Fo Ron Jenkins Joan Littlewood Brooks McNamara Richard Schechner and others offer some of the most important informative and lively writing available on popular theatre Introducing both Western and non Western popular theatre practices the sourcebook provides access to theatrical forms which have delighted audiences and attracted stage artists around the world

The Cambridge Guide to American Theatre Don B. Wilmet, 2007-09-13 New and updated encyclopedic guide to American theatre from its earliest history to the present

Theatre History Studies 2014, Vol. 33 Elizabeth Reitz Mullenix, 2014-12-15 Theatre History Studies 2014 Volume 33 brings together an original collection of essays that explore a topic of growing interest theatre and war

The Making of Theatre History Paul Kuritz, 1988

Reference Sources for Canadian Literary Studies Joseph Jones, 2005-01-01 Reference Sources for Canadian Literary Studies offers the first full scale bibliography of writing on and in

the field of Canadian literary studies Approximately one thousand annotated entries are arranged by reference genre with sub groupings related to literary genre *The Methuen Drama Handbook of Theatre History and Historiography* Claire Cochrane,Jo Robinson,2022-10-06 Shortlisted for the 2021 TaPRA Edited Collection Prize The Methuen Drama Handbook of Theatre History and Historiography offers an authoritative guide to contemporary debates and practices in this field The book covers current key themes and methods in theatre history research and expands the object of study to include engagement with theatre and performance practices and the development of theatre histories around the world Central to the book are 16 specially commissioned essays by established and emerging scholars from a wide range of international contexts whose discussion of individual case studies is predicated on their understanding and experience of their local landscape of theatre history These essays reveal where important work continues to be done in the field and most valuably draw on academic contexts beyond the Western academy to expand our knowledge of the exciting directions that such an approach opens up Prefaced by an introduction tracing the development of the discipline of theatre history and changing historiographical approaches the handbook explores current issues pertaining to theatre and performance history research and provides up to date and robust introductions to the methods and historiographic questions being explored by researchers in the field Featuring a series of essential research tools including a detailed list of resources and an annotated bibliography of key texts this is an indispensable scholarly handbook for anyone working in theatre and performance history and historiography **World Encyclopedia of Contemporary Theatre** Irving Brown (Consulting Bibliographer),Natasha Rappaport (Bibliographer),Don Rubin (General Editor),Rosabel Wang (Consulting Bibliographer),2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945 plus an index to key names throughout the six volumes of the series

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