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It is, moreover, an issue that theater studies and performance theory have focused a fair amount of attention upon. Jonas Barish identified its roots in the dispute, referred to in the Introduction to this entry, between Plato and Aristotle over the notion of mimesis and the value of theatrical practices within the good city (Barish 1966, 1981 ...

Philosophy of Theater (Stanford Encyclopedia of Philosophy)

Trouble in the Works (1959) is a comedy sketch by Harold Pinter.. *Trouble in the Works* has two characters, Mr. Fibbs and Wills. The play takes place in an office, where Wills has been called into Mr. Fibbs' office to tell him why the workers are unhappy.

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(Applause Books). 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 texts and choice excerpts spanning centuries, we see an ongoing dialogue 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, Coenille to Brecht, this is an indispensable compendium of the greatest dramatic theory ever written.

This introduction to theatre design explains the theories, strategies, and tools of practical design work for the undergraduate student. Through its numerous illustrated case studies and analysis of key terms, students will build an understanding of the design process and be able to: identify the fundamentals of theatre design and scenography recognize the role of individual design areas such as scenery, costume, lighting and sound develop both conceptual and analytical thinking Communicate their own understanding of complex design work trace the traditions of stage design, from Sebastiano Serlio to Julie Taymor. Demonstrating the dynamics of good design through the work of influential designers, Stephen Di Benedetto also looks in depth at script analysis, stylistic considerations and the importance of collaboration to the designer's craft. This is an essential guide for students and teachers of theatre design. Readers will form not only a strong ability to explain and understand the process of design, but also the basic skills required to conceive and realise designs of their own.

(Applause Books). Including Antoin Artaud, Bertolt Brecht, E. Gordon Craig, Luigi Pirandello, Konstantin Stanislavsky, W. B. Yeats, and Emile Zolaing.

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 issues 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

At last an accessible and intelligent introduction to the energising and challenging relationship between feminism and theatre. In this clear and enlightening book, Aston discusses wide-ranging theoretical topics and provides case studies including:
* Feminism and theatre history
* `M/Othering the self': French feminist theory and theatre
* Black women: shaping feminist theatre
* Performing gender: a materialist practice
* Colonial landscapes
Feminist thought is changing the way theatre is taught and practised. An Introduction to Feminism and Theatre is compulsory reading for anyone who requires a precise, insightful and up-to-date guide to this dynamic field of study.

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 book, written by a leading authority on the subject, is intended to provide students with a general introduction to the subject of Theatre for Development. This overview contributes to both the theory and practice of Theatre for Development. The author contextualises TFD historically within the evolving range of development theories, strategies and practices, notably including the now widely accepted notion of participatory approaches to achieving social change. He illustrates his material with examples and case studies taken from experiences around the world, and from many different development sectors, including health, literacy, voter education and so on. This textbook is recommended for theatre in education courses specifically, and development studies, education in developing countries, and cultural studies more generally.

Now in a second edition, *Theatre Studies: The Basics* is a fully updated guide to the wonderful world of theatre. The practical and theoretical dimensions of theatre – from acting to audience – are woven together throughout to provide an integrated introduction to the study of drama, theatre and performance. Topics covered include: dramatic genres, from tragedy to political documentary theories of performance the history of the theatre in the West acting, directing and scenography With a glossary, chapter summaries and suggestions for further reading throughout, *Theatre Studies: the Basics* remains the ideal starting point for anyone new to the subject.

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