

Drama

Helping teachers to guarantee that dyslexic students get the most from drama inside and outside the classroom, this indispensable book includes a strait forward exploration of dyslexia and tactics for overcoming problems experienced by students in drama lessons. It also has suggestions for setting homework, ideas to boost students exam success, and insights into good and bad practice with case studies.

New Russian Drama took shape at the turn of the new millennium—a time of turbulent social change in Russia and the former Soviet republics. Emerging from small playwriting festivals, provincial theaters, and converted basements, it evolved into a major artistic movement that startled audiences with hypernaturalistic portrayals of sex and violence, daring use of non-normative language, and thrilling experiments with genre and form. The movement's commitment to investigating contemporary reality helped revitalize Russian theater. It also provoked confrontations with traditionalists in society and places of power, making theater once again Russia's most politicized art form. This anthology offers an introduction to New Russian Drama through plays that illustrate the versatility and global relevance of this exciting movement. Many of them address pressing social issues, such as ethnic tensions and political disillusionment; others engage with Russia's rich cultural legacy by reimagining traditional genres and canons. Among them are a family drama about Anton Chekhov, a modern production play in which factory workers compose haiku, and a satirical verse play about the treatment of migrant workers, as well a documentary play about a terrorist school siege and a postdramatic "text" that is only two sentences long. Both politically and aesthetically uncompromising, they chart new paths for performance in the twenty-first century. Acquainting English-language readers with these vital works, New Russian Drama challenges us to reflect on the status and mission of the theater.

Llama Llama holidays. Jingle music. Lights ablaze. How long till that special date? Llama Llama has to wait. If there's one thing Llama Llama doesn't like, it's waiting. He and Mama Llama rush around, shopping for presents, baking cookies, decorating the tree . . . but how long is it until Christmas? Will it ever come? Finally, Llama Llama just can't wait any more! It takes a cuddle from Mama Llama to remind him that "Gifts are nice, but there's another: The true gift is, we have each other."

How was it possible for drama, especially biblical representations, to appear in the Christian West given the church's condemnation of the theatrum of the ancient world? In a book with radical implications for the study of medieval literature, Lawrence Clopper resolves this perplexing question. *Drama, Play, and Game* demonstrates that the theatrum repudiated by medieval clerics was not "theater" as we understand the term today. Clopper contends that critics have misrepresented Western stage history because they have assumed that theatrum designates a place where drama is performed. While theatrum was thought of as a site of spectacle during the Middle Ages, the term was more closely connected with immodest behavior and lurid forms of festive culture. Clerics were not opposed to liturgical representations in churches, but they strove ardently to suppress May games, ludi, festivals, and liturgical parodies. Medieval drama, then, stemmed from a more vernacular tradition than previously acknowledged—one developed by England's laity outside the boundaries of clerical rule.

Drama and Politics in the English Civil War

Miller's Modern Acting Drama

The Methuen Drama Companion to Performance Art

Enriching Teaching and Learning

A Student's Guide to A2 Drama and Theatre Studies for the AQA Specification

Dynamics of Distancing in Nigerian Drama

Peter Buse illuminates the relationship between modern British drama and contemporary critical and cultural theory. He demonstrates how theory allows fresh insights into familiar drama, pairing well-known plays with classic theory texts. The theoretical text is more than applied to the dramatic text, instead Buse shows how they reflect on each other. Drama + Theory provides not only provides new interpretations of popular plays, but of the theoretical texts as well.

This is the first volume to focus specifically on Rabindranath Tagore's dramatic literature, visiting translations and adaptations of Tagore's drama, and cross-cultural encounters in his works. As Asia's first Nobel Laureate, Tagore's highly original plays occupy a central position in the Indian theatrescape. Tagore experimented with dance, music, dance drama, and plays, exploring concepts of environment, education, gender and women, postcolonial encounters, romantic idealism, and universality. Tagore's drama plays a generous host to experimentations with new performance modes, like the writing and staging of an all-women play on stage for the first time, or the use of cross-cultural styles such as Manipuri dance, Thai craft in stage design, or the Baul singing styles. This book is an exciting re-exploration of Tagore's plays, visiting issues such as his contribution to Indian drama, drama and environment, feminist readings, postcolonial engagements, cross-cultural encounters, drama as performance, translational and adaptation modes, the non-translated or the non-translatable Tagore drama, Tagore drama in the 21st century, and Indian film. The volume serves as a wide-ranging and up-to-date resource on the criticism of Tagore drama, and will appeal to a range of Theatre and Performance scholars as well as those interested in Indian theatre, literature, and film.

From Raina Telgemeier, the #1 New York Times bestselling, multiple Eisner Award-winning author of Smile and Sisters! Callie loves theater. And while she would totally try out for her middle school's production of Moon over Mississippi, she can't really sing. Instead she's the set designer for the drama department's stage crew, and this year she's determined to create a set worthy of Broadway on a middle-school budget. But how can she, when she doesn't know much about carpentry, ticket sales are down, and the crew members are having trouble working together? Not to mention the onstage AND offstage drama that occurs once the actors are chosen. And when two cute brothers enter the picture, things get even crazier!

Many aspects of drama therapy make it an ideal technique to use with students with special learning needs. This practical resource book for professionals covers the broad spectrum of students attending special needs schools, including those with attention deficit disorder, autism and Asperger syndrome, and students with multiple disabilities. Paula Crimmens places therapeutic storymaking within the context of drama therapy and offers practical advice on how to structure and set up sessions to be compatible with special needs learning environments. She shows how story sessions can address issues of self-esteem and self-mastery, and how their use in groups is invaluable for building social and communication skills. The book includes traditional stories from around the world as session material, and includes guidance on how to devise stories relevant to older students, as well as a review of recent research into the effectiveness of drama therapy in engaging and retaining the

attention of students with an intellectual disability.

A Critical Introduction to Twentieth-century American Drama

A Collection of the Most Popular Acting Plays, with Critical Remarks ...

Drama High

Drama

Music and Gender in English Renaissance Drama

Includes bibliographical references (p. 156-161) and index.

Surveying the development and varieties of blank verse in the English playhouses, this book is a natural history of iambic pentameter in English. Marina Tarlinskaja's statistical analysis of versification focuses on Shakespeare, but places his work in the literary context of the times. Her results offer new ways to think about the dating of plays, the attribution of anonymous texts, and how collaborators divided their task in co-authored dramas.

The Methuen Drama Companion to Performance Art offers a comprehensive guide to the major issues and interdisciplinary debates concerning performance in art contexts that have developed over the last decade. It understands performance art as an institutional, cultural, and economic phenomenon rather than as a label or object. Following the ever-increasing institutionalization and mainstreaming of performance, the book's chapters identify a marked change in the economies and labor practices surrounding performance art, and explore how this development is reflective of capitalist approaches to art and event production. Embracing what we perceive to be the 'oxymoronic status' of performance art—where it is simultaneously precarious and highly profitable—the essays in this book map the myriad gestures and radical possibilities of this extreme contradiction. This Companion adopts an interdisciplinary perspective to present performance art's legacies and its current practices. It brings together specially commissioned essays from leading innovative scholars from a wide range of approaches including art history, visual and performance studies, dance and theatre scholarship in order to provide a comprehensive and multifocal overview of the emerging research trends and methodologies devoted to performance art.

This book aims to explore which plays were deemed 'suitable' to be reworked for foreign or local stages; what transformations – linguistic, semiotic, theatrical – were undertaken so as to accommodate international audiences; how national literary traditions are forged, altered, and diluted by means of transnational adapting techniques; and, finally, to what extent the categorical boundaries between original plays and adaptations may be blurred on the account of such adjusting textual strategies. It brings together ten articles that scrutinise the linguistic, social, political and theatrical complexities inherent in the intercultural transference of plays. The approaches presented by the different contributors investigate modern British theatre as an instance of diachronic and synchronic transnational adaptations based upon a myriad of influences originating in, and projected upon, other national dramatic traditions. These traditions, rooted in relatively distant geographies and epochs, are traced so as to illustrate the split between the state-imposed identity and personal, subjective identity caused by cultural negotiations of the self in an age of globalism. International frontiers are thus pointed at in order to claim the need to be transcended in the process of cultural re-

appropriation associated with theatre performance for international audiences.

The Whole-brain Way to Calm the Chaos and Nurture Your Child's Developing Mind

A Functional Approach to Metatheatre

No-drama Discipline

Change, Challenge, and Transition in Bernard Shaw and Orhan Asena

English Drama

The Modern Standard Drama

The authors of the best-selling *The Whole-Brain Child* outline practical parenting strategies from toddlerhood through preadolescence that focus on productive and peaceful disciplinary methods while promoting positive neural connections. 20,000 first printing.

Samuel Beckett's *Play*, written 1962-63, was an aesthetic watershed inaugurating his late, 'abstract' dramatic style. This book gets close to Beckett's creative process by examining the possible influence of Arnold Schoenberg's twelve-tone music and Vassily Kandinsky's abstract painting upon this formal shift; by tracing Beckett's developing attitude to abstraction and its relation to his long-standing preoccupation with the 'breakdown' of the subject-object relation and the ultimate failure of all expression; and by following his formal choices through manuscript drafts. The author goes on to analyse Beckett's attempt to adapt his new methods to the media of film and television, and to demonstrate how Beckett's late works for stage and screen develop alongside one another right up to his 1985 adaptation of the play *What Where* for television. Throughout the book, unpublished manuscript materials such as Beckett's letters, drafts, notes on philosophy, psychology and art, and his 'German diaries' augment a detailed account of the submerged sources that Beckett appropriated to the evolving needs of his abstract dramatic art.

Traces the development of the 1996 Ford Taurus, and describes the interactions between designers, engineers, marketers, accountants, and manufacturing staff

Nadia Anwar analyzes selected post-independence Nigerian dramas using the conceptual framework of metatheatre, a theatrical strategy that foregrounds the process of play-making by breaking the dramatic illusion. She argues that distancing, as a function of metatheatre, creates a balanced theatrical experience and environment in terms of the emotive and cognitive levels of reception of a particular performance. Anwar's book is the first in-depth study to apply the concept of metatheatre to Nigerian drama. She brings the perspectives of Bertolt Brecht, Thomas J. Scheff, and other theoreticians of dramatic distancing to the analysis of plays by authors such as Wole Soyinka, Ola Rotimi, Femi Osofisan, Esiaba Irobi, and Stella Odiya Oyedepo.

Readings in Renaissance Women's Drama

Dyslexia and Drama

The Incredible True Story of a Brilliant Teacher, a Struggling Town, and the Magic of Theater

Planning Process Drama

Drama + Theory

Samuel Beckett's Abstract Drama

A celebration of the work of contemporary architect David Rockwell, who works at the intersection of architecture and performance This unique insight into the projects and philosophy of renowned architect and Tony Award-winning set designer David Rockwell explores the

remarkable range of his work, from restaurants and hotels to museums and Broadway stages. It is the first book to shine a spotlight on the relationship between architecture and performance and features contributions from leading voices and talents in fields as diverse as architecture, lighting design, and the culinary arts. David Rockwell's fascination with theater has long informed his built work. *Drama* explores the core principles that Rockwell uses to enhance the impact of his architecture, with contributions from experts across the creative world - from record producer Quincy Jones to chef José Andrés. It's both an exciting new insight into the work of an important contemporary architect and a compelling case for the virtues of interdisciplinary collaboration.

The origins of satyr drama, and particularly the reliability of the account in Aristotle, remains contested, and several of this volume's contributions try to make sense of the early relationship of satyr drama to dithyramb and attempt to place satyr drama in the pre-Classical performance space and traditions. What is not contested is the relationship of satyr drama to tragedy as a required cap to the Attic trilogy. Here, however, how Aeschylus, Sophocles, and Euripides (to whom one complete play and the preponderance of the surviving fragments belong) envisioned the relationship of satyr drama to tragedy in plot, structure, setting, stage action and language is a complex subject tackled by several contributors. The playful satyr chorus and the drunken senility of Silenos have always suggested some links to comedy and later to Atellan farce and phylax. Those links are best examined through language, passages in later Greek and Roman writers, and in art. The purpose of this volume is probe as many themes and connections of satyr drama with other literary genres, as well as other art forms, putting satyr drama on stage from the sixth century BC through the second century AD. The editors and contributors suggest solutions to some of the controversies, but the volume shows as much that the field of study is vibrant and deserves fuller attention.

This collection of essays from many of the world's leading drama education practitioners captures the challenges and struggles of teaching and learning through drama with honesty, humour, and vulnerability. Each essay investigates one particular mistake, or series of mistakes, and interrogates how these (mis)adventures changed the author's future practice and thinking about learning and teaching through drama. Modelled on reflective practice, this book will be an essential, everyday guide to the challenges of drama education.

Examines the development of Off-Broadway theater and analyzes the plays of writers including Sam

Shepard, Robert Wilson, David Mamet, and Lee Breuer

Consisting of the Most Popular Pieces Produced at the London Theatres, Subject to the Provisions of the Dramatic Copyright Act ...

Beat Drama

Politics and Drama

Post-war British Drama: Looking Back in Gender

The Bard on the Stage

The Liturgical Drama in Medieval Spain

By comparing the literary works of two of the greatest playwrights of our time, Önder Cakirtas reveals the similarities and contrasts between their political views and the political backdrop of their respective nations. In Britain, George Bernard Shaw, the leading British dramatist for the first half of the twentieth century, wrote his plays to explicitly reflect his socialist political and economic views, and highlight the need for equal rights for women. In Turkey, decades later, Orhan Asena confronted similar issues with plays that challenged the dominant political powers of his time - a stance which ultimately led to his political exile from Turkey.

What were the causes of Restoration drama's licentiousness? How did the elegantly-turned comedy of Congreve become the pointed satire of Fielding? And how did Sheridan and Goldsmith reshape the materials they inherited? In the first account of the entire period for more than a decade, Richard Bevis argues that none of these questions can be answered without an understanding of Augustan and Georgian history. The years between 1660 and 1789 saw considerable political and social upheaval, which is reflected in the eclectic array of dramatic forms that is Georgian theatre's essential characteristic.

Everything you need to get dramatic in the classroom This easy-to-use, comprehensive teacher-resource book has lesson plans and practical activities that integrate theater into language learning. Plus ten original scripts so you can put the activities into action immediately! Drama and play scripts can be used to teach pronunciation, pragmatics, and other communication skills, as well as provide grammar and vocabulary practice! Conveniently organized into two parts, Part 1 includes pragmatics mini-lessons, community builders, drama games, and pronunciation activities. There are also lesson plans for producing a play (either fully-staged or as Reader's Theater), as well as guidelines and activities for writing plays to use with (or without students,) and suggestions for integrating academic content. You ' ll even find rubrics and evaluation schemes for giving notes and feedback. Part 2 includes 10 original monologues and scripts of varying lengths that can be photocopied and used in the classroom. Specifically designed to feature everyday language and high frequency social interactions, these scenes and sketches follow engaging plot arcs in which characters face obstacles and strive to achieve objectives. With a foreword by Ken Wilson, this book is a must-have for anyone interested in using the performing arts to help students become more confident and fluent speakers. Readings in Renaissance Women's Drama is the most complete sourcebook for the study of this growing area of inquiry. It brings

together, for the first time, a collection of the key critical commentaries and historical essays - both classic and contemporary - on Renaissance women's drama. Specifically designed to provide a comprehensive overview for students, teachers and scholars, this collection combines: * this century's key critical essays on drama by early modern women by early critics such as Virginia Woolf and T.S. Eliot * specially-commissioned new essays by some of today's important feminist critics * a preface and introduction explaining this selection and contexts of the materials * a bibliography of secondary sources Playwrights covered include Joanna Lumley, Elizabeth Cary, Mary Sidney, Mary Wroth and the Cavendish sisters.

Playwrights and Performances of the 'Howl ' Generation

English Festive Culture in the Medieval and Early Modern Period

Post-Colonial English Drama

The Drama Book

New Russian Drama

Jesuit School Drama

This book offers a survey of how female and male characters in English Renaissance theatre participated and interacted in musical action and outside the contemporary societal decorum. Wong's analysis broadens our understanding of the general theatrical representation of drama, dramaturgy, and complicates the current discussion of musical portrayal and construction of gender during this period. Wong discusses the meanings of music and its association with gender, love, and erotomania in Renaissance plays. The negotiation between the dichotomous heavenly and the demonic finds extensive application in recent studies of music in early modern English plays. However, while ideological positions identified in music in traditional Renaissance thinking may seem unequivocal, various musical representations of characters and situations in drama would prove otherwise. Wong, building upon the conventional model of binarism, explores how playwrights created their musical scenarios according to the received cultural use and perception of music, and, at the same time, experimented with the multivalent meanings and significance embodied in theatrical music.

This condensed anthology reproduces close to a dozen plays from Xiaomei Chen's well-received original collection, *The Columbia Anthology of Chinese Drama*, along with her critical introduction to the historical, cultural, and aesthetic evolution of twentieth-century Chinese spoken drama. Comprising representative works from the Republican era to postsocialist China, the book encapsulates the revolutionary rethinking of drama and performance that began in the late Qing dynasty and vividly portrays the uncertainty and anxiety brought on by modernism, socialism, and war. Chosen works from 1919 to 1990 also highlight the formation of national and gender identities during a period of tremendous social and political change in China and the genesis of contemporary attitudes toward the West. PRC theater tracks the rise of communism, the struggle of Chinese socialism against the sacrifices made for a new society. Post-Mao drama addresses the nation's socialist legacy, its attempt to reconnect with cultural roots, and postsocialist reflections on critical issues such as nation, class, gender, and collective memories. An essential, portable reference and classroom use, this abridgment provides a concise yet well-rounded survey of China's theatricality and representation of the original work not only established a canon of modern Chinese drama in the West but also made it available for the first time in English. The inspiration for the NBC TV series "Rise," starring Josh Radnor, Auli'i Cravalho, and Rosie Perez — the incredible and true story of an underdog drama teacher who has changed the lives of thousands of students and inspired a town. By the author of *The Last Temptation of Rick*

multimillionaire producer of *Cats*, *The Phantom of the Opera*, and *Miss Saigon* take his limo from Manhattan to the struggling former suburb of Levittown, Pennsylvania, to see a high school production of *Les Misérables*? To see the show performed by the astoundingly successful Harry S Truman High School, run by its legendary director, Lou Volpe. Broadway turns to Truman High when trying out controversial shows like *Spring Awakening* before they move on to high school theater programs across the nation. Volpe's students from this blue-collar town are Emmy-winning producers, entertainment executives, newscasters, and community-theater founders. Michael Sokolove, a Levittown native and student of Volpe's, chronicles the drama director's last school years and follows a group of student actors as they work through riveting roles on and off the stage. This is a story of an economically depressed but proud town finding hope in a gifted teacher and the magic of theater.

In this extensively revised and updated edition of her classic work, *Look Back in Gender*, Michelene Wandor confirms the symbiotic relationship between drama and gender in a provocative look at key, representative British plays from the last fifty years. Repositioning the text at the heart of contemporary drama, Wandor surveys plays by Ayckbourn, Beckett, Churchill, Daniels, Friel, Hare, Kane, Osborne, Pinter, Ravenhill, Wertebaker, Wesker and others. With a nuanced argument, central to any analysis of contemporary drama, discusses: *the imperative of gender in the playwright's imagination *gender as a major determinant of the text's structural and narrative drives *the impact of socialism and feminism on post-war British drama *the relevance of feminist dynamics in drama *differences in the representation of the family, sexuality and the mother, before and after 1968. A slogan that the 'personal is political' on contemporary form and content.

Lesson Plans, Activities, and Scripts for English-Language Learners

Works for Stage and Screen, 1962-1985

Criticism, History, and Performance 1594-1998

Car

Drama, Play, and Game

Restoration and Eighteenth Century 1660-1789

Post-Colonial English Drama is the first critical survey of contemporary Commonwealth drama. Besides essays on such individual dramatists as Wole Soyinka, Derek Walcott, David Williamson, Louis Nowra, Athol Fugard, George Walker, Sharon Pollock and Judith Thompson there are surveys of the dramatic literature and developments in the theatre in Australia, Canada, India, New Zealand, South Africa, Papua New Guinea, Ghana, Nigeria, Jamaica and Trinidad. Canadian woman dramatists and the new radical South African theatre are also among the topics.

Readers and acolytes of the vital early 1950s-mid 1960s writers known as the Beat Generation tend to be familiar with the prose and poetry by the seminal authors of this period: Jack Kerouac, Gregory Corso, Lawrence Ferlinghetti, Diane Di Prima, and many others. Yet all of these authors, as well as other less well-known Beat figures, also wrote plays-and these, together with their countercultural approaches to what could or should happen in the theatre-shaped the dramatic experiments of the playwrights who came after them, from Sam Shepard to Maria Irene Fornes, to the many vanguard performance artists of the seventies. This volume, the first of its kind, gathers essays about the exciting work in drama and performance by and about the Beat Generation, ranging from the well-known Beat figures such as Kerouac,

Ginsberg and Burroughs, to the "Afro-Beats†? - LeRoi Jones (Amiri Baraka), Bob Kaufman, and others. It offers original studies of the women Beats - Di Prima, Bunny Lang - as well as groups like the Living Theater who in this era first challenged the literal and physical boundaries of the performance space itself.

An analysis of the diverse focus of dramatic production in 1640s and 1650s England.

Introducing drama to the learning experience is guaranteed to enrich a child's development, and is an especially effective approach for children with special educational needs, including those with autism spectrum disorders. This practical handbook offers teachers an array of simple and easy-to-implement theatrical techniques that will enhance students' learning and encourage artistic expression. The author demonstrates how dramatic play doesn't have to be restricted to drama lessons and can be applied to a diverse range of school subjects and recreational settings. 'The Little Red Hen', for example, covers themes that are relevant to literacy (rhyming and rhythm), maths (counting seeds), science (discussing farming), and art lessons (designing costumes). Step-by-step lesson plans take teachers through every aspect of running fun and engaging story dramas, including warm ups, movement, songs and props. Handy tips throughout suggest ideas for developing the plays further and ways to adapt them according to the needs of the group. This book will be an essential and comprehensive guide for anyone interested in drama as an educational tool in inclusive or special needs settings.

An Anthology

Reconstructing Satyr Drama

Story Drama in the Special Needs Classroom

The Politics and Reception of Rabindranath Tagore's Drama

The Columbia Anthology of Modern Chinese Drama

Drama Therapy and Storymaking in Special Education