

The Death of Character: Perspectives on Theater After Modernism (Drama & Performance Studies)

Fuchs, E

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The Death Of Character Perspectives On Theater After Modernism

Verna A. Foster



The Death Of Character Perspectives On Theater After Modernism:

The Death of Character Elinor Fuchs, 1995 **The Musical as Drama** H. Scott McMillin, 2014-11-28 Derived from the colorful traditions of vaudeville burlesque revue and operetta the musical has blossomed into America's most popular form of theater Scott McMillin has developed a fresh aesthetic theory of this underrated art form exploring the musical as a type of drama deserving the kind of critical and theoretical regard given to Chekhov or opera Until recently the musical has been considered either an integrated form of theater or an inferior sibling of opera McMillin demonstrates that neither of these views is accurate and that the musical holds true to the disjunctive and irreverent forms of popular entertainment from which it arose a century ago Critics and composers have long held the musical to the standards applied to opera asserting that each piece should work together to create a seamless drama But McMillin argues that the musical is a different form of theater requiring the suspension of the plot for song The musical's success lies not in the smoothness of unity but in the crackle of difference While disparate the dancing music dialogue and songs combine to explore different aspects of the action and the characters Discussing composers and writers such as Rodgers and Hammerstein Stephen Sondheim Kander and Ebb Leonard Bernstein and Jerome Kern *The Musical as Drama* describes the continuity of this distinctively American dramatic genre from the shows of the 1920s and 1930s to the musicals of today

Jack Gelber John Patrick Bray, 2025-07-25 Jack Gelber Consider This explores the works of American playwright Jack Gelber 1932-2003 whose groundbreaking immersive play *The Connection* produced by The Living Theatre in 1959 served as the link between the Art Theatre Beat Generation and the Off Off Broadway movement With *The Connection* Gelber provided a Pirandellian framework in which actors playing junkies demonstrated what it was like to wait for a fix This play forever cemented Gelber's status in the American theater and yet his subsequent works have been overlooked This study the first monograph-length work dedicated to Gelber's plays will consider Jack Gelber's theatrical works as important social humanist absurdist parables that force the audience to consider how the systems we create are flawed to the extent that some addictions are permissible even championed and how we have an obligation to recognize that our social structures are upheld by to use Gelber's word phonies Gelber provides no easy answers Rather his plays attempt to shake audiences out of passive spectatorship both in the theater and as is the hope in their lives The plays of Gelber will be analyzed closely supplemented where possible with critical reactions to the plays as produced while contextualizing each work within its own socioeconomic moment This book will appeal to scholars professors students and other historians who have an interest in American playwriting

Psychophysical Acting Phillip B. Zarrilli, 2012-10-12 *Psychophysical Acting* is a direct and vital address to the demands of contemporary theatre on today's actor Drawing on over thirty years of intercultural experience Phillip Zarrilli aims to equip actors with practical and conceptual tools with which to approach their work Areas of focus include an historical overview of a psychophysical approach to acting from Stanislavski to the present acting as an energetics of performance applied to a wide range of

playwrights Samuel Beckett Martin Crimp Sarah Kane Kaite O Reilly and Ota Shogo a system of training though yoga and Asian martial arts that heightens sensory awareness dynamic energy and in which body and mind become one practical application of training principles to improvisation exercises Psychophysical Acting is accompanied by Peter Hulton's downloadable resources featuring exercises production documentation interviews and reflection

Activating the Inanimate: Visual Vocabularies of Performance Practice Celia Morgan, Filipa Malva, 2019-01-04 This volume was first published by Inter Disciplinary Press in 2013 The dynamic exchange of perspectives that constituted the 2nd Global Conference of Performance Visual Aspects of Performance Practice demonstrated that the foundational concept of the project is a vibrant platform for sharing and extending ideas within all aspects of scenographic practice in performance This volume is a compilation of papers that formed the basic structure of that conference The first four chapters present a developing schema of visual languages within theatre From Beckett Ibsen Svoboda to Wilson they navigate the symbolic and visual prioritizing of postdramatic scenographic forms Part 2 reconsiders the predetermined divisions that deflate experiential encounters with the inanimate Dance puppetry and slapstick provide examples of interaction between performers and their environment Part 3 addresses various renderings of design processes exploring the role of drawing fabric and body in creating a narrative Part 4 negotiates the sensitive interface between public and performance while looking at the Burning Man Festival flash mobs and opera media casting The final chapters represent a global collective of process strategies that confront the production and methodologies of meaning They engage with cultural presumptions and subjectivities in post Cultural Revolution China Spanish flamenco American Indian post colonial resistances and the traditions of Australian Aboriginal artists

British Avant-Garde Theatre C. Warden, 2012-05-09 This book explores an under researched body of work from the early decades of the twentieth century connecting plays performances and practitioners together in dynamic dialogues Moving across national generational and social borders the book reads experiments in Britain during this period alongside theatrical innovations overseas

Violence in American Drama Alfonso Ceballos Muñoz, Ramón Espejo Romero, Bernardo Muñoz Martínez, 2011-09-29 This interdisciplinary collection of 19 essays addresses violence on the American stage Topics include the revolutionary period and the role of violence in establishing national identity violence by and against ethnic groups and females as perpetrators and victims as well as state and psychological violence and violence within the family The book works to assess whether representing violence may cause its cessation or whether it generates further destruction Featured playwrights include Susan Glaspell Sophie Treadwell Tennessee Williams William Inge Amiri Baraka Luis Valdez Cherrie Moraga Sam Shepard Tony Kushner Neil LaBute John Guare Rebecca Gilman and Heather MacDonald

The Name and Nature of Tragicomedy Verna A. Foster, 2017-03-02 Focusing on European tragicomedy from the early modern period to the theatre of the absurd Verna Foster here argues for the independence of tragicomedy as a genre that perceives and communicates human experience differently from the various forms of tragedy comedy and the

drame serious drama that is neither comic nor tragic Foster posits that in the sense of the dramaturgical and emotional fusion of tragic and comic elements to create a distinguishable new genre tragicomedy has emerged only twice in the history of drama She argues that tragicomedy first emerged and was controversial in the Renaissance and that it has in modern times replaced tragedy itself as the most serious and moving of all dramatic genres In the first section of the book the author analyzes the name tragicomedy and the genre's problems of identity then goes on to explore early modern tragicomedies by Shakespeare Beaumont and Fletcher and Massinger A transitional chapter addresses cognate genres The final section of the book focuses on modern tragicomedies by Ibsen Chekhov Synge O'Casey Williams Ionesco Beckett and Pinter By exploring dramaturgical similarities between early modern and modern tragicomedies Foster demonstrates the persistence of tragicomedy's generic markers and provides a more precise conceptual framework for the genre than has so far been available

The Oxford Handbook of Religion and the Arts Frank Burch Brown, 2018 This volume offers 37 original essays from leading scholars on the crucial topics issues methods and resources for studying and teaching religion and the arts

Postdramatic Theatre and India Ashis Sengupta, 2022-01-27 This book revisits Hans Thies Lehmann's theory of the postdramatic and participates in the ongoing debate on the theatre paradigm by placing contemporary Indian performance within it None of the Indian theatre makers under study built their works directly on the Euro American model of postdramatic theatre but many have used its vocabulary and apparatus in innovative transnational ways Their principal aim was to invigorate the language of Indian urban theatre which had turned stale under the stronghold of realism inherited from colonial stage practice or prescriptive under the decolonizing drive of the theatre of roots movement after independence Emerging out of a set of different historical and cultural contexts their productions have eventually expanded and diversified the postdramatic framework by crosspollinating it with regional performance forms Theatre in India today includes devised performance storytelling across forms theatre solos cross media performance theatre installations scenographic theatre theatre as event reality theatre and so on The book balances theory context and praxis developing a new area of scholarship in Indian theatre Interspersed throughout are Indian theatre makers' clarifications of their own practices vis-à-vis those in Europe and the US

The Fall of the Iron Curtain and the Culture of Europe Peter I. Barta, 2013-04-12 The end of communism in Europe has tended to be discussed mainly in the context of political science and history This book in contrast assesses the cultural consequences for Europe of the disappearance of the Soviet bloc Adopting a multi-disciplinary approach the book examines the new narratives about national individual and European identities that have emerged in literature theatre and other cultural media investigates the impact of the reunification of the continent on the mental landscape of Western Europe as well as Eastern Europe and Russia and explores the new borders in the form of divisive nationalism that have reappeared since the disappearance of the Iron Curtain

The Theatre of Naturalism Philip Beitchman, 2011 The impact of naturalism a literary approach invented by Zola and especially significant in the field of the novel through his

American disciples Crane Norris and Dreiser is well acknowledged and recognized Not so well recognized but equally important is naturalistic theatre this was a style that also originated with Zola but its progeny was more international and its significance more radical and insurrectionary than in the less spectacular genre of fiction The Theatre of Naturalism Disappearing Act establishes the incipiently revolutionary context between the Paris Communist Commune crushed in 1871 and the successful Bolshevik insurrection of October 1917 more or less foregrounded or in the background of works by Zola Strindberg Ibsen Hauptmann Synge Shaw and Tolstoy focused especially on issues of class struggle and class war as well as the prospects and possibilities of challenging the hegemony of the ruling orders Especially in regard to later theatre for instance the hypernaturalism of The Brig Living Theatre of Kenneth Brown and of plays by Arnold Wesker and David Storey Philip Beitchman frequently invokes themes culled from recent French theory particularly Derrida's deconstruction and Baudrillard's ideas about simulation The Theatre of Naturalism will open up new perspectives for anyone interested in theory or theatre whether scholars or the wider theatre loving or performing public

A Companion to Twentieth-Century American Drama David Krasner, 2008-04-15 This Companion provides an original and authoritative survey of twentieth century American drama studies written by some of the best scholars and critics in the field Balances consideration of canonical material with discussion of works by previously marginalized playwrights Includes studies of leading dramatists such as Tennessee Williams Arthur Miller Eugene O'Neill and Gertrude Stein Allows readers to make new links between particular plays and playwrights Examines the movements that framed the century such as the Harlem Renaissance lesbian and gay drama and the solo performances of the 1980s and 1990s Situates American drama within larger discussions about American ideas and culture

Performance in the Twenty-First Century Andy Lavender, 2016-05-26 Performance in the Twenty First Century Theatres of Engagement addresses the reshaping of theatre and performance after postmodernism Andy Lavender argues provocatively that after the classic postmodern tropes of detachment irony and contingency performance in the twenty first century engages more overtly with meaning politics and society It involves a newly pronounced form of personal experience often implicating the body and one's sense of self This volume examines a range of performance events including work by both emergent and internationally significant companies and artists such as Rimini Protokoll Blast Theory dreamthinkspeak Zecora Ura Punchdrunk Ontroerend Goed Kris Verdonck Dries Verhoeven Rabih Mroue Derren Brown and David Blaine It also considers a wider range of cultural phenomena such as online social networking sports events installations games based work and theme parks where principles of performance are in play Performance in the Twenty First Century is a compelling and provocative resource for anybody interested in discovering how performance theory can be applied to cutting edge culture and indeed the world around them

Modern Drama Kirsten Shepherd-Barr, 2016-02-25 The story of modern drama is a tale of extremes testing both audiences and actors to their limits through hostility and contrarianism Spanning 1880 to the present Kirsten E Shepherd Barr shows how truly international a

phenomenon modern drama has become and how vibrant and diverse in both text and performance This Very Short Introduction explores the major developments of modern drama covering two decades per chapter from early modernist theatre through post war developments to more recent and contemporary theatre Shepherd Barr tracks the emergence of new theories from the likes of Brecht and Beckett alongside groundbreaking productions to illuminate the fascinating evolution of modern drama ABOUT THE SERIES The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject quickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable Real-ish Kelsey Jacobson,2023-02-15 In the post truth era the question of how people perceive things to be real even when they are not based in fact preoccupies us Lessons learned in the theatre about how emotion and affect produce an experience of realness are more relevant than ever Real ish draws on extensive interviews with audience members about their perceptions of realness in documentary participatory historical and immersive performances In studying these forms that make up the theatre of the real Kelsey Jacobson considers how theatrical experiences of realness not only exist as a product of their real world source material but can also unfurl as real products in their own right Using the concept of real ish ness which captures the complex feeling that is generated by engaging with elements of reality the book examines how audiences experience the apparently real within the time and space of a performance and how it is closely tied to the immediacy and intimacy experienced in relation to others When feeling rather than fact becomes a way of knowing truths about the world understanding the cultivation and circulation of such feelings of realness is paramount In exploring this process Real ish centres audience voices and perhaps most importantly audience feelings during performance

Dementia, Narrative and Performance Janet Gibson,2020-09-29 Focusing mainly on case studies from Australia and the United States of America this book considers how people with dementia represent themselves and are represented in theatre of the real productions and care home interventions assessing the extent to which the right kind of dementia story is being affirmed or challenged It argues that this type of story one of tragedy loss of personhood biomedical deficit and socio economic crisis produces dementia and the people living with it as much as biology does It proposes two novel ideas One is that the gaze of theatre and performance offers a reframing of some of the behaviours and actions of people with dementia through which deficit views can be changed to ones of possibility The other is that conversely dementia offers productive perspectives on theatre of the real Scanning contemporary critical studies about and practices of theatre of the real performances and applied theatre interventions the book probes what it means when certain theatre of the real practices specifically verbatim and autobiographical interact with storytellers considered culturally to be unreliable narrators It also explores whether autobiographical theatre is useful in reinforcing a sense of self for those deemed no longer to have one With a focus on the relationship between stories and selves the book investigates how selves might be rethought so that they

are not contingent on the production of lucid self narratives consistent language and truthful memories *Reading Contemporary Performance* Gabrielle Cody, Meiling Cheng, 2015-09-25 As the nature of contemporary performance continues to expand into new forms genres and media it requires an increasingly diverse vocabulary *Reading Contemporary Performance* provides students critics and creators with a rich understanding of the key terms and ideas that are central to any discussion of this evolving theatricality Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing performance in all of its forms from theatrical and site specific performances to live and New Media art The book is divided into two sections Concepts Key terms and ideas arranged according to the five characteristic elements of performance art time space action performer audience Methodologies and Turning Points The seminal theories and ways of reading performance such as postmodernism epic theatre feminisms happenings and animal studies Case Studies entries in both sections are accompanied by short studies of specific performances and events demonstrating creative examples of the ideas and issues in question Three different introductory essays provide multiple entry points into the discussion of contemporary performance and cross references for each entry also allow the plotting of one's own pathway *Reading Contemporary Performance* is an invaluable guide providing not just a solid set of familiarities but an exploration and contextualisation of this broad and vital field *Theatre Ecology* Baz Kershaw, 2007-12-13 A study into the relationships between performance theatre and environmental ecology *Classics in Post-Colonial Worlds* Lorna Hardwick, Carol Gillespie, 2010-07-29 Classical material was traditionally used to express colonial authority but it was also appropriated by imperial subjects to become first a means of challenging colonialism and then a rich field for creating cultural identities that blend the old and the new Nobel prize winners such as Derek Walcott and Seamus Heaney have rewritten classical material in their own cultural idioms while public sculpture in southern Africa draws on Greek and Roman motifs to represent histories of African resistance and liberation These developments are explored in this collection of essays by international scholars who debate the relationship between the culture of Greece and Rome and the changes that have followed the end of colonial empires

Decoding **The Death Of Character Perspectives On Theater After Modernism**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**The Death Of Character Perspectives On Theater After Modernism**," a mesmerizing literary creation penned by a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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