



The Contemporary Theatre

Brendan G. Carr



The Contemporary Theatre:

Perspectives on Contemporary Theatre Oscar G. Brockett, 1999-03-01 Contemporary theatre is nearly as controversial as the changing society it reflects Much of its journalistic notoriety derives from its seeming advocacy of behavior language and ideas once considered unsuitable for public performance In this overview a noted authority takes a perceptive look at the radical trends in modern drama and provides us with a new awareness of the forces and ideas behind the current theatrical battle Professor Brockett demonstrates that many of the puzzling aspects of contemporary theatre such as obscenity nudity and propaganda are rooted in the traditions of Western stage and society He traces the shifts in values over the past century and shows how these changes have affected modern drama This uncertainty about values says the author has been accompanied by new conceptions of structural unity in theatre He points out the various structural innovations in drama from Aristotle through wide range of playwrights including Sophocles Ionesco Ibsen Brecht Artaud Beckett and Jean Claude van Itallie and discusses the relationship of relevance to universality He examines the most recent theatrical shift from detachment to commitment and compares the plays of the anxious 1950s such as Beckett's *Waiting for Godot* with today's committed theatre including such productions as *Chicago 70* Hair and Che *Perspectives on Contemporary Theatre* is a thoughtful guide for the reader who seeks a better understanding of the radical changes in the nature and function of dramatic art

Perspectives on Contemporary Theatre Oscar G. Brockett, 1971 Prospero's Staff Charles Marowitz, 1986
The Contemporary Theatre James Agate, 1924 The Contemporary Theatre James Agate, 1923 The Contemporary Theatre, 1925 ; with an Introduction by C.E. Montague James Agate, 1926 **The Contemporary Theatre** James Agate, 1924 **The Contemporary Theatre, 1923-** James Agate, 1924 *THE CONTEMPORARY THEATRE* JAMES E. AGATE, 1969 The Contemporary Theatre, 1924-1926 James Agate, 1946 American Plays and Playwrights of the Contemporary Theatre Allan Lewis, 1965 **Our Theatre Today** Arthur Hopkins, 1944 The Contemporary Theatre, 1923-1944-45 James Agate, 1924 *The World Encyclopedia of Contemporary Theatre* Katherine Brisbane, Ravi Chaturvedi, Ramendu Majumdar, Chua Soo Pong, Minoru Tanokura, 2005-08-16 This volume features over 250 000 words and more than 125 photographs identifying and defining theatre in more than 30 countries from India to Uzbekistan from Thailand to New Zealand and featuring extensive documentation on contemporary Chinese Japanese Indian and Australian theatre *Studies in the Contemporary Theatre* John Palmer, 1969 *The Contemporary Theatre, 1923- (1924, 1944-45)* James Agate, 1924 The Contemporary Theatre of Mixed Means Jeffrey Leptak, 1980 **The Contemporary Ensemble** Duška Radosavljević, 2013-08-21 Dr Radosavljević has an excellent and extensive grasp of her subject and deep understanding of not only the history of these groups but how they function and how each contributes to the field of ensemble theatre David Crespy University of Missouri USA Questions of ensemble what it is how it works are both inherent to a variety of Western theatre traditions and re emerging and evolving in striking new ways in the twenty first century The Contemporary Ensemble

draws together an unprecedented range of original interviews with world renowned theatre makers in order to directly address both the former and latter concerns Reflecting on the ensemble way of working within this major new resource are figures including Michael Boyd Hermann W ndrich Yuri Butusov Max Stafford Clark Elizabeth LeCompte Lyn Gardner Adriano Shaplin Phelim McDermott and Emma Rice representing companies including The RSC The Berliner Ensemble The Satirikon Theatre Out of Joint The Wooster Group Kneehigh Theatre Song of the Goat The Riot Group The Neo Futurists Shadow Casters and Ontroerend Goed All 22 interviews were conducted especially for the collection and draw upon the author s rich background working as scholar educator and dramaturg with a variety of ensembles The resulting compendium radically re situates the ensemble in the context of globalisation higher education and simplistic understandings of text based and devised theatre practice and traces a compelling new line through the contemporary theatre landscape *Our Theatre Today* Herschel Leonard Bricker,1953 **Contemporary Theatre** Contemporary Theatre Ltd,

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The Contemporary Theatre Introduction

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