

History Of Theatre History And Timelines

This collection of essays explores how historians of theatre apply ethical thinking to the attempt to truthfully represent their subject – whether that be the life of a well-known performer, or the little known history of colonial theatre in India – by exploring the process by which such histories are written, and the challenges they raise.

Known as the bible of theatre history, Brockett and Hildy's History of the Theatre is the most comprehensive and widely used survey of theatre history in the market. This 40th Anniversary Edition retains all of the traditional features that have made History of the Theatre the most successful text of its kind including worldwide coverage, more than 530 photos and illustrations, useful maps, and the expertise of Oscar G. Brockett and Franklin J. Hildy, two of the most widely respected theatre historians in the field. This tenth edition provides the most thorough and accurate assessment of theatre history available and includes contemporary milestones in theatre history.

An outline of the development of drama over the last 3,000 years.

A History of the Theatre Costume Business is the first-ever comprehensive book on the subject, as related by award-winning actors and designers, and first hand by the drapers, tailors, and craftspeople who make the clothes that dazzle on stage. Readers will learn why stage clothes are made today, by whom, and how. They will also learn how today's shops and ateliers arose from the shops and makers who founded the business. This never-before-told story shows that there is as much drama behind the scenes as there is in the performance: famous actors relate their intimate experiences in the fitting room, the glories of gorgeous costumes, and the mortification when things go wrong, while the costume makers explain how famous shows were created with toil, tears, and sweat, and sometimes even a little blood. This is history told by the people who were present at the creation – some of whom are no longer around to tell their own story. Based on original research and first-hand reporting, A History of the Theatre Costume Business is written for theatre professionals: actors, directors, producers, costume makers, and designers. It is also an excellent resource for all theatregoers who have marveled at the gorgeous dresses and fanciful costumes that create the magic on stage, as well as for the next generation of drapers and designers.

History, Myth and National Identities in Modern Scottish Drama

A History of the Theatre Costume Business

Of Borders and Thresholds

The English Theatre

A Political History of Ensemble Theatre-Making

Theatre History Explained

Highly regarded annual journal of theatre history and scholarship. "Theatre History Studies" is a peer-reviewed journal of theatre history and scholarship published annually since 1981 by the Mid-America Theatre Conference (MATC), a regional body devoted to theatre scholarship and practice. The conference encom-passes the states of Illinois, Iowa, Nebraska, Kansas, Missouri, Minnesota, North Dakota, South Dakota, Wisconsin, Indiana, Michigan, and Ohio. Rhona Justice-Malloy is Associate Professor of Theatre at Central Michigan University.

Musical Theatre: A History is a new revised edition of a proven core text for college and secondary school students – and an insightful and accessible celebration of twenty-five centuries of great theatrical entertainment. As an educator with extensive experience in professional theatre production, author John Kenrick approaches the subject with a unique appreciation of musicals as both an art form and a business. Using anecdotes, biographical profiles, clear definitions, sample scenes and select illustrations, Kenrick focuses on landmark musicals, and on the extraordinary talents and business innovators who have helped musical theatre evolve from its roots in the dramas of ancient Athens all the way to the latest hits on Broadway and London's West End. Key improvements to the second edition: · A new foreword by Oscar Hammerstein III, a critically acclaimed historian and member of a family with deep ties to the musical theatre, is included · The 28 chapters are reformatted for the typical 14 week, 28 session academic course, as well as for a two semester, once-weekly format, making it easy for educators to plan a syllabus and reading assignments. · To make the book more interactive, each chapter includes suggested listening and reading lists, designed to help readers step beyond the printed page to experience great musicals and performers for themselves. A comprehensive guide to musical theatre as an international phenomenon, Musical Theatre: A History is an ideal textbook for university and secondary school students.

Professor Nicoll's book is a rewritten and much enlarged version of his little study, The English Stage published in 1928.

This provocative book meets the supposedly 'live' practices of performance and the 'no-longer-live' historical past at their own dangerous crossroads. Focussing on the 'and' of the title, it addresses the tangled relations between the terms, practices, ideas, and aims embedded in these compatriot - but often oppositional - arts and acts of time.

Theatre History Studies 2015

A Mirror to Life

Central East Africa

Creators of Character

Volume Two - From the Industrial Revolution to the Digital Age

A History of East African Theatre, Volume 2

This revelatory study explores how Scottish history plays, especially since the 1930s, raise issues of ideology, national identity, historiography, mythology, gender and especially Scottish language. Covering topics up to the end of World War Two, the book addresses the work of many key figures from the last century of Scottish theatre, including Robert McLellan and his contemporaries, and also Hector MacMillan, Stewart Conn, John McGrath, Donald Campbell, Bill Bryden, Sue Glover, Liz Lochhead, Jo Clifford, Peter Arnott, David Greig, Rona Munro and others often neglected or misunderstood. Setting these writers' achievements in the context of their Scottish and European predecessors, Ian Brown offers fresh insights into key aspects of Scottish theatre. As such, this represents the first study to offer an overarching view of historical representation on Scottish stages, exploring the nature of 'history' and 'myth' – and relating these afresh to how dramatists use – and subvert – them. Engaging and accessible, this innovative book will attract scholars and students interested in history, ideology, mythology, theatre politics and explorations of national and gender identity.

A Cultural History of Theatre presents an authoritative survey from ancient times to the present. The set of six volumes covers a span of 2,500 years, tracing the complexity of the interactions between theatre and culture. 1. 'A Cultural History of Theatre in Antiquity' (500 BC - 1000 AD) 2. 'A Cultural History of Theatre in the Middle Ages' (1000 - 1400) 03. 'A Cultural History of Theatre in the Early Modern Age' (1400 - 1650) 4. 'A Cultural History of Theatre in the Age of Enlightenment' (1650 - 1800) 5. 'A Cultural History of Theatre in the Age of Empire' (1800 - 1920) 6. 'A Cultural History of Theatre in the Modern Age' (1920 - 2000+)

"Theatre Studios explores the history of the studio model in England, first established by Konstantin Stanislavsky, Jacques Copeau and others in the early twentieth century, and later developed in the UK primarily by Michel Saint-Denis, George Devine, Michael Chekhov and Joan Littlewood, whose studios are the focus of this study. Cornford offers in-depth accounts of the radical, collective work of these leading theatre companies of the mid-twentieth century, considering the models of ensemble theatre-making that they developed and their remnants in the newly publicly-funded UK theatre establishment of the 1960s. In the process, this book develops an approach to understanding the politics of artistic practices rooted in the work of John Dewey, Antonio Gramsci and the standpoint feminists. It concludes by considering the legacy of the studio movement for twenty-first century theatre, partly by tracking its echoes in the work of Secret Theatre at the Lyric, Hammersmith (2013-2015). Students and makers of theatre alike will find in this book a provocative and illuminating analysis of the politics of performance-making and a history of the theatre as a site for developing counterhegemonic, radically democratic, anti-individualist forms of cultural production"--

Poland is celebrated internationally for its rich and varied performance traditions and theatre histories. This groundbreaking volume is the first in English to engage with these topics across an ambitious scope, incorporating Staropolska, the Polish-Lithuanian Commonwealth, the Enlightenment and Romanticism within its broad ambit. The book also discusses theatre cultures under socialism, the emergence of canonical practitioners and training methods, the development of dramaturgical forms and stage aesthetics and the political transformations attending the ends of the First and Second World Wars. Subjects of far-reaching transnational attention such as Jerzy Grotowski and Tadeusz Kantor are contextualised alongside theatre makers and practices that have gone largely unrecognized by international readers, while the participation of ethnic minorities in the production of national culture is given fresh attention. The essays in this collection theorise broad historical trends, movements, and case studies that extend the discursive limits of Polish national and cultural identity.

An Introduction

History as Theatrical Metaphor

The Monster in Theatre History

A History of Polish Theatre

The History of the National Theatre

A History of the American Musical Theatre

An Illustrated History of British Theatre and Performance chronicles the history and development of theatre from the Roman era to the present day. As the most public of arts, theatre constantly interacted with changing social, political and intellectual movements and ideas, and Robert Leach's masterful work restores to the foreground of this evolution the contributions of women, gay people and ethnic minorities, as well as the theatres of the English regions, and of Wales and Scotland. Highly illustrated chapters trace the development of theatre through major plays from each period; evaluations of playwrights; contemporary dramatic theory; acting and acting companies; dance and music; the theatre buildings themselves; and the audience, while also highlighting enduring features of British theatre, from comic gags to the use of props. Continuing on from the Enlightenment, Volume Two of An Illustrated History of British Theatre and Performance leads its readers from the drama and performances of the Industrial Revolution to the latest digital theatre. Moving from Punch and Judy, castle spectacles and penny showmen to Modernism and Postdramatic Theatre, Leach's second volume triumphantly completes a collated account of all the British Theatre History knowledge anyone could ever need.

The 2015 volume of Theatre History Studies presents a collection of five critical essays examining the intersection of theatre studies and historiography as well as twenty-five book reviews highlighting recent scholarship in this thriving field.

Monsters are fragmentary, uncertain, frightening creatures. What happens when they enter the realm of the theatre? The Monster in Theatre History explores the cultural genealogies of monsters as they appear in the recorded history of Western theatre. From the Ancient Greeks to the most cutting-edge new media, Michael Chemers focuses on a series of 'key' monsters, including Frankenstein's creature, werewolves, ghosts, and vampires, to reconsider what monsters in performance might mean to those who witness them. This volume builds a clear methodology for engaging with theatrical monsters of all kinds, providing a much-needed guidebook to this fascinating hinterland.

Explores the art of western dramatic performance in chronological order.

History of the Theatres of London

Theatre History, Practice, and Theory

The Making of Theatre History

A Cultural History of Theatre in the Early Modern Age

The History of Theatre

No Business Like It

Chronicles the evolution of the theater from its beginnings to the early twenty-first century, covering styles, creative and technical elements, and the theater's impact on society and culture. Focuses largely on Europe and the U.S. but also discusses Africa, Asia, Latin America, Canada, Australia, and New Zealand.

For both producers and consumers of theatre in the early modern era, art was viewed as a social rather than an individual activity. Emerging in the context of new capitalistic modes of production, the birth of the nation state and the rise of absolute monarchies, theatre also proved a highly mobile medium across geolinguistic boundaries. This volume provides a comprehensive and interdisciplinary overview of the cultural history of theatre from 1400 to 1650, and examines the socioeconomically heterodox nature of theatre and performance during this period. Highly illustrated with 48 images, the ten chapters each take a different theme as their focus: institutional frameworks; social functions; sexuality and gender; the environment of theatre; circulation; interpretations; communities of production; repertoire and genres; technologies of performance; and knowledge transmission.

Focuses on the cultural significance of theatre This streamlined, engaging text helps students understand the events, places and people that have influenced the history of theatre. Learning Goals Upon completing this book, readers will be able to: Identify the major time periods and geographic areas associated with the history of theatre Distinguish relevant characteristics of theatre in diverse times and places. Describe the underlying cultural, economic, and political environments as they affected theatre in different times and places. Associate major participants who made theatre within their historical and regional context.

Revised and updated edition (fifth, 1987) of a standard textbook describes and traces the major developments in the theatre from its beginnings until early 1990. The primary emphasis is on the European tradition, with a secondary emphasis on the Oriental tradition. Thoroughly illustrated. Annotation copyrighted by Book News, Inc., Portland, OR

A History of Irish Theatre 1601–2000

A Cultural History of Theatre:

The Routledge Companion to Theatre and Performance Historiography

History of Theatre

A History

Musical Theatre

This comprehensive guide to the theatre's history covers theatre arts around the globe, including ancient Eastern arts like Kabuki and more modern ones such as Bollywood. This book goes back to what we know from our earliest ancestors by examining ancient artifacts and ancient texts to find out how theatre was influenced by life and how it in turn influenced the culture of the people who came to enjoy it. The book concludes with a look at modern theatre and its current heyday as entertainment for the masses, especially in places like Broadway in New York City.

Volume One of a unique three-volume history covering all aspects of American theatre.

The term 'theatre laboratory' has entered the regular lexicon of theatre artists, producers, scholars and critics alike, yet use of the term is far from unified, often operating as an catch-all for a web of intertwining practices, territories, pedagogies and ideologies. Russian theatre, however, has seen a clear emergence of laboratory practice that can be divided into two distinct organisational structures: the studio and the masterskaya (artisanal guild). By assessing these structures, Bryan Brown offers two archetypes of group organisation that can be applied across the arts and sciences, and reveals a complex history of the laboratory's characteristics and functions that support the term's use in theatre. This book's discursive, historical approach has been informed substantially by contemporary practice, through interviews with and examinations of practitioners including Slava Polunin, Anatoli Vassiliev, Sergei Zhenovach and Dmitry Krymov.

From the diverse proto-theatres of the mid-1800s, though the revues of the '20s, the 'true musicals' of the '40s, the politicisation of the '60s and the 'mega-musicals' of the '80s, every era in American musical theatre reflected a unique set of socio-cultural factors. Nathan Hurwitz uses these factors to explain the output of each decade in turn, showing how the most popular productions spoke directly to the audiences of the time. He explores the function of musical theatre as commerce, tying each big success to the social and economic realities in which it flourished.

This study spans from the earliest spectacles and minstrel shows to contemporary musicals such as Avenue Q and Spiderman. It traces the trends of this most commercial of art forms from the perspective of its audiences, explaining how staying in touch with writers and producers strove to stay in touch with these changing moods. Each chapter deals with a specific decade, introducing the main players, the key productions and the major developments in musical theatre during that period.

A History of Western Theatre

A Concise History of Theatre

The Cambridge History of American Theatre

The Oxford Illustrated History of Theatre

A History of the Theater

Theatre Studios

This new edition of the innovative and widely acclaimed Theatre Histories: An Introduction offers overviews of theatre and drama in many world cultures and periods together with case studies demonstrating the methods and interpretive approaches used by today's theatre historians. Completely revised and renewed in color, enhancements and new material include: a full-color text design with added timelines to each opening section a wealth of new color illustrations to help convey the vitality of performances described new case studies on African, Asian, and Western subjects a new chapter on modernism, and updated and expanded chapters and part introductions fuller definitions of terms and concepts throughout in a new glossary a re-designed support website offering links to new audio-visual resources, expanded bibliographies, approaches to teaching theatre and performance history, discussion questions relating to case studies and an online glossary.

The theatre is full of borders and boundaries: between the "real" and "illusionary" conditions of the stage, between the way one acts onstage and in "real" life, between stage and audience, performance and reception. As such, theatre offers a unique opportunity to examine the construction, representation, and functioning of borders. This is the task undertaken by the authors of this volume, the first to apply the lexicon and concepts of border theory to theatre history and performance theory. The contributors, highly regarded theatre historians, theorists, and practitioners, address a wide range of border-related themes. Their topics include the construction of "America" in the sixteenth century, theatre practices in eighteenth-century England, American Latino playwrights, performances of gender and sexuality, cyborg technologies, and fashion.

A survey of 4,500 years of international performance history covers the significant movements, writers, performers, and events from traditional and avant-garde theater Volume Two begins in 1660 with the restoration of King Charles II to the throne and the reestablishment of the professional theater. It follows the far-reaching development of the form over more than two centuries to 1895.

Theatre Histories

Ethics, Evidence and Truth

An Illustrated History of British Theatre and Performance

Theatre & History

The Cambridge Companion to Theatre History

History of the Theatre

This major study reconstructs the vast history of European drama from Greek tragedy through to twentieth-century theatre, focusing on the subject of identity. Throughout history, drama has performed and represented political, religious, national, ethnic, class-related, gendered, and individual concepts of identity. Erika Fischer-Lichte's topics include: * ancient Greek theatre * Shakespeare and Elizabethan theatre by Corneilli, Racine, Molière * the Italian commedia dell'arte and its transformations into eighteenth-century drama * the German Enlightenment - Lessing, Schiller, Goethe, and Lenz * romanticism by Kleist, Byron, Shelley, Hugo, de Vigny, Musset, Büchner, and Nestroy * the turn of the century - Ibsen, Strindberg, Chekhov, Stanislavski * the twentieth century - Craig, Meyerhold, Artaud, O'Neill, Pirandello, Brecht, Beckett, Müller. Anyone interested in theatre throughout history and today will find this an invaluable source of information.

Chris Morash's widely-praised account of Irish Theatre traces an often forgotten history leading up to the Irish Literary Revival. He then follows that history to the present by creating a remarkably clear picture of the cultural contexts which produced the playwrights who have been responsible for making Irish theatre's world-wide historical and contemporary reputation. The main chapters are each followed by shorter chapters, focusing on a single night at the theatre. This prize-winning book is an essential, entertaining and highly original guide to the history and performance of Irish theatre.

The Routledge Companion to Theatre and Performance Historiography sets the agenda for inclusive and wide-ranging approaches to writing history, embracing the diverse perspectives of the twenty-first century and Critical Media History. Written by an international team of authors whose expertise spans a multitude of historical periods and cultures, this collection of fascinating essays poses the central question: "what is specific to the historiography of the performative?" The study of theatre, in conjunction with the wider sphere of performance, involves an array of multi-faceted methods for collecting evidence, interpreting sources, and creating meaning. Reflecting on issues of recording — from early modern musical scores, through VHS-technology to latest digital procedures — and on what is missing from records or oblique in practices, the contributors convey how theatre and performance history is integral to social and cultural relations. This expertly curated collection repositions theatre and performance history and is essential reading for Theatre and Performance Studies students or those interested in social and cultural history more generally.

A wide-ranging set of essays that explain what theatre history is and why we need to engage with it.

History of European Drama and Theatre
Theatre History Studies 2006
The Cambridge History of British Theatre
Theatre History and Historiography
This Thing of Darkness
A Short History