

The Rise and Fall of the Well-Made Play

John Russell Taylor



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The Rise and Fall of the Well-Made Play (Routledge Revivals) John Russell Taylor, 2013-12-19 First published in 1967 this title considers the idea of the well made play in the context of how and why it has been devalued and how far in allowing it to be devalued we have lost sight of certain important elements of the theatre The focus of the book is largely on the development of British theatre and those who have been instrumental to it This is an indispensable introduction for any student with an interest in the history and development of the British theatre **Joe Orton** Francesca Coppa, 2003 First published in 2003 Routledge is an imprint of Taylor Francis an informa company **The English Crime Play in the Twentieth Century** Beatrix Hesse, 2015-08-02 This is the first comprehensive study of the English crime play presenting a survey of 250 plays performed in the London West End between 1900 and 2000 The first part is historically orientated while the second one establishes a tentative poetics of the genre The third part presents an analysis of some 20 plays adapted from detective fiction *How Stage Playwrights Saved the British Cinema, 1930-1956* David Cottis, 2024-12-26 Examines the film careers and work of British playwrights who worked as screenwriters between 1930 1956 During the period between the 1927 Cinematograph Films Act and the new drama of the 1950s many British writers associated with the stage also wrote for films bringing the techniques of the well made play with them Some like Bernard Shaw Noel Coward and Terence Rattigan were screenwriter stars part of the publicity of the films they worked on Pygmalion Brief Encounter The Way to the Stars Others were less celebrated but had long successful screen careers such as R C Sherriff author of Journey s End who worked on films as different as The Invisible Man The Four Feathers and The Dam Busters Using the authors original archives this book follows the way in which these writers adapted their stage skills for the screen contributing to the post war Golden Age of the British cinema and creating the classic form of screenplay that continues today Performing Queer Modernism Penny Farfan, 2017-07-12 Focusing on some of the best known and most visible stage plays and dance performances of the late nineteenth and early twentieth centuries Penny Farfan s interdisciplinary study demonstrates that queer performance was integral to and productive of modernism that queer modernist performance played a key role in the historical emergence of modern sexual identities and that it anticipated and was in a sense foundational to the insights of contemporary queer modernist studies Chapters on works from Vaslav Nijinsky s Afternoon of a Faun to No l Coward s Private Lives highlight manifestations of and suggest ways of reading queer modernist performance Together these case studies clarify aspects of both the queer and the modernist and how their co productive intersection was articulated in and through performance on the late nineteenth and early twentieth century stage Performing Queer Modernism thus contributes to an expanded understanding of modernism across a range of performance genres the central role of performance within modernism more generally and the integral relation between performance history and the history of sexuality It also contributes to the ongoing transformation of the field of modernist studies in which drama and performance remain under represented and to revisionist

historiographies that approach modernist performance through feminist and queer critical perspectives and interdisciplinary frameworks and that consider how formally innovative as well as more conventional works collectively engaged with modernity at once reflecting and contributing to historical change in the domains of gender and sexuality

Naturalism in Theatre Kenneth Pickering, Jayne Thompson, 2018-03-17 An accessible survey of the development of naturalism and its effects on modern day theatre Taking into account the philosophical scientific and aesthetic ideas that constituted the movement during the nineteenth and early twentieth centuries the book examines why naturalism is still a dominant mode of performance in theatre

Theatre and Dramaturgy Zoe Svendsen, 2023-09-21 What is a dramaturg What is dramaturgy What are the political implications for the way that plays produce meaning in performance Over the last decade the role of the dramaturg has become more common in the theatrical process but it is still a new term for many theatre goers Theatre Dramaturgy offers a working definition of what dramaturgy means and asks how understanding theatre from the perspective of dramaturgy can help us understand the world around us This concise study examines how western histories and practices of theatre have functioned to achieve their effects through understanding dramaturgy as the arrangement or structure of the work in time and space both at the fictional level and in relation to performance Exploring the relationship between plays and their meaning in production this guide focuses on how understanding dramaturgy is critical to understanding how plays achieve their effects

Stage Right John Bull, 1994-05-24 Stage Right is a refreshingly abrasive account of the state of British theatre since 1979 offering an account of the development of a new mainstream formed in conscious opposition to the work of the politically committed dramatists of the 70s and an analysis of the plays of the most successful playwrights of the new mainstream Nichols Gray Frayn Bennett Ayckbourn and Stoppard

Understanding Terence Sander M. Goldberg, 2014-07-14 Instead of seeing Terence primarily as an adapter of Greek New Comedy Sander Goldberg treats him as an innovative dramatist writing for a specifically Roman audience His book will interest not only students of classical literature but also those concerned with wider problems of critical theory and the comic tradition Originally published in 1986 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Shaw's "Candida" Meena Sodhi, 1999-02 This Book Presents A Detailed Study As Well As A Critical Analysis On Candida And Its Different Aspects Brief Discussions Are Also Included On Shaw As A Dramatist The Book Is Addressed To The Students Researchers And Scholars Of Shaw In General And Candida In Particular

Key Concepts in Drama and Performance Kenneth Pickering, 2010-05-06 An invaluable companion which enables the reader to acquire and understand a vocabulary for discussion and critical thinking on all aspects of the subject The clear

explanations of the concepts support students in their practical and theoretical explorations of the subjects and offer insights for research and reflective writing *A Doll's House: York Notes for A-level ebook edition* Henrik Ibsen, Frances Gray, 2017-07-27 Get everything you need to achieve your full potential at English Literature A Level or AS with York Notes Study Guides now updated for Assessment Objectives 1 to 5 **Genus Envy** , Modern British Farce Leslie Smith, 1989-06-18 A study of the popular modern dramatists and the continuity of the farce tradition from Pinero to Travers the Whitehall team and Orton which examines and questions some of the common assumptions about its nature Farce techniques are shown to be increasingly used in serious drama The Oxford Handbook of the British Musical Robert Gordon, Olaf Jubin, 2016-11-21 The Oxford Handbook of the British Musical provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical s development from 1728 and a range of in depth critical analyses of the unique forms and features of British musicals which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre eminence After a consideration of how John Gay s *The Beggar s Opera* 1728 created a prototype for eighteenth century ballad opera the book focuses on the use of song in early nineteenth century theatre followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan it then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End before analysing the new forms of the postwar British musical from *The Boy Friend* 1953 to *Oliver* 1960 One section of the book examines the contributions of key twentieth century figures including Noel Coward Ivor Novello Tim Rice Andrew Lloyd Webber director Joan Littlewood and producer Cameron Macintosh while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* 1970 and *Les Mis rables* 1980 There is a consideration of jukebox musicals such as *Mamma Mia* 1999 while essays on overtly political shows such as *Billy Elliot* 2005 are complemented by those on experimental musicals like *Jerry Springer the Opera* 2003 and *London Road* 2011 and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues The Oxford Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today *Dramaturgy* Michael Evans, 2025-04-25 How are plays constructed Taking this essential question and looking at a broad range of Western plays from Greek tragedies through Ibsen we can discern a remarkably stable set of dramaturgical principles Some dramatists adhere to traditional principles to create meaning while others delight in bending or breaking these conventions seeking new ways to express meaning In this book Michael Evans discusses what he calls standard dramaturgy a set of seven principles upon which most plays from ancient Greek dramas to modern works are based He teases out seven traits found in most plays written before 1900 and many popular plays and films since then The book then looks at these key traits and how the playwrights of the Modernist era deliberately subvert them to create new methods

of meaning Examining each of these traits with well chosen examples from dramatic literature the book highlights these traits and illustrates how dramaturgs can understand instances of meaning within plays Part of the Routledge Focus on Dramaturgy series this book will interest scholars and students of dramaturgy directing and theatre studies **Absolute Hell** Rodney Ackland,2017-03-22 Condemned as a libel on the British people when it was first produced in 1951 Absolute Hell is set in a decaying West End drinking club at the end of the Second World War The 1995 production at the Royal National Theatre starred Judi Dench and was directed by Anthony Page *Nineteenth-century Literature Criticism* Laurie Lanzen Harris,1985-06 Excerpts from criticism of the works of novelists poets playwrights short story writers and other creative writers who lived between 1800 and 1900 from the first published critical appraisals to current evaluations

Structure and Theme in the Plays of John Whiting David Roy Overton,1972 Silent Film Richard Abel,1996-01-01 Silent Film offers some of the best recent essays on silent cinema essays that cross disciplinary boundaries and break new ground in a variety of ways Some focus on the materiality of early cinema the color processes used in printing nitrate film stocks the choreographic styles of film acting and the wide range of sound accompaniment Others focus on questions of periodicity and nationality on the shift from a cinema of attractions to a classical narrative cinema on the relationship between changes in production and those in exhibition and on the historical specificity of national cinemas Still others focus on early cinema s intertextual relations with various forms of mass culture from magazine stories or sensational melodramas in the United States to the tango craze in Russia and on reception in silent cinema from black audiences in Chicago to women s fan magazines of the 1920s Taken together the contributors to this volume suggest provocative parallels between silent cinema at the turn of the last century and postmodern cinema at the end of our own This book is an important contribution to the study of silent film and a key addition to this new series

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