

# Key Theories

- Post Modern Media Audience – active, constructs their own meaning, will engage with the text, will not always accept the messages/ values/ meaning of the text
- Reception Theory Stuart Hall - audiences will interpret texts in very different ways and not always how the producers intend (an aspect of POMO that we have already cover....)
- Hypodermic Needle Theory – works on the theory that the audience just accept what the Media is telling them. Audience are passive
- Uses & Gratifications Theory – works on the theory that people watch Media for a variety of reasons and take what they want from it – they are an active audience

# Private Readings Public Texts Playreaders Constructs Of Theatre Audiences

**Kenneth Krauss**



## **Private Readings Public Texts Playreaders Constructs Of Theatre Audiences:**

**Private Readings/public Texts** Kenneth Krauss,1993 In this volume Kenneth Krauss maintains that if readers are to comprehend playscripts as plays they must imagine the theatre audience so vital to the staging of any script but conspicuously absent from the text itself Krauss examines what has been written about reading playscripts or playreading and proposes four possible ways founded on a reception oriented approach to theatre communication and spectator response that playreaders may construct a sense of theatre audiences

**Private Readings/public Texts** Kenneth Gottfried Krauss,1990 **The Drama of Fallen France** Kenneth Krauss,2012-02-01 The Drama of Fallen France examines various dramatic works written and or produced in Paris during the four years of Nazi occupation and explains what they may have meant to their original audiences Because of widespread financial support from the new French government at Vichy the former French capital underwent a renaissance of theatre during this period and both the public playhouses and the private theatres provided an amazing array of new productions and revivals Some of the plays considered here are well known Anouilh s Antigone Sartre s The Flies Claudel s The Satin Slipper Others have remained obscure such as Cocteau s The Typewriter Giraudoux s The Apollo of Marsac and Montherlant s Nobody s Son and two Andr Obey s Eight Hundred Meters and Simone Jollivet s The Princess of Ursins have remained virtually unread since the early 1940s In examining French culture under the Vichy regime and the Nazis Kenneth Krauss links the politics of gender and sexuality with the more traditional political concepts of collaboration and resistance A final chapter on Truffaut s 1980 film The Last Metro demonstrates how the present manages to rewrite and revision the complex and seemingly contradictory reality of the past

**Biographical Theatre** U. Canton,2011-05-27 Marilyn Monroe Vincent van Gogh or the victims of rendition flights the number and variety of historical and contemporary figures represented on British stages is amazing This book develops a new theoretical framework for the representation of real life figures on stage and examines different ways in which they can be included in performances

**The Stage Life of Props** Andrew Sofer,2010-02-22 In The Stage Life of Props Andrew Sofer aims to restore to certain props the performance dimensions that literary critics are trained not to see then to show that these props are not just accessories but time machines of the theater Using case studies that explore the Eucharistic wafer on the medieval stage the bloody handkerchief on the Elizabethan stage the skull on the Jacobean stage the fan on the Restoration and early eighteenth century stage and the gun on the modern stage Andrew Sofer reveals how stage props repeatedly thwart dramatic convention and reinvigorate theatrical practice While the focus is on specific objects Sofer also gives us a sweeping history of half a millennium of stage history as seen through the device of the prop revealing that as material ghosts stage props are a way for playwrights to animate stage action question theatrical practice and revitalize dramatic form Andrew Sofer is Assistant Professor of English Boston College He was previously a stage director [The Plays of Alma de Groen](#) Elizabeth Perkins,2025-02-03 Alma De Groen is a New Zealand born playwright who came to

Australia in 1964 married the artist Geoffrey De Groen and began writing plays in 1968 Twenty four years after the performance of her first play she has made a formidable contribution to contemporary drama with stage plays and with television film and radio scripts each of which is distinguished by her unique dramatic vision and her unusual insight to human life and society Each play is distinct from the others beginning with her first performed stage play *The Joss Adams Show* 1970 through to the controversial and highly acclaimed *The Rivers of China* 1987 and the compassionate *The Girl Who Saw Everything* 1991 The importance of her work has been recognised by awards which include two AWGIEs and the New South Wales State Award and the Victorian Premier s Award for Drama in 1988

**Marriage Relationships in Tudor Political Drama** Michael A. Winkelman, 2019-07-12 Originally published in 2005 While several recent studies have investigated the political dimensions of sixteenth century English drama until now there has not been a monograph that tells the story of how and why royal marital selection was examined By linking court interludes neoclassical university tragedies and popular plays by late Elizabethan dramatists Christopher Marlowe John Lyly Thomas Kyd and William Shakespeare to the inflammatory topic of Tudor marriage Michael Winkelman demonstrates their cultural centrality This new work interrogates the symbolic allusive and mimetic aspects of marital relationships in such plays Winkelman argues that they were crucial battlegrounds for a series of consequential debates about the future of the monarchy especially during the reigns of the oft married King Henry VIII and his unmarried daughter the Virgin Queen Elizabeth I Marriage as a critically important political metaphor as well as a pressing realpolitik quandary was the subject of major debate in the drama and government of Tudor England Royal conduct in the domestic sphere had a tremendous impact on the entire English social order and in an age before widespread freedom of speech court drama was often the only venue where the voicing of criticism was tolerated The fascinating soap opera story of Tudor marriage thus provides the author with a reference point for an interdisciplinary study of sixteenth century theatre and politics Drawing on evidence from playbooks and historical chronicles as well as contemporary work in gender studies audience response theory and anthropology this book explores how during a time of anxiety inducing change playwrights discussed controversies and propounded remedies theatre played a pivotal role in shaping society

*Byron, Agency, and Transgressive Eloquence* Timothy John Wandling, 1997

**Bibliographic Index**, 1994

Theatre History Studies, 1994

French Twentieth Bibliography Douglas W. Alden, 1995-08 This series of bibliographical references is one of the most important tools for research in modern and contemporary French literature No other bibliography represents the scholarly activities and publications of these fields as completely

American Book Publishing Record Cumulative 1993 R R Bowker Publishing, 1994-03 Cited in BCL3 Sheehy and Walford Compiled from the 12 monthly issues of the ABPR this edition of the annual cumulation lists by Dewey sequence some 41 700 titles for books published or distributed in the US Entry information is derived from MARC II tapes and books submitted to R R Bowker an

Journal of Dramatic Theory and Criticism, 1993

*The Publishers' Trade List Annual*, 1992

Subject Guide to Books

in Print ,1993      **Bibliographic Guide to Education** ,1991 lists publications cataloged by Teachers College Columbia University supplemented by The Research Libraries of The New York Public Library      **Books in Print** ,1991      *The Cumulative Book Index* ,1994 A world list of books in the English language      Whitaker's Books in Print ,1998      **The Drama of Fallen France** Kenneth Krauss,2004 Examines the role of the theatre in Paris during the Nazi occupation

## Enjoying the Tune of Appearance: An Psychological Symphony within **Private Readings Public Texts Playreaders Constructs Of Theatre Audiences**

In a global used by monitors and the ceaseless chatter of fast connection, the melodic splendor and emotional symphony developed by the written word usually diminish in to the back ground, eclipsed by the relentless sound and disruptions that permeate our lives. But, situated within the pages of **Private Readings Public Texts Playreaders Constructs Of Theatre Audiences** a stunning fictional prize overflowing with raw feelings, lies an immersive symphony waiting to be embraced. Crafted by a masterful musician of language, this fascinating masterpiece conducts readers on a mental journey, skillfully unraveling the concealed tunes and profound influence resonating within each carefully crafted phrase. Within the depths with this poignant evaluation, we can discover the book is key harmonies, analyze their enthralling writing style, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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