

Playwriting The First Workshop

This is the most comprehensive and insightful reference available on Broadway theater as an American cultural phenomenon and an illuminator of American life. • Comprises nearly 200 entries of landmark productions, important theater artists, and topics that highlight Broadway's powerful impact on American culture • Brings together the work of 65 contributors, including leading academic writers and researchers in theater and popular culture as well as working theater professionals • Presents a timeline of major events, including openings of selected landmark productions and birthdates of selected critical figures • Showcases 80-90 photographs of key figures and scenes from landmark productions • Provides a survey of both print and online resources, including general references, specific studies, and selected biographies • Offers a glossary of selected production and business terms • Includes an index of names, productions, and themes

Full of inspiration and practical advice, Playwriting: A Writers' & Artists' Companion is a comprehensive companion to writing for the stage. PART 1 includes reflections on the art and the craft of playwriting, guidance on writing for a full range of genres and spaces and a brief history of playwriting itself. PART 2 contains inspiring advice and reflections from leading playwrights: April De Angelis, Bryony Lavery, David Greig, Christina Reid, Dennis Kelly, Frank McGuinness, Lynn Nottage, Howard Brenton, Roy Williams, Tanika Gupta, Timberlake Wertenbaker, Polly Stenham, Tom Stoppard, Jack Thorne, Steve Waters, E.V. Crowe, David Henry Hwang, Lin Coghlan, Zinnie Harris and Anne Washburn. PART 3 offers practical exercises and advice on planning and conducting research, working out plots and characters, mastering authentic but accessible dialogue, navigating the industry and the rehearsal and production process.

The Handbook of Research on Teaching Literacy Through the Communicative and Visual Arts, a comprehensive overview of research on this topic, extends conceptualizations of literacy to include all of the communicative arts (reading, writing, speaking, listening, viewing) and the visual arts of drama, dance, film, art, video, and computer technology.

Unrivalled in its coverage of recent work and writers, The Methuen Drama Guide to Contemporary American Playwrights surveys and analyses the breadth, vitality and development of theatrical work to emerge from America over the last fifty years. This authoritative guide leads you through the work of 25 major contemporary American playwrights, discussing more than 140 plays in detail. Written by a team of 25 eminent international scholars, each chapter provides: · a biographical introduction to the playwright's work; · a survey and concise analysis of the writer's most important plays; · a discussion of their style, dramaturgical concerns and critical reception; · a bibliography of published plays and a select list of critical works. Among the many Tony, Obie and Pulitzer prize-winning playwrights included are Sam Shepard, Tony Kushner, Suzan-Lori Parks, August Wilson, Paula Vogel and Neil LaBute. The abundance of work analysed enables fresh, illuminating conclusions to be drawn about the development of contemporary American playwriting.

The A to Z of African American Theater

Canada's Playwrights

Serious Games for Healthcare: Applications and Implications

Creativity in Practice

The Modern Brazilian Stage

Collected Wisdom and Practical Advice from the Field

A Writers' and Artists' Companion

In the first century of the coveted Pulitzer Prizes, only 11 women have won the prize for drama: Zona Gale (1921), Susan Glaspell (1931), Zoe Akins (1935), Mary Coyle Chase (1945), Ketti Frings (1958), Beth Henley (1981), Marsha Norma (1983), Wendy Wasserstein (1989), Paula Vogel (1998), Margaret Edson (1999), and Suzan-Lori Parks (2002). This book is about them and their landmark plays, beginning with Gale's Miss Lulu Bett, which championed the unmarried woman forced to work in the home of a married relative, and closing with Parks' controversial Topdog/Underdog, which made her the first black woman to win the prize. Drawn from personal interviews with the playwrights and research from archives and unpublished material, this work shows how the stage art of women has reflected life in the American family and traces a strong thread of feminist history in our culture. Overview chapters set the stage for each playwright and play with sketches of the time period, highlighting the major points of women's experiences in culture, society and the family. Other chapters analyze each play in detail and discuss the playwright's life and opinions. The book also includes a quick history of the Pulitzer Prize and a chapter honoring black female playwrights.

Playwriting is a skill under-explored in the classroom, despite the strong evidence that it's an engaging and rewarding activity for young people. Teaching Playwriting addresses this gap and is an essential resource for teachers wanting to gain the skills and confidence necessary to introduce playwriting to their students. Based on rich research and clearly explained theoretical concepts, the book explores the lessons from creativity theory that will provide the teacher with the skills and knowledge necessary to empower students' writing and creativity. It also includes extensive practical activities and writing exercises to develop students' playwriting proficiency and creative capacity. Discussing key concepts in playwriting such as idea, dialogue, character, action and structure, the book enables teachers to respond to the unique learning needs of their students and help them tell their stories and reach their potential as young playwrights.

This is a practical introduction to the basic principles, structures and processes of writing plays. Beginning with simple concepts and exercises, this book gradually builds in complexity, until the reader is writing his or her one act play. Writing plays is unique because feedback, alternative approaches and discussion spur creativity. This book encourages this and thereby encourages the reader to write. The reader will discover how stage

plays differ from screenplays, novels and television. The book also describes how autobiographical materials are transformed into playable parts, and how characters are moved by action. 'Playwriting: The first workshop' gives readers the necessary background to begin working on their first play. Captures the workshop experience through writing, analyzing and testing plays. Contains synopsis and analysis of several well-known plays, such as 'The Dining Room'. Each chapter provides study questions and exercises that reinforce important concepts.

First published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

New Voices Playwrights Annual Anthology of Short Plays 2017

Playwriting For Dummies

Together We Stand: Queer Elders Speak Out

The Methuen Drama Guide to Contemporary American Playwrights

Playwriting Seminars 2.0

The Methodological Dilemma

Flash and Crash Days

This introductory creative writing text uses a unique, multi-genre approach to provide students with a broad-based knowledge of their craft, treating them as professional writers. Beginning by discussing elements common to all genres, this book underscores the importance of learning good writing habits before committing to a genre, encouraging writers to look beyond their genre expectations and learn from other forms. The book then devotes one chapter to each of the major literary genres: fiction, poetry, drama and creative nonfiction. These style-specific sections provide depth as they compare the different genres, furnishing students with a comprehensive understanding of creative writing as a discipline and fostering creativity. The discussion concludes with a chapter on digital media and an appendix on literary citizenship and publishing. With exercises at the end of each chapter, a glossary of literary terms, and a list of resources for further study, *A Writer's Craft* is the ideal companion to an introductory creative writing class. It has been listed as one of the 'Best Books for Writers' by *Poets and Writers* magazine.

Includes biographical sketches, play synopses, production histories, and bibliographical information for more than 80 contemporary women playwrights who present African American, Latina, Asian American, and lesbian perspectives.

The *Decades of Modern American Drama* series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their works to receive in-depth coverage in this volume include: * David Rabe: *The Basic Training of Pavlo Hummel*; *Sticks and Bones*; and *Streamers*; * Sam Shepard: *Curse of the Starving Class*; *Buried Child*; and *True West*; * Ntozake Shange: *For colored girls who have considered suicide/when the rainbow is enuf*; *Spell #7*; and *Boogie-Woogie Landscapes* * Richard Foreman: *Sophia = (Wisdom) Part 3*; *The Cliffs*; *Pandering to the Masses: A Misrepresentation*; and *Rhoda in Potatoland (Her Fall-Starts)*.

A vibrant history of the renowned and often controversial Iowa Writers' Workshop and its celebrated alumni and faculty As the world's preeminent creative writing program, the Iowa Writers' Workshop has produced an astonishing number of distinguished writers and poets since its establishment in 1936. Its alumni and faculty include twenty-eight Pulitzer Prize winners, six U.S. poet laureates, and numerous National Book Award winners. This volume follows the program from its rise to prominence in the early 1940s under director Paul Engle, who promoted the "workshop" method of classroom peer criticism. Meant to simulate the rigors of editorial and critical scrutiny in the publishing industry, this educational style created an environment of both competition and community, cooperation and rivalry. Focusing on some of the exceptional authors who have participated in the program--such as Flannery O'Connor, Dylan Thomas, Kurt Vonnegut, Jane Smiley, Sandra Cisneros, T. C. Boyle, and Marilynne Robinson--David Dowling examines how the Iowa Writers' Workshop has shaped professional authorship, publishing industries, and the course of American literature.

Modern American Drama: Playwriting 2000-2009

The World Encyclopedia of Contemporary Theatre

Sponsored by the International Reading Association

Handbook of Research on Teaching Literacy Through the Communicative and Visual Arts

A Writer's Craft

Playwriting and Young Audiences

Dramatics

Reading a play and watching it performed onstage are quite different experiences. Likewise, studying a country's theatrical tradition with reference only to playtexts overlooks the vital impact of performance on the audience and on the whole artistic community. In this performance-centered approach to Brazilian theatre since the 1940s, David George explores a total theatrical language: the companies that produced them, and the performances that set a standard for all future stagings. George structures the discussion around several important companies. He begins with Os Comediantes' revolutionary 1943 staging of Nelson Rodrigues' *Vestido de Noiva* (Bridal Gown) broke with the outmoded comedy-of-manners formula that had dominated the national stage since the nineteenth century. He then considers three companies of the 1950s and 1960s—Teatro Brasileiro de Comédia, Teatro de Arena, and Teatro Oficina—along with the 1967 production of *O Rei da Vela* (The Candle King) by Teatro Oficina. The 1970s represented a wasteland for Brazilian theatre, George finds, in which a repressive military dictatorship muzzled artistic expression. The Grupo Macunaíma brought theatre alive again in the 1970s with the productions of *Macunaíma* and *Nelson 2 Rodrigues*. Common to all theatrical companies, George concludes, was the desire to establish a national aesthetic, free from European and United States influences. The creative tension this generated and the successes of modern Brazilian theatre make lively reading for all students of Brazilian and world drama.

The poems of *Into These Knots*, Ashley Anna McHugh's debut collection, glance from heaven to earth, from earth to heaven, interrogating and elucidating in elegant and supercharged speech ultimate intimate foibles. With equal parts intelligence and passion, Ms. McHugh can quarrel with scripture or riff on the amorous pleadings of Andrew Marvell or the stark musings of Baudelaire. In "Cairn" a sequence that plays with the boundaries of the sonnet, mountain hikes in rural West Virginia trace, among other things, the difficult pathways to the divine.

The first ever full-length study of the Royal Court Theatre's International Department, covering the theatre's unique programming of international plays and seasons, its London-based residences and workspaces overseas, and the legacies of workshops conducted in more than 30 countries.

Together We Stand Queer Elders Speak Out is a collection of memoir, poetry, playwriting, graphic stories, travel tales, and political action stories from the experiences of 21 LGBTQ2S+ elders. The book's focus throughout is how to build and maintain a queer writing, activist group that will give your voice space and support. Here's your chance to consider joining the telling of queer stories and the sharing of ours, as well as to enjoy ours.

Multi-Genre Creative Writing

Activism, Arts, and Educational Alternatives

Modern American Drama: Playwriting in the 1960s

Challenging the Prison-industrial Complex

Creative, Critical and Collaborative Approaches to Qualitative Research

New Playwriting Strategies

Asia/Pacific

Introduces nine exciting and talented playwrights who have emerged in twenty-first century America, exploring issues of race, gender and society.

Despite the fact that there is a thriving presence of theatre for young people in today's society, there is, however, no contemporary guide dedicated to the writing of plays for young people in school and educational contexts. We only have to look at the colourful and compelling plays of *Matilda*, *Annie* and *Cinderella* to realise that there is a surge in plays for the youth of today. *Young People's Playwriting* Audiences helps to fill this gap by offering a comprehensive guide to developing subjects for young people through the use of both practical and critical advice from playwrights on the ground in play development.

With advances in technologies and revolutions in patient, trainee, and public expectations, the global healthcare sector is increasingly turning to serious games to solve problems. Serious Games for Healthcare: Applications and Implications will introduce serious purposes, developed using computer game technologies more often associated with entertainment. Serious Games for Healthcare: Applications and Implications will introduce the application of game technologies for health-related serious games. Further, it provides cutting-edge academic research and industry updates which will inform readers about the current state of the area. Encapsulating the knowledge of commercial and noncommercial researchers, developers, and practitioners in a single volume will benefit not only the research and development in the field, but could also serve public health interests by improving awareness and outcomes.

In *Collaborative Playwriting*, five collectively written plays apply polyvocal methods in which clash and frisson replace synthesis, a dialogic approach to collective writing that has never been fully explored or documented. Based on the EU Collective Plays Project, this collection of plays showcases each voice in dialogic tension and in relation to the other voices of the text, offering a new play development that challenges the single (and privileged) authorial voice. Castagno's case-study approach provides detailed commentary on each of the various experimental plays' processes in detail. The book offers an evolutionary path forward in how to develop new work, thus encouraging and promoting the writing of collective, hybrid plays as having been done by playwrights. The ground breaking approaches to playmaking in *Collaborative Playwriting* will appeal to playwriting programs, instructors, academics, professional playwrights, theatre development programs; as well as courses in gender LGBTQ studies, script analysis, dramaturgy and dramatic literature across the theater studies curricula.

Fifty Playwrights on their Craft

New Drama in Russian

Early Black American Playwrights and Dramatic Writers

Polyvocal Approaches from the EU Collective Plays Project

A Biographical Guide

Broadway: An Encyclopedia of Theater and American Culture [2 volumes]

A Bio-bibliographical Sourcebook

This thought-provoking book challenges the way research is planned and undertaken and equips researchers with a variety of creative and imaginative solutions to the dilemmas of method and representation that plague qualitative research. Fascinating and inspiring reading for any researcher in the Social Sciences this comprehensive collection encourages the reader to imagine the world in evermore complex and interesting ways and discover new routes to understanding. Some of the most influential figures in educational research consider questions such as: How does a socio-political context change the course of our research? What counts as a 'truthful account' in qualitative research? How do the voices of theory and the voices of 'research subjects' struggle to be heard in our research narratives? How can qualitative researchers ethically navigate the difficult terrain of research relationships? How is the material body rendered in qualitative research? Each chapter reveals a range of troubling dilemmas related to the critical aspects of research methodology in the Social Sciences and uses an illustrative case to elucidate the issues encountered by the researcher. Each writer brings a fierce philosophical spirit to her work, showing how methods or techniques of data-gathering grow from the theory and analysis of how research proceeds. A range of topics are addressed in a cross-disciplinary approach which will appeal to all scholars of qualitative research, undergraduate students in education programs and graduate students in a range of disciplines

How and why does the stage, and those who perform upon it, play such a significant role in the social makeup of modern Russia, Ukraine and Belarus? In New Drama in Russian, Julie Curtis brings together an international team of leading scholars and practitioners to tackle this complex question. New Drama, which draws heavily on techniques of documentary and verbatim writing, is a key means of protest in the Russian-speaking world; since the fall of the Soviet Union in 1991, theatres, dramatists, and critics have collaborated in using the genre as a lens through which to explore a wide range of topics from human rights and state oppression to sexuality and racism. Yet surprisingly little has been written on this important theatrical movement. New Drama in Russian rectifies this. Through providing analytical surveys of this outspoken transnational genre alongside case-studies of plays and interviews with playwrights, this volume sheds much-needed light on the key issues of performance, politics, and protest in Russia, Ukraine and Belarus. Meticulously researched and elegantly argued, this book will be of immense value to scholars of Russian cultural history and post-Soviet literary studies.

Boldly and eloquently contributing to the argument against the prison system in the United States, these provocative essays offer an ideological and practical framework for empowering prisoners instead of incarcerating them. Experts and activists who have worked within and against the prison system join forces here to call attention to the debilitating effects of a punishment-driven society and offer clear-eyed alternatives, emphasizing working directly with prisoners and their communities. The volume offers rhetorical and political analyses of police culture, the so-called drug war, media coverage of crime stories, and the public school- to-prison pipeline. The collection also includes case studies of successful prison arts and education programs in Michigan, California, Missouri, Wisconsin, and Pennsylvania that provide creative and intellectual resources typically denied to citizens living behind bars. Writings and artwork created by prisoners in such programs richly enhance the volume. Contributors are Buzz Alexander, Rose Braz, Travis L. Dixon, Garrett Albert Duncan, Stephen John Hartnett, Julilly Kohler-Hausmann, Daniel Mark Larson, Erica R. Meiners, Janie Paul, Lori Pompa, Jonathan Shailor, Robin Sohnen, and Myesha Williams. Stephen John Hartnett is an associate professor and chair of communication at the University of Colorado Denver. He is the author of Incarceration Nation: Investigative Prison Poems of Hope and Terror and Executing Democracy, Volume One: Capital Punishment and the Making of America, 1683–1807.

African American Theater is a vibrant and unique entity enriched by ancient Egyptian rituals, West African folklore, and European theatrical practices. A continuum of African folk traditions, it combines storytelling, mythology, rituals, music, song, and dance with ancestor worship from ancient times to the present. It afforded black artists a cultural gold mine to celebrate what it was like to be an African American in The New World. The A to Z of African American Theater celebrates nearly 200 years of black theater in the United States, identifying representative African American theater-producing organizations and chronicling their contributions to the field from its birth in 1816 to the present. This is done through a chronology, an introductory essay, a bibliography, and over 500 cross-referenced dictionary entries on actors, directors, playwrights, plays, theater producing organizations, themes, locations, and theater movements and awards.

Playwriting

Language and Media in the 21st Century

Women Playwrights of Diversity

The First Workshop

The Elements of Playwriting

New Playwrights Directory

Modern American Drama: Playwriting in the 1970s

Playwriting in Process: Thinking and Working Theatrically is written to encourage new and experienced playwrights to build techniques for a greater range of creative expression in writing for the stage. The book uses exercises to guide playwrights towards thinking and working theatrically. The exercises help playwrights start or revise their work by providing alternate ways of thinking about their subject and their processes. New to the second edition: new exercises, a general updating such as the use of the internet, a new chapter for

teachers and playwriting group leaders on using this book in class, and end-of-chapter "Call Out" exercises. Useful for playwrights at all levels.

In a series of interviews with fifty playwrights from the US and UK, this book offers a fascinating study of the voices, thoughts, and opinions of today's most important dramatists. Filled with probing questions, *Fifty Playwrights on their Craft* explores ideas such as how does playwriting help a global dialogue; where do dramatists find the ideas that become the stories and narratives within their plays; how can the stage inform the writer's creative process; how does crossing boundaries between art forms push the living art form of theatre-making forward; and will there be playwrights in another 50 years? Through these interrogating interviews we come to understand how and why playwrights write what they do and gain insight into their processes and motivations. Together, the interviews provide an inter-generational dialogue between dramatists whose work spans over six decades. Featuring interviews with playwrights such as Edward Bond, Katori Hall, Chris Goode, David Greig, Willy Russell, David Henry Hwang, Alecky Blythe, Anne Washburn and Simon Stephens, Jester and Svich offer an unprecedented view into the multiple perspectives and approaches of key playwrights on both sides of the Atlantic.

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

The easy way to craft, polish, and get your play on stage Getting a play written and produced is a daunting process. From crystallizing story ideas, formatting the script, understanding the roles of the director stagecraft people, to marketing and financing your project, and incorporating professional insights on writing, there are plenty of ins and outs that every aspiring playwright needs to know. But where can you turn for guidance? *Playwriting For Dummies* helps any writer at any stage of the process hone their craft and create the most dramatic and effective pieces. Guides you through every process of playwriting? from soliloquies, church skits, and one act plays to big Broadway musicals Advice on moving your script to the public stage Guidance on navigating loopholes If you're an aspiring playwright looking to begin the process, or have already penned a masterpiece and need trusted advice to bring it into the spotlight, *Playwriting For Dummies* has you covered.

Biographical Profiles and Analyses of the Plays

Brazilian Theater in the Post-Dictatorship Period

A Biographical Directory and Catalog of Plays, Films, and Broadcasting Scripts

Applications and Implications

Second Edition

Performance, Politics and Protest in Russia, Ukraine and Belarus

Historical Dictionary of African American Theater

This second edition of *Historical Dictionary of African American Theater, Second Edition* contains a chronology, an introduction, appendixes, and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on actors, playwrights, plays, musicals, theatres, -directors, and designers.

Louis Catron imbued experienced and fledgling playwrights with inspiration, guidance, and a passport to maximizing their writing skills as well as their overall ability to transform written words into a stage production. He understood that being a playwright is more than putting pen to paper. It involves expressing a personal point of view, bringing a vision to life, developing dimensional characters, structuring a play's action, and finding producers, directors, and actors to bring the work to life. In the second edition Norman Bert infuses the enduring merits of Catron's original work with examples, technological developments, and trends geared to today's readers. Bert's play references are familiar to contemporary students, including examples from plays written since 2000. He includes useful information on web-based research and the electronic submission process. A new chapter focuses on the playwright's responsibility to lay the groundwork for production elements like casting, design, theatre architecture as it impacts audience-performer relationships, staging modes, and the uses and expectations of stage directions. Also new to this edition are reading resources for delving deeper into topics discussed.

The *Decades of Modern American Drama* series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their plays to receive in-depth coverage in this volume include: * Theresa Rebeck: *Omnium Gatherum* (2003), *Mauritius* (2007), and *The Understudy* (2008); * Sarah Ruhl: *Eurydice* (2003), *Clean House* (2004), and *In the Next Room (or the Vibrator Play)* (2009); * Lynn Nottage: *Intimate Apparel* (2003), *Fabulation or Re-Education of Undine* (2004), and *Ruined* (2008); * Charles Mee: *Big Love* (2000), *Wintertime* (2005), and *Hotel Cassiopeia* (2006).

Playwriting Seminars is "a treasure-trove of information, philosophy, and inspiration" (*Theatre Journal*), "an absolutely essential guide to all aspects of playwriting and a valuable whitewater raft trip down the rapids of Hollywood screenwriting" (*Magellan*), and "a terrific learning environment for writers" (*WebCrawler Select*). It was also a recommended resource for playwrights at *New Dramatists* (NYC). The

Handbook's initial concepts came from the author's work with Lucasfilm and the BBC. It was originally developed for playwrights and screenwriters, but has since been used by writers of fiction and nonfiction books. This new edition covers all aspects of writing full-length plays with an expanded treatment of screenwriting for Hollywood and independent film as well as diagrams of key elements of dramatic structure. Playwriting techniques are explained with many examples from classic and contemporary plays performed today by America's regional theatres as well as on Broadway and Off-Broadway. The 392 page Handbook explains the interconnections between characters and plot and the importance of subtext to character development in the contemporary theatre (what characters don't tell us matters as much as what they say in dialogue). Key exercises are included for developing "voice" as a writer and for creating the essential dual plot structure that supports intriguing characters in today's theatre. Many professionals in theatre and film are quoted on key parts of the art and craft of playwriting and screenwriting to help explain effective techniques. Special sections of the Handbook focus on getting inspiration and avoiding writer's block, editing first drafts, professional script formats for theatre and film (including software), how to launch new scripts, putting together submission packages for theatres and competitions, how to write an effective script synopsis and writer's bio, working with directors, actors and agents, how to survive audience "talkbacks" following readings and workshop productions, methods to adjust your playwriting skills for screenwriting and television work, and options for making a living at the craft of dramatic writing.

The Student's Guide to Playwriting Opportunities

Writing Your First Play

A Handbook on the Art and Craft of Dramatic Writing with an Introduction to Screenwriting

Voices, Documents, New Interpretations

Thinking and Working Theatrically

Women Pulitzer Playwrights

Playwriting in Process

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*This new paperback edition provides a unique examination of theatre in Asia and the Pacific and is written by leading experts from within the countries covered. Its far-reaching scope and broad interpretation of theatre (to include all types of performance) set it apart from any other similar publication. Entries on 33 Asian countries are featured in this volume, preceded by introductory essays on Asian Theatre, Theatre in the Pacific, History and Culture, Cosmology, Music, Dance, Theatre for Young Audiences, Mask Theatre and Puppetry. The volume contains approximately 300,000 words and includes national essays of up to 25,000 words each. The countries include: Afghanistan * Australia * Bangladesh * Bhutan * Brunei * Cambodia * India * Indonesia * Iran * Japan * Kazakhstan * Kirghizia * Laos * Malaysia * Myanmar * Mongolia * Nepal * New Zealand * Pakistan * Papua New Guinea * Philippines * New Zealand * Pakistan * Papua New Guinea * Philippines * Singapore * South Korea * South Pacific * Sri Lanka * Tadjikistan * Thailand * Turkmenistan * Vietnam*

New Playwriting Strategies has become a canonical text in the study and teaching of playwriting, offering a fresh and dynamic insight into the subject. This thoroughly revised and expanded second edition explores and highlights the wide spread of new techniques that form contemporary theatre writing, as well as their influence on other dramatic forms. Paul Castagno builds on the innovative plays of Len Jenkin, Mac Wellman, and the theories of Mikhail Bakhtin to investigate groundbreaking new techniques from a broad range of contemporary dramatists, including Sarah Ruhl, Suzan Lori-Parks and Young Jean Lee. New features in this edition include an in-depth study of the adaptation of classical texts in contemporary playwright and the utilizing new technologies, such as YouTube, Wikipedia and blogs to create alternative dramatic forms. The author's step-by-step approach offers the reader new models for: narrative dialogue character monologue hybrid plays This is a working text for playwrights, presenting a range of illuminating new exercises suitable for everyone from the workshop student to the established writer. New Playwriting Strategies is an essential resource for anyone studying and writing drama today.

Royal Court: International

Twenty-First Century American Playwrights

A Delicate Aggression

Collaborative Playwriting

Teaching Playwriting