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Drama in English From the Middle Ages to the Early Twentieth Century Christopher J. Wheatley, 2016-05 Part 3. Drama of the Restoration and Early Eighteenth Century -- John Dryden, All for Love -- William Wycherley, The Plain Dealer -- George Farquhar, The Beaux' Stratagem -- George Lillo, The London Merchant -- John Gay, The Beggar's Opera -- Part 4. Drama of the Nineteenth and Early Twentieth Centuries -- Dion Boucicault, The Shaughraun -- John Synge, The Playboy of the Western World -- Bernard Shaw, St. Joan

Active Speech Úna Kealy, Kate McCarthy, 2025-04-07 'Active Speech' is a groundbreaking collection of scholarly essays and practitioner interviews focused on the work of Irish playwright Teresa Deevy. Acts of recovery in the 1980s and 1990s challenged Deevy's exclusion from the literary canon, reclaiming her contributions as significant to Irish drama and theatre. The recent resurgence of scholarship and productions evidences that, as a deafened woman and Irish playwright, Deevy's creative power continues to disrupt and tilt the canon of Irish drama, theatre, and performance. Essays within the collection explore how Deevy's work interrogates early to mid-twentieth century Irish social norms and ideologies and provide a rich context for understanding her plays. The collection highlights the interdisciplinary nature of research on Deevy and offers insights on her work through archival research, literary analysis, and practitioner perspectives from Deaf and hearing theatremakers. One of the collection's strengths lies in its collaborative and inclusive approach, showcasing diverse methodologies and rigorous scholarship. The chapters on archival research and practitioner perspectives offer compelling

models and avenues for future studies. This volume is an essential resource for scholars, educators, and theatremakers alike.

The Revenger's Tragedy: A Critical Reader Brian Walsh, 2016-10-20 *The Revenger's Tragedy* is one of the most vital, important, and enduring tragedies of the Jacobean era, one of the few non-Shakespearean plays of that period that is still regularly revived on stage and taught in classrooms. The play is notable for its piercing insight into human depravity, its savage humour, and its florid theatricality. This collection of new essays offers students an invaluable overview of the play's critical and performance history as well as four critical essays offering a range of new perspectives.

Beckett's Intuitive Spectator Michelle Chiang, 2018-07-16 Beckett's *Intuitive Spectator: Me to Play* investigates how audience discomfort, instead of a side effect of a Beckett pedagogy, is a key spectatorial experience which arises from an everyman intuition of loss. With reference to selected works by Henri Bergson, Immanuel Kant and Gilles Deleuze, this book charts the processes of how an audience member's habitual way of understanding could be frustrated by Beckett's film, radio, stage and television plays. Michelle Chiang explores the ways in which Beckett exploited these mediums to reconstitute an audience response derived from intuition.

Voicing the Text Petra Ragnerstam, 2016-08-17 Why is voice so important to us? How does the concept of voice encompass such disparate practices as vocal sound, marks on a page, identity production and the execution of power? With these questions in mind, this book studies voice as both a textual and a bodily phenomenon. By using both drama and film, and by exploring the translation between the two, this study shows that voice can be placed in a grid where the subject, body, language and power interconnect in ways that question established ideas concerning voice – what it is and what it can do. The book investigates how voice, as an expression of the individual subject, is central in the fight for power in plays such as *The Crucible* by Arthur Miller, Amiri Baraka's *Dutchman* and Ntosake Shange's *for colored girls who have considered suicide, where voice is seen as fundamental for political action*. However, it also questions the seemingly failsafe connection between voice and the subject. In Eugene O'Neill's *Strange Interlude*, the relation between voice and thought is neither harmonious nor given, and thus voice becomes something other than an expression of subjective interiority. The discussion of Clare Booth's *The Women* highlights how voice in ironic discourse disrupts notions of intentionality, subjectivity and power in ways that destabilize preconceived notions of voice. Lastly, the chapter on David Mamet's *Glengarry Glen Ross* asks if voice really can empower the subject in an age where processes of reification have invaded the subject's consciousness, including the ability to communicate.

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The Creative Writer's Mind Nigel Krauth, 2022-05-10 What goes on in creative writers' heads when they write? What can cognitive psychology, neuroscience, literary studies and previous research in creative writing studies tell creative writers about the processes of their writing mind? Creative writers have for centuries undertaken cognitive research. Some

described cognition in vivid exegetical essays, but most investigated the mind in creative writing itself, in descriptions of the thinking of characters in fiction, poetry and plays. The inner voicings and inner visualising revealed in Greek choruses, in soliloquies, in stream-of-consciousness narratives are creative writers' 'research results' from studying their own cognition, and the thinking of others. The Creative Writer's Mind is a book for creative writers: it sets out to cross the gap between creative writing and science, between the creative arts and cognitive research.

Approaches to Teaching the Works of John Dryden Jayne Lewis, Lisa Zunshine, 2013-01-01 Which John Dryden should be brought into the twenty-first-century college classroom? The rehabilitator of the ancients? The first of the moderns? The ambivalent laureate? The sidelined convert to Rome? The literary theorist? The translator? The playwright? The poet? This volume in the MLA series *Approaches to Teaching World Literature* addresses the tensions, contradictions, and versatility of a writer who, in the words of Samuel Johnson, found [English poetry] brick, and left it marble, who was, in the words of Walter Scott, one of the greatest of our masters. Part 1, *Materials*, offers a guide to the teaching editions of Dryden's work and a discussion of the background resources, from biographies and literary criticism to social, cultural, political, and art histories. In part 2, *Approaches*, essays describe different pedagogical entries into Dryden and his time. These approaches cover subjects as various as genre, adaptation, literary rivalry, musical setting, and political and religious poetry in classroom situations that range from the traditional survey to learning through performance.

Playing the Text, Performing the Future Felicitas Meifert-Menhard, 2013-10-14 This volume examines the structure of text-based Future Narratives in the widest sense, including choose-your-own-adventure books, forking-path novels, combinatorial literature, hypertexts, interactive fiction, and alternate reality games. How 'radical' can printed Future Narratives really be, given the constraints of their media? When exactly do they not only play with the mere idea of multiple continuations, but actually stage genuine openness and potentiality? Process- rather than product-oriented, text-based Future Narratives are seen as performative and contingent systems, simulating their own emergence.

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English Renaissance Drama David M Bevington, Katharine Eisaman Maus, Eric Rasmussen, Lars Engle, 2014-01-01

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