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KEY=PLAYS - KEELY CUNNINGHAM

MODERN DRAMA

PLAYS, CRITICISM, THEORY

Heinle & Heinle Publishers

MODERN DRAMA

PLAYS, CRITICISM, THEORY

Harcourt College Pub

PRINT AND THE POETICS OF MODERN DRAMA

Cambridge University Press A study into the way in which modern dramatic printed texts relate to their performance.

INSTRUCTOR'S MANUAL TO ACCOMPANY, WORTHEN MODERN DRAMA

PLAYS, CRITICISM, THEORY

MODERN DRAMA IN THEORY AND PRACTICE: VOLUME 1, REALISM AND NATURALISM

Cambridge University Press This 1981 volume begins with the French revolt against naturalism in theatre and then covers the European realist movement.

MODERN DRAMA IN THEORY AND PRACTICE: VOLUME 3, EXPRESSIONISM AND EPIC THEATRE

Cambridge University Press Modern drama in theory and ... /J.L. Styan.-v.3.

DRAMA + THEORY

CRITICAL APPROACHES TO MODERN BRITISH DRAMA

Manchester University Press Peter Buse illuminates the relationship between modern British drama and contemporary critical and cultural theory. He demonstrates how theory allows fresh insights into familiar drama, pairing well-known plays with classic theory texts. The theoretical text is more than applied to the dramatic text, instead Buse shows how they reflect on each other. Drama + Theory provides not only provides new interpretations of popular plays, but of the theoretical texts as well.

THE THEORY OF THE MODERN STAGE

AN INTRODUCTION TO MODERN THEATRE AND DRAMA

Penguin Group USA Reprinted with a new postscript

OTTEMILLER'S INDEX TO PLAYS IN COLLECTIONS

AN AUTHOR AND TITLE INDEX TO PLAYS APPEARING IN COLLECTIONS PUBLISHED SINCE 1900

Scarecrow Press Representing the largest expansion between editions, this updated volume of Ottemiller's Index to Plays in Collections is the standard location tool for full-length plays published in collections and anthologies in England and the United States throughout the 20th century and beyond. This new volume lists more than 3,500 new plays and 2,000 new authors, as well as birth and/or death information for hundreds of authors.

THE DRAMA OF IDEAS

PLATONIC PROVOCATIONS IN THEATER AND PHILOSOPHY

Oxford University Press Most philosophy has rejected the theater, denouncing it as a place of illusion or moral decay; the theater in turn has rejected philosophy, insisting that drama deals in actions, not ideas. Challenging both views, The Drama of Ideas shows that theater and philosophy have been crucially intertwined from the start. Plato is the presiding genius of this alternative history. The Drama of Ideas presents Plato not only as a theorist of drama, but also as a dramatist himself, one who developed a dialogue-based dramaturgy that differs markedly from the standard, Aristotelian view of theater. Puchner discovers scores of dramatic adaptations of Platonic dialogues, the most immediate proof of Plato's hitherto unrecognized influence on theater history. Drawing on these adaptations, Puchner shows that Plato was central to modern drama as well, with figures such as Wilde, Shaw, Pirandello, Brecht, and Stoppard using Plato to create a new drama of ideas. Puchner then considers complementary developments in philosophy, offering a theatrical history of philosophy that includes Kierkegaard, Nietzsche, Burke, Sartre, Camus, and Deleuze. These philosophers proceed with constant reference to theater, using theatrical terms, concepts, and even dramatic techniques in their writings. The Drama of Ideas mobilizes this double history of philosophical theater and theatrical philosophy to subject current habits of thought to critical scrutiny. In dialogue with contemporary thinkers such as Martha Nussbaum, Iris Murdoch, and Alain Badiou, Puchner formulates the contours of a "dramatic Platonism." This new Platonism does not seek to return to an idealist theory of forms, but it does point beyond the reigning philosophies of the body, of materialism and of cultural relativism.

EDGES OF LOSS

FROM MODERN DRAMA TO POSTMODERN THEORY

University of Michigan Press Investigates the reasons for postmodern theory's fascination with theater

A HISTORY OF MODERN DRAMA, VOLUME II

1960 - 2000

John Wiley & Sons A History of Modern Drama: Volume II explores a remarkable breadth of topics and analytical approaches to the dramatic works, authors, and transitional events and movements that shaped world drama from 1960 through to the dawn of the new millennium. Features detailed analyses of plays and playwrights, examining the influence of a wide range of writers, from mainstream icons such as Harold Pinter and Edward Albee, to more unorthodox works by Peter Weiss and Sarah Kane Provides global coverage of both English and non-English dramas - including works from Africa and Asia to the Middle East Considers the influence of art, music, literature, architecture, society, politics, culture, and philosophy on the formation of postmodern dramatic literature Combines wide-ranging topics with original theories, international perspective, and philosophical and cultural context Completes a comprehensive two-part work examining modern world drama, and alongside A History of Modern Drama: Volume I, offers readers complete coverage of a full century in the evolution of global dramatic literature.

STAGING PLACE

THE GEOGRAPHY OF MODERN DRAMA

University of Michigan Press The first book-length study of the notion of place and its implications in modern drama

VARIETIES OF DRAMATIC STRUCTURE

A STUDY OF THEORY AND PRACTICE

University Press of Amer The purpose of this book is to take a fresh look at play structure from the Greeks to the present. The author approaches this task by comparing theories with plays instead of merely studying plays in the light of influential theories. In so doing, the reader discovers a variety of dramatic structures, unique forms which resist conceptual pigeonholing. The text proposes that theory rarely squares with practice, that play structures are much more various than theorists have led us to believe. Plays considered include those of Aeschylus, Sophocles, Euripides, Shakespeare, Dryden,

Racine, Ibsen, Chekhov, Brecht, and Ionesco. Theorists discussed include Aristotle, Hegel, the Cambridge Anthropologists, Gustav Freytag, A.C. Bradley, and Francis Fergusson. The text is broken into: Structure of Greek Tragedy; Structure in Shakespearean Tragedy; Varieties of Structure in Modern Drama.

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THE TEXT IN PLAY

REPRESENTATIONS OF REHEARSAL IN MODERN DRAMA

Bucknell University Press Many modern playwrights have dramatized the process of theatrical creation within their plays. In doing so, they have disregarded the "do not disturb" sign on the rehearsal room door, and have opened the art of theater to a particular kind of scrutiny. This scrutiny is unusual given the long-standing tradition of secrecy that surrounds theatrical rehearsal. Viewing modern drama generally as a drama that juxtaposes authority and freedom, and viewing contemporary criticism as essentially an extended debate on the issue of meaning's closure, this study invokes the critical perspectives M. M. Bakhtin, Roland Barthes, and Bertolt Brecht to create a general theory of rehearsal practice that differentiates it from the practice of performance. Working with notions of textual authority explored in a variety of critical contexts, this volume attempts to explore the theoretical ramifications of metatheatrical representations of rehearsal.

MODERN DRAMA

A VERY SHORT INTRODUCTION

Oxford University Press This book tells the story of modern drama through its seminal, groundbreaking plays and performances, and the artistic diversity that these represent. Exploring the new note of artistic hostility between dramatists and their audience, Shepherd-Barr draws on a range of theories and performances to reveal what makes modern drama "modern".

INTEGRAL DRAMA

CULTURE, CONSCIOUSNESS AND IDENTITY

Rodopi Integral Drama critically explores modern drama in the context of Indian aesthetics described in the Natyashastra and the vast, new interdisciplinary field of consciousness studies. It also focuses on how Indian theatre aesthetics has influenced modern drama theories and practice, and the extent to which this has promoted the development of higher consciousness in actors and audience. According to Indian aesthetics, *rasa* or aesthetic rapture is refers to bliss innate in the Self that manifests even in the absence of external sources of happiness. Overall, this book explores the relation between modern theatre and higher states of mind and demonstrates that one of the key purposes of theatre is to help the spectator experience the pure consciousness event described in consciousness studies by theorists such as Anna Bonshek, Ken Wilber, Robert K. C. Forman, Jonathan Shear, Daniel Meyer-Dinkgräfe, Ralph Yarow and others. Integral Drama will appeal not only to drama theorists but also to teachers and students of acting, as well as an educated general audience interested in understanding the aesthetic experience of theatre. Integral Drama, moreover, can be used as a textbook for acting and drama theory classes and would also appeal to university and public libraries. The book serves as a bridge between the ideas and experiences long understood through Indian philosophy and the many questions raised by modern theatre studies.

CRITICAL THEORY AND PERFORMANCE

University of Michigan Press The first comprehensive survey of the major critical currents and approaches in the lively field of performance studies

THE THEORY AND ANALYSIS OF DRAMA

Cambridge University Press Manfred Pfister's book is the first to provide a coherent comprehensive framework for the analysis of plays in all their dramatic and theatrical dimensions. The material on which his analysis is based covers all genres and periods. His approach is systematic rather than historical, combining more abstract categorisations with detailed interpretations of sample texts.

DESIRES OF CREDIT IN EARLY MODERN THEORY AND DRAMA

COMMERCE, POESY, AND THE PROFITABLE IMAGINATION

Routledge Desires of Credit in Early Modern Theory and Drama traces the near-simultaneous rise of economic theory, literary criticism, and public theater in London at the turn of the seventeenth century, and posits that connecting all three is a fascination with creating something out of nothing simply by acting as if it were there. Author Brian Sheerin contends that the motivating force behind both literary and economic inquiry at this time was the same basic quandary about the human imagination--specifically, how investments of belief can produce tangible consequences. Just as speculators were realizing the potency of collective imagination on economic circulation, readers and dramatists were becoming newly introspective about whether or not the 'lies' of literature could actually be morally 'profitable.' Could one actually benefit by taking certain fictions 'seriously'? Each of the five chapters examines a different dimension of this question by highlighting a particular dramatization of economic trust on the Renaissance stage, in plays by Marlowe, Shakespeare, Heywood, Dekker, and Jonson. The book fills a gap in current scholarship by keeping economic and dramatic interests rigorously grounded in early modern literary criticism, but also by emphasizing the productive nature of debt in a way that resonates with recent economic sociology.

THEATRE, PERFORMANCE AND CHANGE

Springer This book works to 'make change strange' from and for the field of theatre and performance studies. Growing from the idea that change is an under-interrogated category that over-determines theatre and performance as an artistic, social, educational, and material practice, the scholars and practitioners gathered here (including specialists in theatre history and literature, educational theatre, youth arts, arts policy, socially invested theatre, and activist performance) take up the question of change in thirty-five short essays. For anyone who has wondered about the relationships between theatre, performance and change itself, this book is an essential conversation starter.

A CONCISE COMPANION TO POSTWAR AMERICAN LITERATURE AND CULTURE

John Wiley & Sons This Concise Companion is a guide to the creative output of the United States in the postwar period, in its diverse energies, shapes and forms. Embraces diversity, covering Vietnam literature, gay and lesbian literature, American Jewish fiction, Italian American literature, Irish American writing, emergent ethnic literatures, African American writing, jazz, film, drama and more. Shows how different genres and approaches opened up creative possibilities and interacted in the postwar period. Portrays the postwar United States split by differences of wealth and position, by ethnicity and race, and by agendas of left and right, but united in the intensity of its creative drive.

ARTHUR MILLER AS A CRITIC OF DRAMA

Anmol Publications PVT. LTD. Arthur Miller Has Been Recognized As A Major Playwright Of America. An Inspiring And Shrewd Critic Miller S Observations And Discoveries Possess A Validity And Vitality Of Their Own. He Has Emerged As A Pioneer Of Functional American Criticism.Arthur Miller S Dramatic Criticism, Shows That Slowly He Equipped Himself For The Task Of Interpreting Modern Theatre. An Expert Practitioner Of Drama. Miller Has Made Invaluable Contributions To Critical Thought.This Book Aims At An Assessment Of Miller S Contributions To Dramatic Criticism. Acclaimed As A Playwright, His Critical Genius Has Received Little Attention. Miller Endeavoured To Reorient Drama In Our Times. His Dramatic Theories Have An Integrity And Authority Of Their Own. Miller S Point Of View Is The Point Of View Of A Working Dramatist.Miller Has Written A Lot On The Realities Of The Present Day Theatre With Great Interest And Force. The Author Has Dealt With Some Basic Principles Which Integrate Miller S Moral And Aesthetic Sense. Some Of His Theories On Tragedy And Social Drama Have Been Subjected To Comments In Journals, But There Is No Book Which Undertakes A Detailed Study Of Miller S Theories. Miller S Views As Seen By The Author Are The Most Comprehensive Documents Of Dramatic Principles In Our Times. The Writer S Creative Experiences And His Theory Of The Theatre Have Also Been Highlighted.

WORLD ENCYCLOPEDIA OF CONTEMPORARY THEATRE

VOLUME 6: BIBLIOGRAPHY AND CUMULATIVE INDEX

Routledge An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945, plus an index to key names throughout the six volumes of the series.

LAND/SCAPE/THEATER

University of Michigan Press Essays by leading theater scholars and theorists exploring the "turn to landscape" in modern and contemporary theater

DRAMA IN PERFORMANCE

McGraw-Hill Education (UK) Raymond Williams' reputation rests mainly on his contribution to literary and cultural studies, but he was also an important critic and theoretician in the field of drama. "Drama in Performance", first published in 1954, pioneered a method of dramaturgical rather than literary-critical analysis of plays, locating dramatic texts in the conditions and conventions of their original

performance and reading them to disclose their performance potentialities. This method, which anticipated such contemporary developments as performance analysis and the semiotics of drama, is here applied to representative texts from key periods of the history of drama: the Greek stage, the medieval theatre-in-the-round and pageant-wagon, the Elizabethan public playhouse, London commercial theatres from the Restoration to the late 19th century, the naturalist stage of the Moscow Art Theatre, 20th century experimental drama, and contemporary film. This edition presents the text as Williams revised it in 1966. In addition it provides an updated bibliography of work in this field, a complete listing of all Williams' relevant writings, and a new Introduction (by Graham Holderness) which locates the book both within modern dramatic theory and criticism and within Williams' own work and demonstrates its continuing challenge and relevance.

TRAGIC DRAMA AND MODERN SOCIETY

STUDIES IN THE SOCIAL AND LITERARY THEORY OF DRAMA FROM 1870 TO THE PRESENT

Totowa, N.J. : Barnes & Noble Using literary and sociological perspectives John Orr explores, through detailed analysis of key plays, the nature of tragedy in modern drama from Ibsen's *Ghosts* to Grass's *The Plebians Rehears the Uprising*.

THEATRE ON TRIAL

SAMUEL BECKETT'S LATER DRAMA

Routledge This book, first published in 1993, is the first full-length analysis of Samuel Beckett's later drama in the context of contemporary critical and performance theory. It employs a close, textual examination of the later plays as a springboard for exploring ideas around authority, gender and the ideology of performance. Recent work in the world of critical theory has suggested new ways of looking at performance practice. McMullan argues that, while contemporary theory can deepen our understanding of Beckett's dramatic practice, his drama places performance in the context of a metaphysical history and a metatheatrical tradition, thereby confronting and provoking some of the central debates in performance studies' engagement with critical theory.

PERFORMING WOMEN

FEMALE CHARACTERS, MALE PLAYWRIGHTS, AND THE MODERN STAGE

Cornell University Press Argues that critics have misunderstood the relationship between male playwrights and women's roles because they have neglected the interpretive skills of the actresses playing those roles. Analyzes hypothetical as well as historical performances to demonstrate how women have invented acting styles to portray women created by playwrights from Ibsen to Beckett. Annotation copyright by Book News, Inc., Portland, OR

DRAMATIC THEORY AND CRITICISM: GREEKS TO GROTOWSKI

Holt Rinehart & Winston

CHICANAS/LATINAS IN AMERICAN THEATRE

A HISTORY OF PERFORMANCE

Indiana University Press Elizabeth C. Ramírez's study reveals the traditions of Chicanas/Latinas in theatre and performance, showing how Latina/Latino theatre has evolved from its pre-Columbian, Spanish, and Mexican origins to its present prominence within American theatre history. This project on women in performance serves the need for scholarship on the contributions of underrepresented groups in American theatre and education, in cultural studies and the humanities, and in American and world history.

THE GREENWOOD ENCYCLOPEDIA OF ASIAN AMERICAN LITERATURE [3 VOLUMES]

ABC-CLIO Asian American literature dates back to the close of the 19th century, and during the years following World War II it significantly expanded in volume and diversity. Monumental in scope, this encyclopedia surveys Asian American literature from its origins through 2007. Included are more than 270 alphabetically arranged entries on writers, major works, significant historical events, and important terms and concepts. Thus the encyclopedia gives special attention to the historical, social, cultural, and legal contexts surrounding Asian American literature and central to the Asian American experience. Each entry is written by an expert contributor and cites works for further reading, and the encyclopedia closes with a selected, general bibliography of essential print and electronic resources. While literature students will value this encyclopedia as a guide to writings by Asian Americans, the encyclopedia also supports the social studies curriculum by helping students use literature to learn about Asian American history and culture, as it pertains to writers from a host of Asian ethnic and cultural backgrounds, including Afghans, Chinese, Japanese, Koreans, Filipinos, Iranians, Indians, Vietnamese, Hawaiians, and other Asian Pacific Islanders. The encyclopedia supports the literature curriculum by helping students learn more about Asian American literature. In addition, it supports the social studies curriculum by helping students learn about the Asian American historical and cultural experience.

SHAKESPEARE IN THEORY

THE POSTMODERN ACADEMY AND THE EARLY MODERN THEATER

University of Michigan Press Witty and engaging essays on the links between contemporary literary theory and Shakespearean theater

SCIENCE ON STAGE

FROM DOCTOR FAUSTUS TO COPENHAGEN

Princeton University Press *Science on Stage* is the first full-length study of the phenomenon of "science plays"--theatrical events that weave scientific content into the plot lines of the drama. The book investigates the tradition of science on the stage from the Renaissance to the present, focusing in particular on the current wave of science playwriting. Drawing on extensive interviews with playwrights and directors, Kirsten Shepherd-Barr discusses such works as Michael Frayn's *Copenhagen* and Tom Stoppard's *Arcadia*. She asks questions such as, What accounts for the surge of interest in putting science on the stage? What areas of science seem most popular with playwrights, and why? How has the tradition evolved throughout the centuries? What currents are defining it now? And what are some of the debates and controversies surrounding the use of science on stage? Organized by scientific themes, the book examines selected contemporary plays that represent a merging of theatrical form and scientific content--plays in which the science is literally enacted through the structure and performance of the play. Beginning with a discussion of Christopher Marlowe's *Doctor Faustus*, the book traces the history of how scientific ideas (quantum mechanics and fractals, for example) are dealt with in theatrical presentations. It discusses the relationship of science to society, the role of science in our lives, the complicated ethical considerations of science, and the accuracy of the portrayal of science in the dramatic context. The final chapter looks at some of the most recent and exciting developments in science playwriting that are taking the genre in innovative directions and challenging the audience's expectations of a science play. The book includes a comprehensive annotated list of four centuries of science plays, which will be useful for teachers, students, and general readers alike.

SHAKESPEARE AND LITERARY THEORY

OUP Oxford OXFORD SHAKESPEARE TOPICS General Editors: Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. How is it that the British literary critic Terry Eagleton can say that 'it is difficult to read Shakespeare without feeling that he was almost certainly familiar with the writings of Hegel, Marx, Nietzsche, Freud, Wittgenstein and Derrida', or that the Slovenian psychoanalytic theorist Slavoj Žižek can observe that 'Shakespeare without doubt had read Lacan'? *Shakespeare and Literary Theory* argues that literary theory is less an external set of ideas anachronistically imposed on Shakespeare's texts than a mode - or several modes - of critical reflection inspired by, and emerging from, his writing. These modes together constitute what we might call 'Shakespearian theory': theory that is not just about Shakespeare but also derives its energy from Shakespeare. To name just a few examples: Karl Marx was an avid reader of Shakespeare and used *Timon of Athens* to illustrate aspects of his economic theory; psychoanalytic theorists from Sigmund Freud to Jacques Lacan have explained some of their most axiomatic positions with reference to *Hamlet*; Michel Foucault's early theoretical writing on dreams and madness returns repeatedly to *Macbeth*; Jacques Derrida's deconstructive philosophy is articulated in dialogue with Shakespeare's plays, including *Romeo and Juliet*; French feminism's best-known essay is Hélène Cixous's meditation on Antony and Cleopatra; certain strands of queer theory derive their impetus from Eve Kosofsky Sedgwick's reading of the *Sonnets*; Gilles Deleuze alights on Richard III as an exemplary instance of his theory of the war machine; and postcolonial theory owes a large debt to Aimé Césaire's revision of *The Tempest*. By reading what theoretical movements from formalism and structuralism to cultural materialism and actor-network theory have had to say about and in concert with Shakespeare, we can begin to get a sense of how much the DNA of contemporary literary theory contains a startling abundance of chromosomes - concepts, preoccupations, ways of using language - that are of Shakespearian provenance.

MODERN DRAMA

DEFINING THE FIELD

University of Toronto Press The contributors examine varied topics such as the analysis of periodicity; the articulation of social, political, and cultural production in theatre; the re-evaluation of texts, performances, and canons; and demonstrations of how interdisciplinarity inflects theatre and its practice.

MARIA IRENE FORNES

Routledge Maria Irene Fornes is the most influential female American dramatist of the 20th century. That is the argument of this important new study, the first to assess Fornes's complete body of work. Scott T. Cummings considers comic sketches, opera libretti and unpublished pieces, as well as her best-known plays, in order to trace the evolution of her dramaturgy from the whimsical *Off-Off Broadway* plays of the 1960s to the sober, meditative work of the 1990s. The book also reflects on her practice as an inspirational teacher of playwriting and the primary director of her own plays. Drawing on the latest scholarship and his own personal research and interviews with Fornes over two decades, Cummings examines Fornes's unique significance and outlines strategies for understanding her fragmentary,

enigmatic, highly demanding theater.

LADY DICKS AND LESBIAN BROTHERS

STAGING THE UNIMAGINABLE AT THE WOW CAFÉ THEATRE

University of Michigan Press Parody, cross-dressing, zany comedy, and unbridled eroticism at a women's theater space in the East Village

PREFACE TO DRAMA

AN INTRODUCTION TO DRAMATIC LITERATURE AND THEATER ART

Forgotten Books Excerpt from Preface to Drama: An Introduction to Dramatic Literature and Theater Art This textbook for undergraduates is a systematic introduction to Dramatic Literature within a theatrical context and to Theater Art within a literary context. It comprises two parts. "Part One: the Preface" consists of five essays on dramatic theory, to which are added five shorter plays as examples, with introductory notes and commentary. The point of view of the essays is psychological, and the drama is observed in its relation to common elements in human behavior. Consideration of it is controlled by the discriminating use of certain literary and theatrical terms. Thoughtful analysis of the content of a play enforces close interpretation of the lines and the patterning of the complex dramatic experience. This, in turn, calls for recognition of the theatrical potential of the playscript and for unusually creative reading. Once fully realized, the play then invites discussion in historical perspective and critical consideration of its form and ideas. "Part Two: the Plays" is an anthology of eight longer dramas, preceded by introductory notes and followed by pairs of selections from dramatic criticism. The plays in Preface to Drama, counting the short ones in Part One, make up a baker's dozen, representative of our Western Civilization. Here are exemplified the short play, the medium, and the long - comedy, tragedy, and other types - classical, romantic, and realistic - ancient, more modern, and contemporary - European, British, and American. A handful of the great historic dramatists are here: Sophocles, Shakespeare, and Moliere. So, too, are the several fathers of modern drama: Ibsen, Shaw, and O'Neill. And here, as well, are significant recent dramatists: Tennessee Williams and Arthur Miller. Modern literary playwrights, Laurence Housman and Thornton Wilder, rub elbows with theatrical actor-dramatists, Noel Coward and Howard Lindsay. Even the librettist, W. S. Gilbert, has his niche. But the plays selected for inclusion are not merely representative; they have proved to be evocative of student interest and of class discussion, whether for their enduring values or for their immediate relevancy. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.