

EN1014 - Approaches to Dramatic Text

This is a provisional list that has yet to be reviewed. Items may therefore change.

David Fulton

View Online



1

Greenblatt, Stephen. The Norton anthology of English literature: Volume 1. 9th ed. London: W.W. Norton 2012.

2

Greenblatt, Stephen, Abrams, M. H. The Norton anthology of English literature: Volume 2. 9th ed. New York: W.W. Norton & Co 2012.

3

Brecht, Bertolt, Willett, John, Morrison, Hugh. Mother Courage and her children. London: Methuen 1980.

4

Brown, John Russell. The Oxford illustrated history of theatre. Oxford: Oxford University Press 1995.

5

Fraser, Neil. Theatre history explained. Ramsbury, Marlborough, Wiltshire: Crowood 2004.

6

Harwood, Ronald. All the world's a stage. London: Secker & Warburg 1984.

7

Hayman, Ronald. How to read a play. Rev. and updated [ed.]. New York: Grove 1999.

8

Pickering, Kenneth. How to study modern drama. Basingstoke: Macmillan 1988.

9

Pickering, Kenneth, Horrocks, Bill, Male, David A., et al. Investigating drama. London: Allen and Unwin 1974.

10

Pickering, Kenneth. Key concepts in drama and performance. Basingstoke: Palgrave Macmillan 2005.

11

Shepherd, Simon, Womack, Peter. English drama: a cultural history. Oxford: Blackwell Publishers 1996.

12

Styan, J. L. Drama, stage and audience. London: Cambridge University Press 1975.

13

Styan, J. L. The dramatic experience ; illustrated with drawings by David Gentleman. Cambridge: University Press 1965.

14

Styan, J. L. The elements of drama. [Rev. ed]. Cambridge: Cambridge University Press 1963.

15

Wallis, Mick, Shepherd, Simon. Studying plays. 3rd ed. London: Bloomsbury Academic 2010.

16

Aston, Elaine, Savona, George. Theatre as sign-system: a semiotics of text and performance. London: Routledge 1991.

17

Elam, Keir. The semiotics of theatre and drama. 2nd ed. London: Routledge 2002.

18

Brown, Andrew. A new companion to Greek tragedy. London: Croom Helm 1983.

19

Easterling, P. E. The Cambridge companion to Greek tragedy. Cambridge: Cambridge University Press 1997.

20

Happâe, Peter. Medieval English drama: a casebook. London: Macmillan 1984.

21

Harris, John Wesley. Medieval theatre in context: an introduction. London: Routledge 1992.

22

Vince, Ronald W. A Companion to the medieval theatre. London: Greenwood 1989.

23

Bradbrook, M. C. Elizabethan stage conditions: a study of their place in the interpretation of Shakespeare's plays. Cambridge: Cambridge University Press 1968.

24

Brown, John Russell, Harris, Bernard. Hamlet. London: Edward Arnold 1963.

25

Brown, John Russell. Shakespeare and the theatrical event. Houndmills, Basingstoke, Hampshire: Palgrave 2002.

26

Brown, John Russell. William Shakespeare: writing for performance. Basingstoke: Macmillan 1996.

27

Brown, John Russell. Shakespeare's plays in performance. New and rev. ed. New York, NY: Applause Books 1993.

28

Bratchell, D. F. Shakespearean tragedy. London: Routledge 1990.

29

Coles, Chris. How to study a Renaissance play: Marlowe, Webster, Jonson. Basingstoke: Macmillan 1988.

30

Dessen, Alan C. Elizabethan stage conventions and modern interpreters. Cambridge:

Cambridge University Press 2004.

31

Drakakis, John. Shakespearean tragedy. Harlow: Longman 1992.

32

Peck, John, Coyle, Martin. How to study a Shakespeare play. 2nd ed. Basingstoke: Macmillan 1995.

33

Poole, Adrian. Tragedy: Shakespeare and the Greek example. Oxford: Blackwell 1987.

34

Payne Fisk, Deborah. The Cambridge companion to English Restoration theatre. Cambridge: Cambridge University Press 2000.

35

Owen, Susan J. A companion to Restoration drama. Malden, Mass: Blackwell Publishers 2001.

36

Owen, Susan J. Perspectives on Restoration drama. Manchester: Manchester University Press 2002.

37

Styan, J. L. Restoration comedy in performance. Cambridge: Cambridge University Press 1986.

38

Dessen, Alan C. Elizabethan stage conventions and modern interpreters. Cambridge: Cambridge University Press 1985.

39

Bentley, Eric. The theory of the modern stage: from Artaud to Zola, an introduction to modern theatre and drama. [New ed.]. London: Penguin 2008.

40

Drain, Richard. Twentieth-century theatre: a sourcebook. London: Routledge 1995.

41

Shepherd, Simon. The Cambridge introduction to modern British theatre. Cambridge: Cambridge University Press 2009.

42

Styan, J. L. Modern drama in theory and practice: Vol.1: Realism and naturalism. Cambridge: Cambridge University Press 1981.

43

Styan, J. L. Modern drama in theory and practice: Vol.2: Symbolism, surrealism and the absurd. Cambridge: Cambridge University Press 1981.

44

Styan, J. L. Modern drama in theory and practice: Vol.3: Expressionism and epic theatre. Cambridge: Cambridge University Press 1981.

45

Wilde, Oscar, Jackson, Russell. The importance of being earnest: a trivial comedy for serious people. London: Norton 1988.

46

Miller, Carl. *Stages of desire: gay theatre's hidden history*. London: Cassell 1996.

47

Raby, Peter. *The Cambridge companion to Oscar Wilde*. Cambridge, U.K.: Cambridge University Press 1997.

48

Roden, Frederick S. *Palgrave advances in Oscar Wilde studies*. Houndmills: Palgrave Macmillan 2004.

49

Sinfield, Alan. *Out on stage: lesbian and gay theatre in the twentieth century*. London: Yale University Press 1999.

50

Aston, Elaine. *An introduction to feminism and theatre*. London: Routledge 1995.

51

Aston, Elaine. *Feminist theatre practice: a handbook*. London: Routledge 1999.

52

Goodman, Lizbeth. *Contemporary feminist theatres: to each her own*. London: Routledge 1993.

53

Hart, Lynda. *Making a spectacle: feminist essays on contemporary women's theatre*. Ann Arbor: University of Michigan Press 1989.

54

Murphy, Brenda. *The Cambridge companion to American women playwrights*. Cambridge: Cambridge University Press 1999.

55

Brown, H. M. *Leitmotiv and drama: Wagner, Brecht, and the limits of 'epic' theatre*. Oxford: Clarendon 1991.

56

Thomson, Peter, Gardner, Vivien. *Brecht: Mother Courage and her children*. Cambridge: Cambridge University Press 1997.

57

Thomson, Peter, Sacks, Glendyr. *The Cambridge companion to Brecht*. 2nd ed. Cambridge: Cambridge University Press 2006.

58

Chevigny BG. *Twentieth century interpretations of 'Endgame': a collection of critical essays*. Englewood Cliffs: Prentice-Hall 1969.

59

Esslin, Martin. *The theatre of the absurd*. 3rd ed. London: Methuen 2001.

60

Andrews, Elmer. *The art of Brian Friel: neither reality nor dreams*. Basingstoke: Macmillan 1995.

61

Harp, Richard, Evans, Robert C. *A companion to Brian Friel*. West Cornwall, Conn: Locust Hill Press 2002.

62

Kerwin, William. Brian Friel: a casebook. New York: Garland Pub 1997.

63

Maufort, Marc. Transgressive itineraries: postcolonial hybridizations of dramatic realism. Bruxelles: P.I.E.-Peter Lang 2003.