# EN1014 - Approaches to Dramatic Text

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

David Fulton



[1]

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

[2]

Greenblatt, Stephen and 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, and Rorrison, Hugh, Mother Courage and her children, vol. Methuen student editions. 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, vol. How to study. Basingstoke: Macmillan, 1988.

[9]

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

[10]

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

[11]

Shepherd, Simon and 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 and Shepherd, Simon, Studying plays, 3rd ed., vol. Studying. London: Bloomsbury Academic, 2010.

#### [16]

Aston, Elaine and 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, vol. Casebook series. 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 and Harris, Bernard, Hamlet, vol. Stratford upon Avon series. 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, vol. Critical approach. London: Routledge, 1990.

# [29]

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

[30]

Dessen, Alan C., Elizabethan stage conventions and modern interpreters. Cambridge: Cambridge University Press, 2004.

[31]

Drakakis, John, Shakespearean tragedy, vol. Longman critical readers. Harlow: Longman, 1992.

[32]

Peck, John and Coyle, Martin, How to study a Shakespeare play, 2nd ed., vol. How to study. 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, vol. Cambridge companions to literature. Cambridge: Cambridge University Press, 2000.

[35]

Owen, Susan J., A companion to Restoration drama, vol. Blackwell companions to literature and culture. 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.]., vol. Modern classics. London: Penguin, 2008.

[40]

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

[41]

Shepherd, Simon, The Cambridge introduction to modern British theatre, vol. Cambridge introductions to literature. 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 and Jackson, Russell, The importance of being earnest: a trivial comedy for serious people, vol. New mermaids. 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, vol. Cambridge companions to literature. Cambridge, U.K.: Cambridge University Press, 1997.

[48]

Roden, Frederick S., Palgrave advances in Oscar Wilde studies, vol. Palgrave advances. 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, vol. Gender and performance. London: Routledge, 1993.

[53]

Hart, Lynda, Making a spectacle: feminist essays on contemporary women's theatre, vol. Women and culture series. Ann Arbor: University of Michigan Press, 1989.

[54]

Murphy, Brenda, The Cambridge companion to American women playwrights, vol. Cambridge companions to literature. 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 and Gardner, Vivien, Brecht: Mother Courage and her children, vol. Plays in production. Cambridge: Cambridge University Press, 1997.

[57]

Thomson, Peter and Sacks, Glendyr, The Cambridge companion to Brecht, 2nd ed., vol. Cambridge companions to literature. Cambridge: Cambridge University Press, 2006.

[58]

B. G. Chevigny, Twentieth century interpretations of 'Endgame': a collection of critical essays, vol. Twentieth century interpretations. 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 and Evans, Robert C., A companion to Brian Friel, vol. Locust Hill literary studies. West Cornwall, Conn: Locust Hill Press, 2002.

[62]

Kerwin, William, Brian Friel: a casebook, vol. Garland reference library of the humanities. New York: Garland Pub, 1997.

[63]

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