

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, 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., 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, 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. Vol. Studying. 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. 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, 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, 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, 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, Gardner, Vivien. Brecht: Mother Courage and her children. Vol. Plays in production. Cambridge: Cambridge University Press; 1997.

57.

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

58.

Chevigny BG. 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, 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.