

# TP21820 Directors' Theatre: Staging Modern Drama

View Online



---

1.

Innes, C. & Shevtsova, M. The Cambridge introduction to theatre directing. vol. Cambridge introductions to literature (Cambridge University Press, 2013).

2.

Shepherd, S. Direction. (Palgrave Macmillan, 2012).

3.

Cole, S. L. A Hidden World. in Directors in rehearsal: a hidden world 1-9 (Routledge, 1992).

4.

Pavis, P. Contemporary mise en  
scène  
,  
ne: staging theatre today. (Routledge, 2013).

5.

The Play of Regie | Issue No.10. <http://www.criticalstages.org/the-play-of-regie/>.

6.

Boenisch, P. M. Directing scenes and senses: the thinking of regie. (Manchester University

Press, 2015).

7.

Mitchell, K. Chapter 11 of *The director's craft: a handbook for the theatre*. in (Routledge, 2009).

8.

Innes, C. & Shevtsova, M. *The Cambridge introduction to theatre directing*. vol. Cambridge introductions to literature (Cambridge University Press, 2013).

9.

Hampton, C. & Chekhov, A. P. *The seagull*. **FF plays**, (2007).

10.

Innes, C. D. *A sourcebook on naturalist theatre*. (Routledge, 2000).

11.

Benedetti, J. *Stanislavski and the actor*. (Methuen Drama, 1998).

12.

Benedetti, J. *Stanislavski*. (Methuen, 1988).

13.

Whyman, R. *Stanislavski*. vol. *The basics* (Routledge, 2013).

14.

Toporkov, V. O. *Stanislavski in rehearsal: the final years*. vol. *A theatre arts book*

(Routledge, 1979).

15.

Craig, M., Langton, J., Copernicus Films, & Insight Media (Firm). *Stanislavsky and the Russian theatre*. (2011).

16.

Szondi, P. & Hays, M. *Theory of the modern drama: a critical edition*. vol. *Theory and history of literature* (University of Minneapolis Press, 1987).

17.

Grotowski, J. *Towards a poor theatre*. (Routledge, 2002).

18.

Kumiega, J. Extract from 'Koridan to The Constant Prince'. in *The theatre of Grotowski* 66-71 (Methuen, 1985).

19.

Innes, C. & Shevtsova, M. *The Cambridge introduction to theatre directing*. vol. *Cambridge introductions to literature* (Cambridge University Press, 2013).

20.

Marlowe, Christopher, 1564-1593. *The Tragical History of Doctor Faustus From the Quarto of 1604*. <http://www.gutenberg.org/ebooks/779>.

21.

Flaszen, L. *Grotowski & company*. (Icarus, 2010).

22.

Grotowski, J., Schechner, R. & Wolford, L. The Grotowski sourcebook. vol. Worlds of performance (Routledge, 2001).

23.

Richards, T. & Grotowski, J. At work with Grotowski on physical actions. (Routledge, 1995).

24.

Allain, P. & British Grotowski Project. Grotowski's empty room. vol. Enactments (Seagull Books, 2009).

25.

Kantor, T. et al. Umarła klasa =: The dead class : a dramatic séance by Tadeusz Kantor ; filmed by Andrzej Wajda. (2015).

26.

Kobialka, M. Further on, Nothing: Tadeusz Kantor's Theatre. (University of Minnesota Press, 2009).

27.

Romanska, M. & ebrary, Inc. The post-traumatic theatre of Grotowski and Kantor: history and Holocaust in Akropolis and The dead class. (Anthem Press, 2012).

28.

Kantor, T. & Kobialka, M. A journey through other spaces: essays and manifestos, 1944-1990. (University of California Press, 1993).

29.

Twitchin, M. *The Theatre of Death - The Uncanny in Mimesis 2016: Tadeusz Kantor, Aby Warburg, and an Iconology of the Actor*. vol. *Performance Philosophy* (Palgrave Macmillan, 2016).

30.

Kantor, T., Munder, H., & Migros Museum für Gegenwartskunst. *Tadeusz Kantor*. (Migros Museum für Gegenwartskunst).

31.

Kantor, T., Porebski, M., Miodonska-Joucaviel, K. & Pleśniarowicz, K. *Tadeusz Kantor: rozmowa = Tadeusz Kantor: conversation*. vol. *Nouvelles scènes* (Presses universitaires du Midi).

32.

Witts, N. *Tadeusz Kantor*. vol. *Routledge performance practitioners* (Routledge, 2010).

33.

Pavis, P. *Contemporary mise en  
scène*

*scène: staging theatre today*. (Routledge, 2013).

34.

Kirwan, P. Review of *Shakespeare's Roman Tragedies* (Coriolanus, Julius Caesar, Antony and Cleopatra) (directed by Ivo Van Hove for Toneelgroep Amsterdam) at the Barbican, London, 20 November 2009. *Shakespeare* **6**, 478-482 (2010).

35.

Worthen, W. B. *Shakespeare performance studies*. (Cambridge University Press, 2014).

36.

Review of Roman Tragedies.

<http://www.tandfonline.com/doi/pdf/10.1080/17450918.2010.527362>.

37.

Theatre Laid Bare - The New Yorker.

<http://www.newyorker.com/magazine/2015/10/26/theatre-laid-bare>.

38.

Dutch courage: Toneelgroep Amsterdam's Kings of War   in pictures | Stage | The Guardian.

<https://www.theguardian.com/stage/gallery/2016/apr/27/dutch-courage-toneelgroep-amsterdam-kings-of-war-in-pictures#img-1>.

39.

Inside the War Room | Barbican Blog.

<http://blog.barbican.org.uk/2016/04/inside-the-war-room/>.

40.

Ivo van Hove on   Kings of War   | Barbican Blog.

<http://blog.barbican.org.uk/2016/04/ivo-van-hove-on-kings-of-war/>.

41.

Delgado, M. M. & Rebellato, D. Thomas Ostermeier. in Contemporary European theatre directors 339–359 (Routledge, 2010).

42.

Boenisch, P. M. Directing scenes and senses: the thinking of regie. (Manchester University Press, 2015).

43.

Boenisch, P. M. & Ostermeier, T. 'On Directing'. in *The theatre of Thomas Ostermeier* 132–184 (Routledge, 2016).

44.

Innes, C. & Shevtsova, M. *The Cambridge introduction to theatre directing*. vol. *Cambridge introductions to literature* (Cambridge University Press, 2013).

45.

McGuinness, F., Ibsen, H., McGuinness, F. & Barslund, C. *A doll's house*. vol. *Faber plays* (Faber, 1996).

46.

Thomas Ostermeier. 'The More Political We Are, the Better We Sell': A Conversation about the Political Potential of Directing Classical Drama and the Nasty Traps of Today's Cultural Industry. *Performance Paradigm* (2014).

47.

Thomas Ostermeier, 'Reading and Staging Ibsen'.

48.

Pappelbaum, J. & Dürrschmidt, A. You should be able to sit in an Ibsen play: An interview with Jan Pappelbaum. in *Dem Einzelnen ein Ganzes: Bühnen = A whole for the parts : stages 16–30* (Theater der Zeit, 2006).

49.

Bogart, A. 'Intention' in *And then, you act: making art in an unpredictable world*. in (Routledge, 2007).

50.

Bogart, A. & Landau, T. 'Introducing the Individual Viewpoints' in *The viewpoints book: a*

practical guide to viewpoints and composition. in (Theatre Communications Group, 2005).

51.

Bogart, A. 'Politics' in What's the story: essays about art, theater and storytelling. in What's the story: essays about art, theater and storytelling 123–139 (Routledge, 2014).

52.

Innes, C. & Shevtsova, M. The Cambridge introduction to theatre directing. vol. Cambridge introductions to literature (Cambridge University Press, 2013).

53.

Strindberg, A. Miss Julie. **Methuen student editions**, (2006).

54.

Fensham, R. To watch theatre: essays on genre and corporeality. in vol. Dramaturgies (P.I.E. Peter Lang, 2009).

55.

Bogart, A. A director prepares: seven essays on art and theatre. in (Routledge, 2001).

56.

Dixon, M. B. & Smith, J. A. Anne Bogart: viewpoints. vol. Career development series (Smith and Kraus, 1995).

57.

Gertrude Stein's Doctor Faustus Lights the Lights.  
[https://faustuslightsthelights.files.wordpress.com/2015/07/stein\\_doctorfaustus.pdf](https://faustuslightsthelights.files.wordpress.com/2015/07/stein_doctorfaustus.pdf).



58.

Marranca, B. The Wooster Group: A Dictionary of Ideas. *PAJ: A Journal of Performance and Art* **25**, 1–18 (2003).

59.

LeCompte, E. & Wooster Group. *House/Lights: after Gertrude Stein's Doctor Faustus lights the lights*. (2004).

60.

Quick, A. *House/Lights*. in *The Wooster Group work book* 164–219 (Routledge, 2007).

61.

Innes, C. & Shevtsova, M. *The Cambridge introduction to theatre directing*. vol. *Cambridge introductions to literature* (Cambridge University Press, 2013).

62.

Klich, R. & Scheer, E. Chapter 3: *The Theatre of Images Revisited*. in *Multimedia performance* 53–46 (Palgrave Macmillan, 2012).

63.

Arfara, K. Review Essay: *The Wooster Group: \_\_\_\_\_, or the Tragic of the Surface*. *Performance Research* **13**, 134–137 (2008).

64.

Woycicki, P. *Post-cinematic theatre and performance*. vol. *Palgrave studies in performance and technology* (Palgrave Macmillan, 2014).

65.

Giesekam, G. Staging the screen: the use of film and video in theatre. vol. Theatre&performance practices (Palgrave Macmillan, 2007).

66.

Parker-Starbuck, J. Cyborg theatre: corporeal/technological intersections in multimedia performance. vol. Performance interventions (Palgrave Macmillan, 2014).

67.

Marranca, B. Performance histories. (PAJ Publications, 2008).

68.

Savran, D. & Savran, D. Breaking the rules: the Wooster Group. (Theatre Communications Group, 1988).

69.

Callens, J. The Wooster Group and its traditions. vol. Dramaturgies (P.I.E.-Peter Lang, 2004).

70.

Giesekam, G. Chapter 4 Postmodern Collage: The Wooster Group. in Staging the screen: the use of film and video in theatre vol. Theatre&performance practices 80-115 (Palgrave Macmillan, 2007).

71.

Parker-Starbuck, J. CONTROLLing the channel: House/lights and intersecting landscapes. in Cyborg theatre: corporeal/technological intersections in multimedia performance vol. Performance interventions 110-119 (Palgrave Macmillan, 2014).

72.

Lavery, C. Chapter 6 - The Blacks in The politics of Jean Genet's late theatre: spaces of

revolution. in vol. Theatre : theory, practice, performance (Manchester University Press, 2010).

73.

Genet, J. The maids. (Faber, 2009).

74.

Eldridge, L. Genet's The Maids: performativity in performance. Studies in Theatre and Performance **25**, 99–114 (2005).

75.

Shepherd, S. Direction. vol. Readings in theatre practice (Palgrave Macmillan, 2012).

76.

Stafford-Clark, M. Extract. in Letters to George: the account of a rehearsal 66–73 (Nick Hern, 1990).

77.

Moseley, N. Actioning and how to do it. (Nick Hern Books, 2016).

78.

Caldarone, M. & Lloyd-Williams, M. Actions: the actors' thesaurus. (Nick Hern, 2004).

79.

Gainor, J. E. & Gainor, J. E. Chapter 14 'On Jean Genet's Late Works' in Imperialism and Theatre. in (Taylor and Francis, 2012).

80.

Finburgh, C., Lavery, C. & Shevtsova, M. Jean Genet: performance and politics. (Palgrave Macmillan, 2006).

81.

Oswald, L. Jean Genet and the semiotics of performance. vol. Advances in semiotics (Indiana University Press, 1989).

82.

Oswald, L. Jean Genet and the semiotics of performance. vol. Advances in semiotics (Indiana University Press, 1989).

83.

Derrida, J., Rand, R. & Leavey, J. P. Glas. (University of Nebraska Press, 1986).

84.

Catanese, B. W. Problem of the Color blind: Racial Transgression and the Politics of Black Performance. vol. Theater: Theory/Text/Performance (University of Michigan Press, 2014).

85.

Quadri, F., Bertoni, F. & Stearns, R. Robert Wilson. (Rizzoli, 1998).

86.

Shyer, L. Robert Wilson and his collaborators. (Theatre Communications Group, 1989).

87.

Delgado, M. M. & Rebellato, D. Katie Mitchell in Contemporary European theatre directors. in (Routledge, 2010).

88.

Saunders, G. 'Cleansed'. in 'Love me or kill me': Sarah Kane and the theatre of extremes 86–99 (Manchester University Press, 2002).

89.

Mitchell, K. The director's craft: a handbook for the theatre. (Routledge, 2009).

90.

Katie Mitchell's The Waves Education Pack.

91.

Katie Mitchell ...some trace of her Workpack.

92.

In between stage and screen: The intermedial in Katie Mitchell's...some trace of her.  
[http://www.tandfonline.com/doi/pdf/10.1386/padm.7.1.43\\_1](http://www.tandfonline.com/doi/pdf/10.1386/padm.7.1.43_1).

93.

Armstrong, J. Cruel Britannia: Sarah Kane's postmodern traumatics. (Peter Lang, 2015).

94.

Nally, C. & Smith, A. Chapter 3 of Naked Exhibitionism: Gendered Performance and Public Exposure. vol. International library of cultural studies Naked exhibitionism (I.B.Tauris, 2013).

95.

Vos, L. de & Saunders, G. Sarah Kane in context. (Manchester University Press, 2010).

96.

Mangold, A. C. *The empty I: Sarah Kane and the aesthetics of the new tragic*. (2010).

97.

Saunders, G. *About Kane: the playwright and the work*. (Faber and Faber, 2009).

98.

Delgado, M. M. & Heritage, P. *In contact with the Gods?: directors talk theatre*. (Manchester University Press, 1996).

99.

Roberts, P., Stafford-Clark, M. & Haynes, J. *Taking stock: the theatre of Max Stafford-Clark*. (Nick Hern, 2007).

100.

Mitter, S. *Systems of rehearsal: Stanislavsky, Brecht, Grotowski and Brook*. (Routledge, 1992).

101.

Mitter, S. & Shevtsova, M. *Fifty key theatre directors*. vol. Routledge key guides (Routledge, 2005).

102.

Trevis, D. *Being a director: a life in theatre*. (Routledge, 2012).

103.

Kelleher, J. *The illuminated theatre: studies on the suffering of images*. (Routledge, 2015).

104.

Delgado, M. M. & Rebellato, D. Contemporary European theatre directors. (Routledge, 2010).

105.

Dixon, M. B. & Smith, J. A. Anne Bogart: viewpoints. vol. Career development series (Smith and Kraus, 1995).

106.

O'Reilly, K. the 9 Fridas. in Atypical plays for atypical actors 171–213 (Oberon Books, 2016).

107.

Stein, P. Peer Gynt. (1971).

108.

Goethe, J. W. von et al. Peter Stein inszeniert Faust. (2007).

109.

Lewin, A. & Stein, P. Lontano: die Schaubühne von Peter Stein. (2013).

110.

Klotz, N., Perceval, E. & Baecque, A. de. Le vent souffle dans la cour d'honneur: les utopies contemporaines du Festival d'Avignon. (2013).

111.

Ostermeier, T. Hamlet.

112.

Viotte, M. et al. 60 Ans festival d'Avignon. (2007).

113.

Rossacher, H. et al. Woyzeck. (2007).

114.

Hedda Gabler [DVD] / by Henrik Ibsen ; directed by Thomas Ostermeier ; translation into German by Hinrich Schmidt-Henkel.

115.

Helland, F. Ibsen in practice: relational readings of performance, cultural encounters and power. (Bloomsbury, 2015).