

Robert Cohen The Theatre Brief Version 10 Edition

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For TheatreWhat I Thought I KnewTheatre: Brief
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Theatre

Theatre

"Darkly hilariousan unexpected bundle of joy." -O, The
Oprah Magazine Alice Cohen was happy for the first
time in years. After a difficult divorce, she had a new
love in her life, she was raising a beloved adopted
daughter, and her career was blossoming. Then she

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started experiencing mysterious symptoms. After months of tests, x-rays, and inconclusive diagnoses, Alice underwent a CAT scan that revealed the truth: she was six months pregnant. At age forty-four, with no prenatal care and no insurance coverage for a high-risk pregnancy, Alice was besieged by opinions from doctors and friends about what was ethical, what was loving, what was right. With the intimacy of a diary and the suspense of a thriller, *What I Thought I Knew* is a ruefully funny, wickedly candid tale; a story of hope and renewal that turns all of the "knowns" upside down.

Acting Power

With more than three-quarters of a million copies sold since its first publication, *The Craft of Research* has helped generations of researchers at every level—from first-year undergraduates to advanced graduate students to research reporters in business and government—learn how to conduct effective and meaningful research. Conceived by seasoned researchers and educators Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams, this fundamental work explains how to find and evaluate sources, anticipate and respond to reader reservations, and integrate these pieces into an argument that stands up to reader critique. The fourth edition has been thoroughly but respectfully revised by Joseph Bizup and William T. FitzGerald. It retains the original five-part structure, as well as the sound advice of earlier editions, but reflects the way research and writing are taught and practiced today. Its chapters on finding

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and engaging sources now incorporate recent developments in library and Internet research, emphasizing new techniques made possible by online databases and search engines. Bizup and FitzGerald provide fresh examples and standardized terminology to clarify concepts like argument, warrant, and problem. Following the same guiding principle as earlier editions—that the skills of doing and reporting research are not just for elite students but for everyone—this new edition retains the accessible voice and direct approach that have made *The Craft of Research* a leader in the field of research reference. With updated examples and information on evaluation and using contemporary sources, this beloved classic is ready for the next generation of researchers.

Theatre Alive!

Robert Cohen draws on fifty years of acting, directing and teaching experience in order to illustrate how the world's great theatre artists combine collaboration with leadership at all levels, from a production's conception to its final performance. This book challenges the notion that creating brilliant theatrical productions requires tyrannical directors or temperamental designers. Viewing the theatrical production process from the perspectives of the producer, director, playwright, actor, designer, stage manager, dramaturg and crew person, Cohen provides the techniques, exercises and language that promote successful collaborative skills in the theatre. Collaboration is vital to successful theatre making and

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Working Together in Theatre is the first book to show how leadership and collaboration can be combined to make every theatrical production far greater than the sum of its many parts.

Eight Plays For Theatre

Introduction to Production: Creating Theatre Onstage, Backstage, & Offstage defines the collaborative art of making theatre and the various job positions that go into realizing a production. Beginning with an overview of the art and industry of theatre, the book shows how theatre has evolved through history. The book then breaks down the nuts and bolts of the industry by looking at each professional role within it: from the topmost position of the producer down to the gopher, or production assistant. Each of these positions are defined along with their respective duties, rules, and resources that figure in obtaining these jobs. Each chapter offers exercises, links to videos and websites, review quizzes, and suggested readings to learn more about the creation and production of theatre.

What I Thought I Knew

Stressing imagination rather than imitation, techniques for script interpretation, stage composition, directing and styling plays are offered.

Theatre: Brief Version

Performing Communities is an inquiry into ensemble

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theater of inner-city Los Angeles, small-town northern California, African-American South, multicultural southern Texas, low-income central Appalachia, economically struggling South Bronx New York and cross-continental Native America. This compendium of critical writing about the role these theaters play in building community shows how these artist groups are not only affected by but forged by working in and with their communities over time. Grassroot ensemble theater is discovered to be neither alternative nor marginalized, but vanguard, a natural evolution of the movement that propelled regional theater "away from the commercial restraints of New York and toward a theater expressive of the rich diversity of American culture." Robert H. Leonard is Professor of Theatre Arts at Virginia Tech and former artistic director of the Road Company, an acclaimed ensemble theater that produced two dozen original plays reflecting the issues of Central Appalachia. Ann Kilkelly is Professor of Theater Arts and Women's Studies at Virginia Tech and a nationally recognized scholar and performer who created the Diversity Training Laboratory that uses performance techniques to examine diversity issues. Linda Frye Burnham is co-director of Art in the Public Interest and the Community Arts Network. She founded High Performance magazine and is editor, with Steven Durland, of The Citizen Artist: 20 Years of Art in the Public Arena. Jan Cohen-Cruz is Director of Theatre Studies in the NYU Tisch School of the Arts. She is author of Local Acts: Community-based Performance In The United States (Rutgers University Press 2005).

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Acting Power

This lively introduction to theatre offers equal measures of appreciation of theatrical arts, history of performance, and descriptions of the collaborative theatrical crafts. Robert Cohen's enthusiasm, passion and knowledge of the current theatre, highlighted by contemporary production shots from around the world, put the students in the front row. The text includes extensive excerpts from seven plays: Prometheus Bound, Oedipus Tyrannos, The York Cycle, Romeo and Juliet, The Bourgeois Gentleman, The Three Sisters, and Happy Days.

Enjoy the Play!

Rent

". . .an excellent basic guide for anyone who likes to get behind the scenes, be it the actor who performs or the student who studies Shakespeare's script as a literary text." THE SHAKESPEARE NEWSLETTER Acting in Shakespeare helps actors at all levels develop the skills they need to perform in Shakespearean plays. Lessons proceed in carefully graduated steps from simple, single lines to short speeches to more difficult, sophisticated scenes. A wealth of historical information and insightful descriptions of Shakespearean times and players bring Shakespeare's work within the actor's reach. Abundant exercises build gradually in difficulty, giving student actors confidence that they can act in

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Shakespeare. Exercises are appropriate not only for use in the classroom but also for independent study. Actors often find Shakespearean language and customs unusual and intimidating. Acting in Shakespeare relates Shakespearean acting to real-life, contemporary situations and common acting theory, helping actors realize that performing Shakespeare is well within their grasp."Acting in Shakespeare is difficult. . . . His verse is not the language of our everyday American speech; the costumes in which he visualized his characters are not the clothing of everyday American life. Playing Shakespeare may mean living in a very different world from the one we normally inhabit." Robert Cohen, from the Preface"By book's end, students can reasonably be expected to be comfortable and confident with Shakespeare's demands. . . . [His] chapter on physicalizing Shakespeare contains a number of stimulating exercises (Cohen's strength as an acting teacher). . . . Cohen helps students apply his lessons: I can't imagine a group of students not being enthralled by Cohen's ingenious concept. . . . Acting in Shakespeare is so readily accessible and full of such "do-able" exercises that it should be a staple of period style classes for years to come." THEATRE JOURNAL

Acting One

Used to teach beginning acting on more campuses than any other text, Acting One covers the basic elements of realistic acting in twenty-eight lessons - all based on experiential exercises. The text covers

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basic skills such as talking, listening, tactical interplay, physicalizing, building scenes, and making good choices.

More Power to You

Designed for courses in beginning or intermediate acting, this text is a contemporary, personal, and provocative resource for students who strive to become great—not merely good—performers.

Theatre

Theatre immerses its readers in the world of theatre, giving them in-depth descriptions of many job functions and various aspects of a play's production from beginning to end. Through the coverage of design, acting, and directing, students are given a behind-the-scenes look at professional theatre artists performing their craft. The Photo Essay features that appear in multiple chapters include interviews with well-known figures both onstage and offstage. Conducted personally by the authors, they provide readers with firsthand accounts of what it's like to work in the field. Every culture has developed theatre of some kind, and this edition makes a greater effort to include plays from non-Western countries in its examples. There is also greater attention to individual diversity within the U.S. theatre community. The authors incorporate more examples of women and ethnic minorities in both onstage and backstage roles, including a new profile on Young Jean Lee, the first Asian American woman to have her work staged on

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Broadway.

Theater Brief

(Applause Libretto Library). Finally, an authorized libretto to this modern day classic! Rent won the 1996 Pulitzer Prize for Drama, as well as four Tony Awards, including Best Musical, Best Book, and Best Score for Jonathan Larson. The story of Mark, Roger, Maureen, Tom Collins, Angel, Mimi, JoAnne, and their friends on the Lower East Side of New York City will live on, along with the affirmation that there is "no day but today." Includes 16 color photographs of productions of Rent from around the world, plus an introduction ("Rent Is Real") by Victoria Leacock Hoffman.

Acting Professionally

Loose Leaf for Theatre, Brief

A major anthology of world drama from many cultures. Sixteen famous plays by leading international playwrights including: Medoff, Havel, Williams, Motokiyo, Ibsen, Moliere, Sophocles, and Shakespeare. All periods of theatre from classical to contemporary twentieth century. A well-researched introduction precedes each script offering fascinating historical orientation. Recommended as an exceptional text for theatre classes. This theatre text presents the entire globe of theatre history -- "where we've been and where we're going."

The Free Speech Movement

The thirteenth edition of *The Theatre Experience* is students' ticket to the best seat in the house. From Broadway to makeshift theater spaces around the world, the author demonstrates the active and lively role they play as audience members by engaging them in the collaborative and creative processes behind and in front of the curtain. Wilson introduces students to the roles of the performers, directors, producers and designers, while emphasizing the insights they as audience members bring to any production. The thirteenth edition better accommodates today's teaching schedules, as well as improves accessibility for students by concise insight and up-to-date vibrant production visuals. Students join the creative process with *The Theatre Experience*, and rehearse for their role as life-long audience members.

Creative Play Direction

THE SUNDAY TIMES BESTSELLER A SUMMER READING PICK IN THE GUARDIAN, SUNDAY TIMES, THE TIMES, DAILY MAIL, FINANCIAL TIMES AND EVENING STANDARD 'The Greek island of Hydra is the star of this novel about a young woman and a 1960s bohemian community' SUNDAY TIMES, Summer Reading Pick 2020 'Samson summons the vision and the reality in a beguiling, deeply evocative portrait of a vanished era' GUARDIAN, Summer Reading Pick 2020 'It's sleazy, evocative, beautiful and entertaining' STUART TURTON, GUARDIAN, Summer

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Reading Pick 2020 'Heady armchair escapism An impressionistic, intoxicating rush of sensory experience' Sunday Times 'Sublime and immersive If you wish you could disappear to a Greek island right now, I highly recommend' JOJO MOYES 'A surefire summer hit feels at once like a gift and an escape route' Observer 1960. The world is dancing on the edge of revolution, and nowhere more so than on the Greek island of Hydra, where a circle of poets, painters and musicians live tangled lives, ruled by the writers Charmian Clift and George Johnston, troubled king and queen of bohemia. Forming within this circle is a triangle: its points the magnetic, destructive writer Axel Jensen, his dazzling wife Marianne Ihlen, and a young Canadian poet named Leonard Cohen. Into their midst arrives teenage Erica, with little more than a bundle of blank notebooks and her grief for her mother. Settling on the periphery of this circle, she watches, entranced and disquieted, as a paradise unravels. Burning with the heat and light of Greece, *A Theatre for Dreamers* is a spellbinding novel about utopian dreams and innocence lost - and the wars waged between men and women on the battlegrounds of genius. An Observer Fiction Highlight 2020 'Could hardly have come at a better time Samson recreates one heady summer there (the Greek island of Hydra) with impeccably ripening prose, all thyme-scented hills and cascading bougainvillea' i paper 'Beautiful' DOLLY ALDERTON 'Delicious' NIGELLA LAWSON 'Intoxicating' Spectator 'Oh my god, this book! I don't have words to convey its brilliance' MARIAN KEYES 'A glorious novel' KATE MOSSE 'If summer was suddenly like a novel, it would be like this one' ANDREW O'HAGAN 'The best book

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I've read all year' JOANNE HARRIS 'Superb' THOMAS KENEALLY A SUNDAY TIMES TOP TEN BESTSELLER (APRIL 2020)

The Craft of Research, Fourth Edition

Robert Cohen and Donovan Sherman's Theatre Brief, 11th Edition, continues to provide an insider's guide to the world of theatre, where students are given a front-row seat. This lively introduction to theatre offers equal measures of appreciation of theatrical arts, history of performance, and descriptions of the collaborative theatrical crafts. Coverage of design, acting, and directing, as well as photo essays, provide a behind-the-scenes look at professional theatre artists performing their craft. The authors illustrate live theatre through photographs from five continents, most of them showing recent stage productions, bringing to life many exciting theatre companies and productions. Play excerpts and outlines represent a wide range of theatrical achievement. Theatre Brief offers a vast updating of contemporary theatre in America and abroad. Virtually every paragraph synchronizes closely with today's students throughout the English-speaking world.

Theatre Brief Packaged with Enjoy the Play

This lively introduction to theatre offers equal measures of appreciation of theatrical arts, history of performance, and descriptions of the collaborative theatrical crafts. The author's enthusiasm for and

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knowledge of the current theatre, highlighted by contemporary production shots from around the world, put the students in the front row. The text includes extensive excerpts from seven plays: Prometheus Bound, Oedipus Tyrannos, The York Cycle, Romeo and Juliet, The Bourgeois Gentleman, The Three Sisters, and Happy Days, as well as shorter excerpts from The Rover and A Doll's House.

Acting in Shakespeare

This is a collection of articles about contemporary theatre and performance history in Eastern Europe. It considers the ways the socio-political change has affected theatre and performance in countries such as Russia, the former Czechoslovakia, Poland, Hungary, Romania, Bulgaria, and the former Yugoslavia, particularly after the break-up of the Soviet Union.

Theatre Brief

My Antonia is a novel by an American writer Willa Cather. It is the final book of the "prairie trilogy" of novels, preceded by O Pioneers! and The Song of the Lark. The novel tells the stories of an orphaned boy from Virginia, Jim Burden, and Antonia Shimerda, the daughter of Bohemian immigrants. They are both became pioneers and settled in Nebraska in the end of the 19th century. The first year in the very new place leaves strong impressions in both children, affecting them lifelong. The narrator and the main character of the novel My Antonia, Jim grows up in Black Hawk, Nebraska from age 10 Eventually, he

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becomes a successful lawyer and moves to New York City.

The Theatre Experience

In the twenty-first century, all politics are climate politics. The age of climate gradualism is over, as unprecedented disasters are exacerbated by inequalities of race and class. We need profound, radical change. A Green New Deal can tackle the climate emergency and rampant inequality at the same time. Cutting carbon emissions while winning immediate gains for the many is the only way to build a movement strong enough to defeat big oil, big business, and the super-rich—starting right now. *A Planet to Win* explores the political potential and concrete first steps of a Green New Deal. It calls for dismantling the fossil fuel industry and building beautiful landscapes of renewable energy, guaranteeing climate-friendly work and no-carbon housing and free public transit. And it shows how a Green New Deal in the United States can strengthen climate justice movements worldwide. We don't make politics under conditions of our own choosing, and no one would choose this crisis. But crises also present opportunities. We stand on the brink of disaster—but also at the cusp of wondrous, transformative change.

Introduction to Production

The new, fifth edition of Robert Cohen's *Acting One*, the text used to teach acting on more campuses than any other, has now been combined for the first time

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with his Acting Two, (the second edition of his previously-titled Advanced Acting). Together, Acting One/Acting Two provides a comprehensive and fully integrated system of all acting, from the most realistic to the most stylized. Part One (Acting One) covers basic skills such as talking, listening, tactical interplay, physicalizing, building scenes, and making powerful acting choices. Part Two (Acting Two) provides a series of exercises that encourage the student actor's self-extension into radically different styles (historical, literary, fantastical) and characterizations; then coaches the student through scenework in a variety of historical periods (Greek, Commedia, Elizabethan, Molière, Restoration, Belle Epoque), as well as modern hyper-realistic theatrical forms such as the theatres of alienation and the absurd, and exemplary recent dramas by Tony Kushner, Margaret Edson, August Wilson and Doug Wright.

Performing Communities

This lively introduction to theatre offers equal measures of appreciation of theatrical arts, history of performance, and descriptions of the collaborative theatrical crafts. The author's enthusiasm for and knowledge of the current theatre, highlighted by contemporary production shots from around the world, put the students in the front row. The text includes extensive excerpts from seven plays: Prometheus Bound, Oedipus Tyrannos, The York Cycle, Romeo and Juliet, The Bourgeois Gentleman, The Three Sisters, and Happy Days.

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Advanced Acting

This anthology of plays provides a balance of historical and contemporary masterpieces. The introductory remarks provide historical, literary, and bibliographic context.

Theatre, Brief Loose Leaf

Working Together in Theatre

This collection represents a complete range of Western drama since the beginning of recorded dramatic history. This anthology and the anthology above offer a choice to those instructors who prefer complete works to excerpts.

My Antonia

"This is a superb book. We are well-launched into a new generation of '60s scholarship, and The Free Speech Movement will be at the center of it. The analysis and personal recollection mix well, arguing persuasively for the never-to-be-underestimated place of contingency in history."—Todd Gitlin, author of *Media Unlimited* and *The Sixties: Years of Hope, Days of Rage* "This powerful book not only will be the classic work on the Free Speech Movement but also will be combed as a basis for hypotheses and new research on the movements of the '60s. It's absolutely thrilling, full of large implications for history, social movements, and character. The book contributed to

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my self-knowledge (personal, political, and professional) and will do the same for others. It combines humor and a firsthand, I-was-there flavor with provocative analyses. As a serious, original work of scholarship, this gives edited volumes back their good name."—Jesse Lemisch, Professor of History Emeritus, John Jay College of Criminal Justice of the City University of New York, and author of *The American Revolution Seen from the Bottom Up* "This book gets the Free Speech Movement and its significance exactly right—from the civil rights origins to refusing to idealize the moment at the expense of what came later. And no two better editors could be doing it."—Michael Rogin, author of *Ronald Reagan, The Movie, And Other Episodes in Political Demonology* "As a journalist, I was in Berkeley's Sproul Plaza to witness the mass arrests of the Free Speech Movement demonstrators in December 1964. As a citizen, I've always known that this was one of the pivotal moments in the great political and moral awakening of the 1960s. As a reader, I found much to feast on in this splendid and thoughtful collection of essays, about a movement whose effects and inspiration are with us still."—Adam Hochschild, author of *King Leopold's Ghost: A Story of Greed, Terror, and Heroism in Colonial Africa* "The Free Speech Movement was a pivotal moment in the evolution of student rights and university responsibilities. These splendid essays memorialize this period and offer competing perspectives on its meaning. Though differing widely in conclusions, collectively and individually they stand testament to the conviction that 'the price of freedom is eternal vigilance' and that 'the critical test of freedom of

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expression is the right of others to speak out on behalf of what we believe to be wrong.'"—Geoffrey R. Stone, author of *Eternally Vigilant: Freedom of Speech in the Modern Era* "This rich and entertaining set of essays offers remarkable insight into the genesis, development, and consequences of the Free Speech Movement. Written largely by participants and close observers, these essays offer both personal and analytical assessments of the roles of students, faculty, and administrators. Above all, the chapters on Mario Savio demonstrate his unusual capacity for leadership-charismatic without being dogmatic, committed to the cause while retaining a capacity to think and deal openly with dissent. This book should be read by anyone interested in understanding university and national politics in the '60s."—Chancellor Robert M. Berdahl, University of California, Berkeley

Theatre and Performance in Eastern Europe

(Applause Books). *More Power to You* is acting guru Robert Cohen's follow-up act to his now legendary *Acting Power*. Now, *More Power to You* brings together Cohen's most important writing on performance, plays and productions. Among the diverse subjects the reader will learn about are, that Shakespeare's actors cried real tears (and had their methods on how to make the tears flow); that Hamlet was sixteen; what that secret is that British actors have for running off with all the American stage awards, and why kidnapped heiress Patty Hearst

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robbed that bank (and what that has to do with a book on theatre!).

A Theatre for Dreamers

“Robert Cohen’s *Falling Into Theatre* is a must-read for all lovers of theatre. Personal and engaging, Dr. Cohen’s reflections on his life as both artist and educator provide the reader with a special journey, a virtual history tour of the American theatre for the past fifty years. His personal experiences are a constant reminder of how love and passion for theatre continue to inspire us and enrich our lives.” —Stacy Keach

This engaging memoir is presented as a series of lucky breaks, or surprise turning points in the story that led to Robert Cohen’s dramatic success in theatre arts. In retrospect, it would have been a great surprise had Cohen not ended up in theatre arts, given his early fascination with the stage, his chance at a young age to see original cast productions of Broadway plays, and the influence of his uncle, Marty Goldblatt, a publicist for Columbia Pictures who hobnobbed with celebrities of stage and screen. It was inevitable—Robert Cohen became a man of the theatre, not only as an actor but also working as a director, stage manager, lighting designer, playwright, translator, drama scholar, theatre educator, and worldwide theatre critic.

Theatre

P. 145.

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Shakespeare on Theatre

A follow-up to the best-selling introductory text *Acting One*, this text provides exercises and scenework in seven historical periods to help students extend their basic acting skills.

A Planet to Win

Acting One/Acting Two

This lively introduction to theatre offers equal measures of appreciation of theatrical arts, history of performance, and descriptions of the collaborative theatrical crafts. The author's enthusiasm for and knowledge of the current theatre, highlighted by contemporary production shots from around the world, put the students in the front row. The text includes extensive excerpts from seven plays: *Prometheus Bound*, *Oedipus Tyrannos*, *The York Cycle*, *Romeo and Juliet*, *The Bourgeois Gentleman*, *The Three Sisters*, and *Happy Days*.

Falling Into Theatre—and Finding Myself

'Robert Cohen's book, *Acting Power*, follows the tradition of his other book, *Acting One*, and has been the veritable bible for acting teachers for the last quarter century.' – David Krasner, Emerson College
'This book, above all else, is an attempt to explore the qualities of acting power. to suggest to you, the actor, an approach toward not merely good acting but

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powerful acting. Great actors display the power to frighten – and the power to seduce – and can shift between the one and the other like a violinist can her notes.' – From the Preface The first edition of *Acting Power* was a groundbreaking work of acting theory which applied sociological and psychological principles to actor training. The book went on to influence a generation of theatre and performance studies students and academics, and was translated into five languages. This carefully revised 21st Century Edition (re)considers, in the context of today's field: questions such as 'should actors act from the inside or the outside?' and 'should the actor live the role or present the role?'; contemporary research into communication theory, cybernetics, and cognitive science; brilliantly illuminating and witty exercises for solo study and classroom use, and a through-line of useful references to classic plays; penetrating observations about the actor's art by more than 75 distinguished professional actors and directors. Cohen's elegant and rigorous updates emphasise the continuing relevance of his uniquely integrated and life-affirming approach to this field. The new edition draws on his extraordinarily rich career as teacher, scholar, director, translator and dramaturg. It is a recipe for thrilling theatre in any genre.

Folk Devils and Moral Panics

Brings together both classic and less well-known essays by major writers, past and present, on the vocation and craft of writing.

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Theatre, Brief Version, Instructor's Manual

In Shakespeare on Theatre, master acting teacher Robert Cohen brilliantly scrutinises Shakespeare's implicit theories of acting, paying close attention to the plays themselves and providing a wealth of fascinating historical evidence. What he finds will surprise scholars and actors alike – that Shakespeare's drama and his practice as an actor were founded on realism, though one clearly distinct from the realism later found in Stanislavski. Shakespeare on Acting is an extraordinary introduction to the way the plays articulate a profound understanding of performance and reflect the life and times of a uniquely talented theatre-maker.

Twelve Plays for Theatre

This lively introduction to theatre offers equal measures of appreciation of theatrical arts and descriptions of the collaborative theatrical crafts. The author's enthusiasm for and knowledge of the current theatre, highlighted by contemporary production shots from around the world, put the students in the front row.

The Writer's Reader

Robert Cohen's Theatre Brief, 10th Edition continues to provide an insiders guide to the world of theatre, where students are given a front-row seat. This lively

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introduction to theatre offers equal measures of appreciation of theatrical arts and descriptions of the collaborative theatrical crafts. Coverage of design, acting, and directing, as well as photo essays, provide a behind-the-scenes look at professional theatre artists performing their craft. The author illustrates live theatre through more than 250 photographs from five continents, most of them showing recent stage productions, bringing to life many exciting theatre companies and productions.

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