

Theatre: An Introduction

Theatre

Theatre History. Englewood Cliffs, New Jersey: Prentice Hall. ISBN 978-0-13-547861-5. Leach, Robert (2004). Makers of Modern Theatre: An Introduction - Theatre or theater is a collaborative form of performing art that uses live performers, usually actors to present experiences of a real or imagined event before a live audience in a specific place, often a stage. The performers may communicate this experience to the audience through combinations of gesture, speech, song, music, and dance. It is the oldest form of drama, though live theatre has now been joined by modern recorded forms. Elements of art, such as painted scenery and stagecraft such as lighting are used to enhance the physicality, presence and immediacy of the experience. Places, normally buildings, where performances regularly take place are also called "theatres" (or "theaters"), as derived from the Ancient Greek ?????? (théatron, "a place for viewing"), itself from ?????? (theáomai, "to see", "to watch", "to observe").

Modern Western theatre comes, in large measure, from the theatre of ancient Greece, from which it borrows technical terminology, classification into genres, and many of its themes, stock characters, and plot elements. Theatre artist Patrice Pavis defines theatricality, theatrical language, stage writing and the specificity of theatre as synonymous expressions that differentiate theatre from the other performing arts, literature and the arts in general.

A theatre company is an organisation that produces theatrical performances, as distinct from a theatre troupe (or acting company), which is a group of theatrical performers working together.

Modern theatre includes performances of plays and musical theatre. The art forms of ballet and opera are also theatre and use many conventions such as acting, costumes and staging. They were influential in the development of musical theatre.

Musical theatre

movement and technical aspects of the entertainment as an integrated whole. Although musical theatre overlaps with other theatrical forms like opera and - Musical theatre is a form of theatrical performance that combines songs, spoken dialogue, acting and dance. The story and emotional content of a musical – humor, pathos, love, anger – are communicated through words, music, movement and technical aspects of the entertainment as an integrated whole. Although musical theatre overlaps with other theatrical forms like opera and dance, it may be distinguished by the equal importance given to the music as compared with the dialogue, movement and other elements. Since the early 20th century, musical theatre stage works have generally been called, simply, musicals.

Although music has been a part of dramatic presentations since ancient times, modern Western musical theatre emerged during the 19th century, with many structural elements established by the light opera works of Jacques Offenbach in France, Gilbert and Sullivan in Britain and the works of Harrigan and Hart in America. These were followed by Edwardian musical comedies, which emerged in Britain, and the musical theatre works of American creators like George M. Cohan at the turn of the 20th century. The Princess Theatre musicals (1915–1918) were artistic steps forward beyond the revues and other frothy entertainments of the early 20th century and led to such groundbreaking works as Show Boat (1927), Of Thee I Sing (1931) and Oklahoma! (1943). Some of the best-known musicals through the decades that followed include

My Fair Lady (1956), The Fantasticks (1960), Hair (1967), A Chorus Line (1975), Les Misérables (1985), The Phantom of the Opera (1986), Rent (1996), Wicked (2003) and Hamilton (2015).

Musicals are performed around the world. They may be presented in large venues, such as big-budget Broadway or West End productions in New York City or London. Alternatively, musicals may be staged in smaller venues, such as off-Broadway, off-off-Broadway, regional theatre, fringe theatre, or community theatre productions, or on tour. Musicals are often presented by amateur and school groups in churches, schools and other performance spaces. In addition to the United States and Britain, there are vibrant musical theatre scenes in continental Europe, Asia, Australasia, Canada and Latin America.

Rodgers and Hammerstein

copyrights List of songwriter tandems Lubbock, Mark. "American Musical Theatre: An Introduction"; theatrehistory.com, republished from The Complete Book of Light - Rodgers and Hammerstein was a theater-writing team of composer Richard Rodgers (1902–1979) and lyricist-dramatist Oscar Hammerstein II (1895–1960), who together created a series of innovative and influential American musicals. Their musical theater writing partnership has been called the greatest of the 20th century.

Their popular Broadway productions in the 1940s and 1950s initiated what is considered the "golden age" of musical theater. Five of their Broadway shows, Oklahoma!, Carousel, South Pacific, The King and I and The Sound of Music, were outstanding successes, as was the television broadcast of Cinderella (1957). Of the other four shows the pair produced on Broadway during their lifetimes, Flower Drum Song was well-received, and none was a critical or commercial flop. Most of their shows have received frequent revivals around the world, both professional and amateur. Among the many accolades their shows (and film versions of them) garnered were 34 Tony Awards, fifteen Academy Awards, two Pulitzer Prizes (for Oklahoma!, 1944, and South Pacific, 1950) and two Grammy Awards.

Fraser spiral illusion

ISBN 978-0-521-72876-8. Stern, Tom (October 1, 2013). Philosophy and Theatre: An Introduction. Routledge. p. 57. ISBN 9781134575985. See Bach, Michael. "Fraser - The Fraser spiral illusion is an optical illusion that was first described by the British psychologist Sir James Fraser (1863–1936) in 1908.

The illusion is also known as the false spiral, or by its original name, the twisted cord illusion. The overlapping black arc segments appear to form a spiral; however, the arcs are a series of concentric circles.

The visual distortion is produced by combining a regular line pattern (the circles) with misaligned parts (the differently colored strands). Zöllner's illusion and the café wall illusion are based on a similar principle, like many other visual effects, in which a sequence of tilted elements causes the eye to perceive phantom twists and deviations.

The illusion is augmented by the spiral components in the checkered background. It is a unique illusion, where the observer can verify the concentric strands manually. When the strands are highlighted in a different colour, it becomes obvious to the observer that no spiral is present.

Method acting

Modern Theatre: An Introduction. London: Routledge. ISBN 0-415-31241-8. Leach, Robert, and Victor Borovsky, eds. 1999. A History of Russian Theatre. Cambridge: - Method acting, known as the Method, is a

group of rehearsal techniques that seek to encourage sincere and expressive performances through identifying with, understanding, and experiencing a character's inner motivation and emotions. Theatre practitioners built these techniques on Stanislavski's system, developed by the Russian and Soviet actor and director Konstantin Stanislavski and captured in his books *An Actor Prepares*, *Building a Character*, and *Creating a Role*.

The approach was initially developed by three teachers who worked together at the Group Theatre in New York and later at the Actors Studio: Lee Strasberg, who emphasized the psychological aspects; Stella Adler, the sociological aspects; and Sanford Meisner, the behavioral aspects.

Broadway theatre

Broadway theatre, or Broadway, is a theatre genre that consists of the theatrical performances presented in 41 professional theaters, each with 500 or more seats, in the Theater District and Lincoln Center along Broadway, in Midtown Manhattan, New York City. Broadway and London's West End together represent the highest commercial level of live theater in the English-speaking world.

While the Broadway thoroughfare is eponymous with the district, it is closely identified with Times Square. Only three theaters are located on Broadway itself: the Broadway Theatre, Palace Theatre, and Winter Garden Theatre. The rest are located on the numbered cross streets, extending from the Nederlander Theatre one block south of Times Square on West 41st Street, north along either side of Broadway to 53rd Street, and Vivian Beaumont Theater, at Lincoln Center on West 65th Street. While exceptions exist, the term "Broadway theatre" is used predominantly to describe venues with seating capacities of at least 500 people. Smaller theaters in New York City are referred to as off-Broadway, regardless of location, while very small venues with fewer than 100 seats are called off-off-Broadway, a term that can also apply to non-commercial, avant-garde, or productions held outside of traditional theater venues.

The Theater District is an internationally prominent tourist attraction in New York City. According to The Broadway League, shows on Broadway sold approximately US\$1.54 billion worth of tickets in both the 2022–2023 and the 2023–2024 seasons. Both seasons featured theater attendance of approximately 12.3 million each.

Most Broadway shows are musicals. Historian Martin Shefter argues that "Broadway musicals, culminating in the productions of Rodgers and Hammerstein, became enormously influential forms of American popular culture" and contributed to making New York City the cultural capital of the world.

Development of musical theatre

ISBN 978-1-58465-311-0. Lubbock, Mark (2002) [1962]. "American musical theatre: an introduction". *The Complete Book of Light Opera* (1st ed.). London: Putnam. pp - Development of musical theatre refers to the historical development of theatrical performance combined with music that culminated in the integrated form of modern musical theatre that combines songs, spoken dialogue, acting and dance. Although music has been a part of dramatic presentations since ancient times, modern Western musical theatre developed from several lines of antecedents that evolved over several centuries through the 18th century when the Ballad Opera and pantomime emerged in England and its colonies as the most popular forms of musical entertainment.

In the 19th century, following the development of European operetta, many of the structural elements of modern musical theatre were established by the works of Gilbert and Sullivan in Britain and those of

Harrigan and Hart in America. These were followed by the Edwardian musical comedies, beginning in the 1890s in England, and the musical theatre works of American creators like George M. Cohan early in the 20th century. The Princess Theatre musicals in New York City during the First World War, and other smart shows like *Of Thee I Sing* (1931) were artistic steps forward beyond revues and other frothy entertainments of the early 20th century and led to the modern "book" musical, where songs and dances are fully integrated into a well-made story with serious dramatic goals that is able to evoke genuine emotions other than laughter.

Sheldon Renan

Sheldon Renan (born 1941) is an American writer and filmmaker. His first book, *An Introduction to the American Underground Film*, was published in America - Sheldon Renan (born 1941) is an American writer and filmmaker. His first book, *An Introduction to the American Underground Film*, was published in America by Dutton in 1967. In England, it was printed by Studio Vista (1968) as *The Underground film. An introduction to its development in America*. It was the first book about underground film. He is a graduate of Yale University and a Rockefeller Grant recipient.

Stanislavski's system

Modern Theatre: An Introduction. London: Routledge. ISBN 0-415-31241-8. Leach, Robert, and Victor Borovsky, eds. 1999. *A History of Russian Theatre*. Cambridge: - Stanislavski's system is a systematic approach to training actors that the Russian theatre practitioner Konstantin Stanislavski developed in the first half of the twentieth century. His system cultivates what he calls the "art of experiencing" (with which he contrasts the "art of representation"). It mobilises the actor's conscious thought and will in order to activate other, less-controllable psychological processes—such as emotional experience and subconscious behaviour—sympathetically and indirectly. In rehearsal, the actor searches for inner motives to justify action and the definition of what the character seeks to achieve at any given moment (a "task").

Later, Stanislavski further elaborated what he called 'the System' with a more physically grounded rehearsal process that came to be known as the "Method of Physical Action". Minimising at-the-table discussions, he now encouraged an "active representative", in which the sequence of dramatic situations are improvised. "The best analysis of a play", Stanislavski argued, "is to take action in the given circumstances."

Thanks to its promotion and development by acting teachers who were former students and the many translations of Stanislavski's theoretical writings, his system acquired an unprecedented ability to cross cultural boundaries and developed a reach, dominating debates about acting in the West. According to one writer on twentieth-century theatre in London and New York, Stanislavski's ideas have become accepted as common sense so that actors may use them without knowing that they do.

Vsevolod Meyerhold

theatre director, actor and theatrical producer. His provocative experiments dealing with physical being and symbolism in an unconventional theatre setting - Vsevolod Emilyevich Meyerhold (Russian: ???????? ??????????, romanized: Vsévolod Èmíl'evi? Mejerchól'd; born German: Karl Kasimir Theodor Meyerhold; 9 February [O.S. 28 January] 1874 – 2 February 1940) was a Russian and Soviet theatre director, actor and theatrical producer. His provocative experiments dealing with physical being and symbolism in an unconventional theatre setting made him one of the seminal forces in modern international theatre.

During the Great Purge, Meyerhold was arrested in June 1939. He was tortured, his wife was murdered, and he was executed on 2 February 1940.

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