

Max Christian Feiler

Die Logik des Theaters



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Die Logik Des Theaters

Verner Arpe



Die Logik Des Theaters:

Die Logik des Theaters. - München: Bruckmann (1974). 168 S. 8° Max Christian Feiler,1974 *The Theory and Analysis of Drama* Manfred Pfister,1988 Manfred Pfister s book is the first to provide a coherent comprehensive framework for the analysis of plays in all their dramatic and theatrical dimensions The material on which his analysis is based covers all genres and periods His approach is systematic rather than historical combining more abstract categorisations with detailed interpretations of sample texts **Theater und Pädagogik** Hans Hoppe,2003 *Monatsschrift Für Das Deutsche Geistesleben* ,1904 **Grundthemen der Literaturwissenschaft: Drama** Andreas Enghart,Franziska Schößler,2018-11-19 Das Drama ist eine der relevantesten Strukturen in einer sich globalisierenden und transmedial erweiternden Kultur In seiner historischen Konstanz wie Wandlungsfähigkeit vom Dionysostheater bis zur aktuellen Qualitätsserie bleibt es trotz performativer Sthetiken höchst aktuell Die Publikation bietet eine umfassende historische wie systematische Darstellung aus literatur und theaterwissenschaftlicher Perspektive Ein besonderes Augenmerk wird auf die Verbindung zwischen informierendem Überblick und Ausdifferenzierungen wie Transformationen des Dramas gelegt Berücksichtigt wird die Integration des Dramas in theatrale Institutionen und deren Produktionsprozesse ebenso Sthetische Distanzierungen bzw mediale Reflexionen oder Dekonstruktionen Neben verschiedenen Dramaturgien und Kontexten wie Politik Wirtschaft Zensur Didaktik oder Psychologie werden postdramatische und außereuropäische Formen behandelt zudem transdisziplinäre Bezüge zu neueren Medien wie Film TV Serie Computerspiel Musiktheater und Tanz hergestellt Dem Band gelingt ein kompakter Überblick der dem Drama in seiner systematischen wie historischen Komplexität gerecht wird **Die Gegenwart der Vergangenheit auf dem Theater** Klaus von Schilling,2001 Analyzes ten plays dealing with the conflict between the demand of coming to terms with the Holocaust and the impossibility of meeting this demand German theater began to process Nazism especially its Jewish theme in the 1960s through parable and documentary plays Max Frisch s *Andorra* follows the Brechtian Lehrstück tradition while Rolf Hochhuth s *Der Stellvertreter* Peter Weiss *Die Ermittlung* Martin Walser s *Der Schwarze Schwan* and Heinar Kipphard s *Bruder Eichmann* follow the realistic German theater tradition The Hungarian George Tabori whose plays are mainly performed in Germany has created a new approach to the trauma of the Holocaust through farce and theological pranks Thomas Bernhard s plays *Vor dem Ruhestand* and *Heldenplatz* exemplify abusive Austrian theater and artificial drama which thematizes itself and does not represent outside reality Das antike theater und die modernen reformbestrebungen im theaterbau Eduard Moritz,1910 **Wiener Theater-almanach** Hans von Tabarelli,1946 Aufklärung als Form Helmut Schmiedt,1997 **The Theatre of Max Reinhardt** Huntly Carter,1914 A survey of the process of Max Reinhardt s directorial development as it has influenced the theater of today The author reviews the forces that made for playhouse progress at the time of Mr Reinhardt s entry into the profession Considers the German influences on Mr Reinhardt s individual development the effects of this development as reflected in his aims and his

conceptions of drama the stage the player and theater organization The author analyzes the influence of Gordon Craig s On the Art of the Theatre on Reinhardt in the context of his subsequent technical experiments in service to the demands of specific productions *Library of Congress Catalog* Library of Congress,1974-10 A cumulative list of works represented by Library of Congress printed cards **Das Theater** ,1911 **Das Atlantisbuch des Theaters** Verner Arpe,1966

Gegenstimm bildung Tania Meyer,2016-04-15 Wie intervenieren Theaterprojekte in eine rassistisch strukturierte Gesellschaft und ihre Identitätskonstruktionen Aus postkolonialer Perspektive und mit Blick u a auf postmigrantisches Theater oder die Kontroverse um Blackfacing an deutschen Bühnen zeichnet Tania Meyer Strategien rassistuskritischer Theaterarbeit nach Sie stellt Theaterprojekte vor die das dominanzgesellschaftliche Narrativ über die Aufklärung als europäische Errungenschaft mit dem Identitäten des Eigenen und Anderen konstruiert werden zur Debatte stellen Die Studie öffnet den Blick auf die historischen Dimensionen rassistischer Unterscheidungspraxen und ihre Tradierungen bis in die Gegenwart und ist zugleich ein Plädoyer zur Repolitisierung von Theater und Theaterpädagogik **Andere Brecht** ,1992

Shakespeare-Jahrbuch ,1995 **Collection Theater. Werkbücher + Texte** ,1964 **Sensing the Future** Oliver Arpad Istvan Botar,2014 Life in the digital economy of information and images enriches us but often induces a sense of being overwhelmed Sensing the Future considers the impact of technology by exploring ways it was addressed in the practice of the Hungarian polymath artist László Moholy Nagy a prominent professor at the Bauhaus and a key figure in the history of modernism *Der Sturm* ,1922 **Studien zur Ästhetik des Gegenwartstheaters** Christian Werner Thomsen,1985

Whispering the Techniques of Language: An Mental Journey through **Die Logik Des Theaters**

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