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Titolo	Modern drama [[electronic resource]] : defining the field / / edited by Ric Knowles, Joanne Tompkins, and W.B. Worthen
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Nota di contenuto	Frontmatter -- Contents -- Introduction -- Modern Drama/Modernity's Drama / Diamond, Elin -- Aesthetic Prejudice in Modern Drama / Sidnell, Michael J. -- Why Modern Plays Are Not Culture: Disciplinary Blind Spots / Jackson, Shannon -- Quo Vadis? Theatre Studies at the Crossroads / Fischer-Lichte, Erika -- Physiologies of the Modern: Zola, Experimental Medicine, and the Naturalist Stage / Garner, Stanton B. -- Making Sense of Sensation: Enlightenment, Embodiment, and the End(s) of Modern Drama / Kruger, Loren -- Luminous Writing, Embodiment, and Modern Drama: Mme Blavatsky and Bertolt Brecht / Case, Sue-Ellen -- The Haunted Houses of Modernity / Savran, David -- Hauntings: Anxiety, Technology, and Gender in Peter Pan / Wilson, Ann -- Bodies, Revolutions, and Magic: Cultural Nationalism and Racial Fetishism / Lee, Josephine -- Modernism and Genocide: Citing Minstrelsy in Postcolonial Agitprop / Filewod, Alan -- August Wilson, Doubling, Madness, and Modern African-American Drama / Elam, Harry J. -- Works Cited -- Works Cited
Sommario/riassunto	Theatre, like other subjects in the humanities, has recently undergone quintessential changes in theory, approach, and research. Modern

Drama - a collection of twelve essays from leading theatre and drama scholars - investigates the contemporary meanings and the cultural and political resonances of the terms inherent in the concepts of 'modern' and 'drama,' delving into a range of theoretical questions on the history of modernism, modernity, postmodernism, and postmodernity as they have intersected with the shifting histories of drama, theatre, and performance. Using incisive analyses of both modern and postmodern plays, the contributors examine varied topics such as the analysis of periodicity; the articulation of social, political, and cultural production in theatre; the re-evaluation of texts, performances, and canons; and demonstrations of how interdisciplinarity inflects theatre and its practice. Including work by Sue-Ellen Case, Elin Diamond, Harry J. Elam Jr, Alan Filewod, Erika Fischer-Lichte, Stanton B. Garner Jr, Shannon Jackson, Loren Kruger, Josephine Lee, David Savran, Michael Sidnell, and Ann Wilson, the collection highlights the importance of continuing to investigate not only critical texts but also the terms of the debate themselves. Incorporating both drama history and modern studies, this compilation will be an invaluable work to all scholars of theatre and drama, and as well as those students of the humanities and modernism.
