

Die Dramatischen Versuche Bertolt Brechts 1918 33 Reprint

[#Bertolt Brecht](#) [#Dramatic Attempts](#) [#1918-1933](#) [#German Theatre](#) [#Early Plays](#)

This reprint explores the dramatic attempts of Bertolt Brecht between 1918 and 1933, offering insights into his early works and the development of his distinctive theatrical style during a pivotal period in German history. It examines the themes, techniques, and socio-political contexts that shaped Brecht's writing, making it an essential resource for students and scholars of theatre and German literature.

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The Revolution in German Theatre 1900-1933 (Routledge Revivals)

First published in 1981, this book represents the first work in English to give a comprehensive account of the revolutionary developments in German theatre from the decline of Naturalism through the Expressionist upheaval to the political theatre of Piscator and Brecht. Early productions of Kaiser's *From Morning till Midnight* and Toller's *Transfiguration* are presented as examples of Expressionism. A thorough analysis of Piscator's *Hoppla, Such is Life!* And Brecht's *Man* show the similarities and differences in political theatre. In addition, elements of stage-craft are examined — illustrated with tabulated information, an extensive chronology, and photographs and designs of productions.

Bertolt Brecht

Covers Brecht's day-to-day work as a theatre director telling how he worked with actors and how his productions were actually put together in rehearsal.

Kurt Weill: The Threepenny Opera

This is a book on the best known of the Weill-Brecht collaborations which explores the extent and significance of the composer's contribution. After a detailed reconstruction of the work's genesis and continued revision over three decades, Stephen Hinton examines the spin-offs on which Weill and Brecht participated: the instrumental suite, the film, the lawsuit, the novel, and the musical and textual revisions of songs. In a survey of the stage history, Hinton pays particular attention to pioneering productions in Germany and Great Britain. Kim Kowalke provides an exhaustive account of the history of *The Threepenny Opera* in America, Geoffrey Abbott addresses questions concerning authentic performance practice, and David Drew analyses large-scale motivic relationships in the music. Among the earliest writings on the work reprinted here, those by Theodor W. Adorno, Ernst Bloch and Walter Benjamin appear for the first time in English translation. The book contains numerous illustrations, a discography, and music examples.

Weill's Musical Theater

"This book, the first scholarly consideration of Weill's complete output of stage works, is without doubt the most important critical study of the composer's oeuvre to date in any language. Hinton's scholarship is superior and his insights original and illuminating. The product of several decades of engagement with Weill's works, their sources and reception, as well as the secondary literature, the book is a stunning achievement. Brilliantly conceived and executed, it will take its place as one of the cornerstones of Weill studies."—Kim H. Kowalke, University of Rochester and President, Kurt Weill Foundation for Music "In *Weill's Musical Theater: Stages of Reform*, Stephen Hinton reminds us that Kurt Weill was always a revolutionary. The composer's insistent dedication to a provocative, constantly evolving lyric theater that spoke directly to audiences meant that Weill remained as controversial as he was popular. The celebrity that endeared him to Broadway made him anathema in Berlin. Some sixty years after Weill's death, Hinton is finally able to demonstrate the consistent brilliance, theatrical power, and coherence of a composer who revolutionized every genre he touched (or used) and whose collaborators read as a who's who of twentieth-century theater." —David Savran, author of *Highbrow/Lowdown: Theater, Jazz, and the Making of the New Middle Class* "Stephen Hinton presents us with an image of Weill that is at once monumental yet still alive. A truly Protean figure, Weill is not an easy man to grasp in his totality; Brecht once wrote that a man thrown into water will have to develop webbed feet, and as a refugee from Nazi Germany, Weill had to become a cultural amphibian. But in *Weill's Musical Theater* we see the composer from every angle: through the gaze of countless critics and reviewers, through Weill's own eyes, and finally through the filter of Hinton's judicious, focused prose. This account will stand."—Daniel Albright, author of *Untwisting the Serpent: Modernism in Music, Literature, and Other Arts*

The Bänkelsang and the work of Bertolt Brecht

To celebrate the 270th anniversary of the De Gruyter publishing house, the company is providing permanent open access to 270 selected treasures from the De Gruyter Book Archive. Titles will be made available to anyone, anywhere at any time that might be interested. The DGBA project seeks to digitize the entire backlist of titles published since 1749 to ensure that future generations have digital access to the high-quality primary sources that De Gruyter has published over the centuries.

Selected Essays on Opera

Ulrich Weisstein, an international authority in the fields of comparative literature and comparative arts, has been a pioneer paving the way for present-day intermedia studies. Among his broad intermedial interests opera has always held a central place. For the first time this volume makes available his major contributions to opera criticism in compact form, thus meeting a serious scholarly demand. The necessarily stringent selection of essays from Professor Weisstein's large output on opera, reflecting fifty years of involvement with the genre, is primarily governed by the wish to present texts that are representative of their author's work and, at the same time, are unlikely to be readily available through other channels. The fourteen essays collected are arranged in chronological order, some of them showing Ulrich Weisstein as an initiator of librettology, others tracing adaptive processes extending from textual sources to final operas, or investigating writer/composer collaborations. Further topics are satirical reflections on operatic activities in early-eighteenth-century Italy and practices of opera censorship, artist operas or definitions of romantic and epic opera. The essays are written in an accessible, essentially non-technical language and are expected to make both a profitable and a pleasurable reading for literary scholars as well as musicologists and general art lovers.

Music and Performance During the Weimar Republic

Composers, performers, and audiences alike sought to negate their recent past in various ways: by affirming modern technology (electronic or mechanical music, sound recordings, radio, and film), exploring music of a more remote past (principally Baroque music), and celebrating popular music (particularly jazz). The essays contained in this volume address these fundamental themes.

Die dramatischen Versuche Bertolt Brechts, 1918-1933

The German Democratic Republic has become the subject of novels, memoirs and films, and the backdrop for general debates over the power of intellectuals in contemporary media and society. This collection considers the demise of the GDR and its impact on the place of intellectuals.

The Power of Intellectuals in Contemporary Germany

In concert with his work as a politically-charged playwright and dramaturge, Bertolt Brecht concerned himself extensively with the theory of drama. He was convinced that the Aristotelian ideal of audience catharsis through identification with a hero and the resultant experience of terror and pity worked against his goal of bettering society. He did not want his audiences to feel, but to think, and his main theoretical thrusts -- *Verfremdungseffekte* (de-familiarization effects) and epic theater, among others -- were conceived in pursuit of this goal. This is the first detailed study in English of Brecht's writings on the theater to take account of works first made available in the recent German edition of his collected works. It offers in-depth analyses of Brecht's canonical essays on the theater from 1930 to the late 1940s and early GDR years. Close readings of the individual essays are supplemented by surveys of the changing connotations within Brecht's dramaturgical oeuvre of key theoretical terms, including epic and anti-Aristotelian theater, de-familiarization, historicization, and dialectical theater. Brecht's distinct contribution to the theorizing of acting and audience response is examined in detail, and each theoretical essay and concept is placed in the context of the aesthetic debates of the time, subjected to a critical assessment, and considered in light of subsequent scholarly thinking. In many cases, the playwright's theoretical discourse is shown to employ methods of "epic" presentation and techniques of de-familiarization that are corollaries of the dramatic techniques for which his plays are justly famous. John J. White is Professor of German and Comparative Literature at King's College London.

Bulletin of reprints

A comprehensive study guide offering in-depth explanation, essay, and test prep for selected works by Bertolt Brecht, the creator of epic theatre. Titles in this study guide include *The Caucasian Chalk Circle*, *The Good Woman Of Setzuan*, *Galileo*, *Mother Courage*, *The Measures Taken*, *St. Joan Of The Stockyards*, *The Threepenny Opera*, *A Man's A Man*, *In The Swamp*, and *Baal*. As a playwright, theatre director, and poet of the nineteenth and twentieth-centuries, Brecht forever changed dramas by creating epic theatre, a theatrical movement that interrupted the storyline in order to allow the audience to critically engage with the performance. Moreover, his modernist approach to theatre pushed drama as a medium of art. This Bright Notes Study Guide explores the context and history of Bertolt Brecht's classic work, helping students to thoroughly explore the reasons they have stood the literary test of time. Each Bright Notes Study Guide contains: - Introductions to the Author and the Work - Character Summaries - Plot Guides - Section and Chapter Overviews - Test Essay and Study Q&As The Bright Notes Study Guide series offers an in-depth tour of more than 275 classic works of literature, exploring characters, critical commentary, historical background, plots, and themes. This set of study guides encourages readers to dig deeper in their understanding by including essay questions and answers as well as topics for further research.

Bertolt Brecht's Dramatic Theory

From an award-winning author, the first thorough examination of the important influence of opera on Brecht's writings. *Brecht at the Opera* looks at the German playwright's lifelong ambivalent engagement with opera. An ardent opera lover in his youth, Brecht later denounced the genre as decadent and irrelevant to modern society even as he continued to work on opera projects throughout his career. He completed three operas and attempted two dozen more with composers such as Kurt Weill, Paul Hindemith, Hanns Eisler, and Paul Dessau. Joy H. Calico argues that Brecht's simultaneous work on opera and *Lehrstück* in the 1920s generated the new concept of audience experience that would come to define epic theater, and that his revisions to the theory of *Gestus* in the mid-1930s are reminiscent of nineteenth-century opera performance practices of mimesis.

Study Guide to Baal and Other Works by Bertolt Brecht

"Except for the annual Brecht Yearbook, *Brecht Unbound* represents the first broad critical study of Brecht's works to appear in the United States since before the fall of the Berlin Wall. Intended to move beyond the ideological considerations that have informed so much secondary literature about Brecht,

the book is a cross-disciplinary reassessment of important aspects of his work. Included are essays on his poetry, drama, theoretical writings, Brecht's influence on American film techniques and music, his relationship to and borrowings from Japanese No theater, and a comparison between aesthetic techniques in his writings and Stravinsky's "The Little Soldier."---BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Brecht at the Opera

This major study reconstructs the vast history of European drama from Greek tragedy through to twentieth-century theatre, focusing on the subject of identity. Throughout history, drama has performed and represented political, religious, national, ethnic, class-related, gendered, and individual concepts of identity. Erika Fischer-Lichte's topics include: * ancient Greek theatre * Shakespeare and Elizabethan theatre by Corneilli, Racine, Molière * the Italian commedia dell'arte and its transformations into eighteenth-century drama * the German Enlightenment - Lessing, Schiller, Goethe, and Lenz * romanticism by Kleist, Byron, Shelley, Hugo, de Vigny, Musset, Büchner, and Nestroy * the turn of the century - Ibsen, Strindberg, Chekhov, Stanislavski * the twentieth century - Craig, Meyerhold, Artaud, O'Neill, Pirandello, Brecht, Beckett, Müller. Anyone interested in theatre throughout history and today will find this an invaluable source of information.

Brecht Unbound

This study analyzes the work of three prominent proletarian-revolutionary dramatists at the end of the Weimar Republic. The work of Bertolt Brecht, Friedrich Wolf, and Gustav von Wangenheim is looked at against the backdrop of debates among Marxist intellectuals and artists. Through a discussion of theatrical theory and close readings of individual plays, this work examines the authors' unique aesthetics and their enactment of a critical appropriation of the German literary heritage. It also investigates their attempts to transform the audience's relationship to the theatrical production from a passive-receptive to an active-critical one. This volume offers insights into larger questions of political and cultural continuity that characterized the Weimar and the postwar periods.

History of European Drama and Theatre

This book analyses how the outrage caused by controversial plays or productions reflects the moral standards of the time.

Revolutionary Theater and the Classical Heritage

This book attempts to generalize, and to link German literature since 1871 with the forces which move the society which produces it.

Scandal on Stage

This study of the Piscatorbühne season of 1927–1928 uncovers a vital, previously neglected current of radical experiment in modern theater, a ghost in the machine of contemporary performance practices. A handful of theater seasons changed the course of 20th- and 21st-century theatre. But only the Piscatorbühne of 1927–1928 went bankrupt in less than a year. This exploration tells the story of that collapse, how it predicted the wider collapse of the late Weimar Republic, and how it relates to our own era of political polarization and economic instability. As a wider examination of Piscator's contributions to dramaturgical and aesthetic form, *The Piscatorbühne Century* makes a powerful and timely case for the renewed significance of the broader epic theater tradition. Drawing on a rich archive of interwar materials, Drew Lichtenberg reconstructs this germinal nexus of theory and praxis for the modern theatre. This book will be of great interest to students and scholars in theatre, performance, art, and literature.

The German Tradition in Literature 1871-1945

Also known as *The Private Life of the Master Race*, this is a sequence of twenty-four realistic sketches showing how "ordinary" life under the Nazis was subtly permeated by suspicion and anxiety. Written in exile in Denmark and first staged in 1938 it was inspired in part by his recent trip to Moscow where he had been researching tasks for the anti-Nazi effort.

The Piscatorbühne Century

This 1977 text was the first full study of Erwin Piscator, the German theatrical producer who was prominent in the 1920s and worked after 1945 with the writers Hochhuth, Kipphardt and Weiss. Professor Innes sketches the background of Dadaism and Expressionism from which Piscator came, and points out the differences between Piscator and the other experimenters of his time. He also gives a vivid description of Piscator's technical innovations, the modern means of communication such as film, the illumination of the stage from below and 'the treadmill', a flat moving band along which the characters walked. These turned drama into a multi-media event. Professor Innes uses Piscator's career as a focus to describe theatrical developments in the twentieth century and to discuss the role of the author, the director, and the actor in drama, the purpose of the theatre, and the involvement of the audience.

Critical Essays on Bertolt Brecht

Die Migration von etwa einer halben Million Menschen aus westlichen Ländern in die DDR ist wenig erforscht. Dies gilt auch für das Gebiet der Literatur. Was so unterschiedliche Autoren wie Anna Seghers, Arnolt Bronnen, Heinar Kipphardt, Adolf Endler, Wolf Biermann, Gisela Kraft oder Ronald M. Schernikau verbindet, ist, sich einmal für ein Leben in der DDR entschieden zu haben. Einige von ihnen fanden in der sozialistischen Wahlheimat ihre Themen und ihr Publikum: häufig in zunehmender Distanz zur Kulturpolitik, mitunter auch in großer Nähe. Andere kehrten dem Land nach wenigen Jahren enttäuscht oder verbittert wieder den Rücken oder wurden hinausgedrängt. Die Beiträge beschäftigen sich mit den Motiven, Umständen, biographischen Konsequenzen, Selbstdeutungen und literarischen Resultaten der Übersiedlung in die SBZ bzw. in die DDR zwischen 1945 und 1989.

The Deputy Reader: Studies in Moral Responsibility

Contributing Authors Include Sergey Tretiakov, Hannah Arendt, Eric Bentley And Many Others. Brecht's Theory Of The Stage, World Famous Today, But All Too Often Misunderstood, Is Contrasted With The Rules Of Classic Theater And The Method Of Stanislavsky.

Fear and Misery of the Third Reich

Hanns Otto Munsterer was one among a group of early friends of Bertolt Brecht who shared in the uninhibited idyll which the rebel young writer enjoyed in his early manhood in his home town of Augsburg in Bavaria. These were the years of Brecht's first influential friendships and loves, of the 1914-18 war, and of the chaos of the abortive Bavarian Soviet Republic of 1919. They were also some of Brecht's most fertile years, when he wrote much of his boldest and most colourful poetry, as well as conceiving, partly living out, and writing his most intimate portrait of a total rebel, Baal. Munsterer's memoir, based on diaries kept at the time, is augmented in this first English-language edition by the accounts of other close associates of the young Brecht, including Paula Banholzer - mother of his first child - and his brother Walter. Together they provide a many-sided and often surprising portrait of Brecht at play and at work in his private and local sphere, and constitute the first detailed portrait of the young Brecht to be available in English. This brings his early work into much clearer focus; it also throws light on aspects of the major plays and particularly on much of his subsequent poetry.

University of Dayton Review

This text is Brecht's series of 24 inter-connected playlets that describe events which took place in German households before his own exile in 1936. They describe the suspicion and anxiety experienced by people as the power of Hitler grew.

The University of Dayton Review

Partant d'une étude comparée entre la première version et la version définitive de "La Décision"

Erwin Piscator's Political Theatre

No detailed description available for "Bertolt Brecht and Rudyard Kipling".

Maske und Kothurn

Reizland DDR

