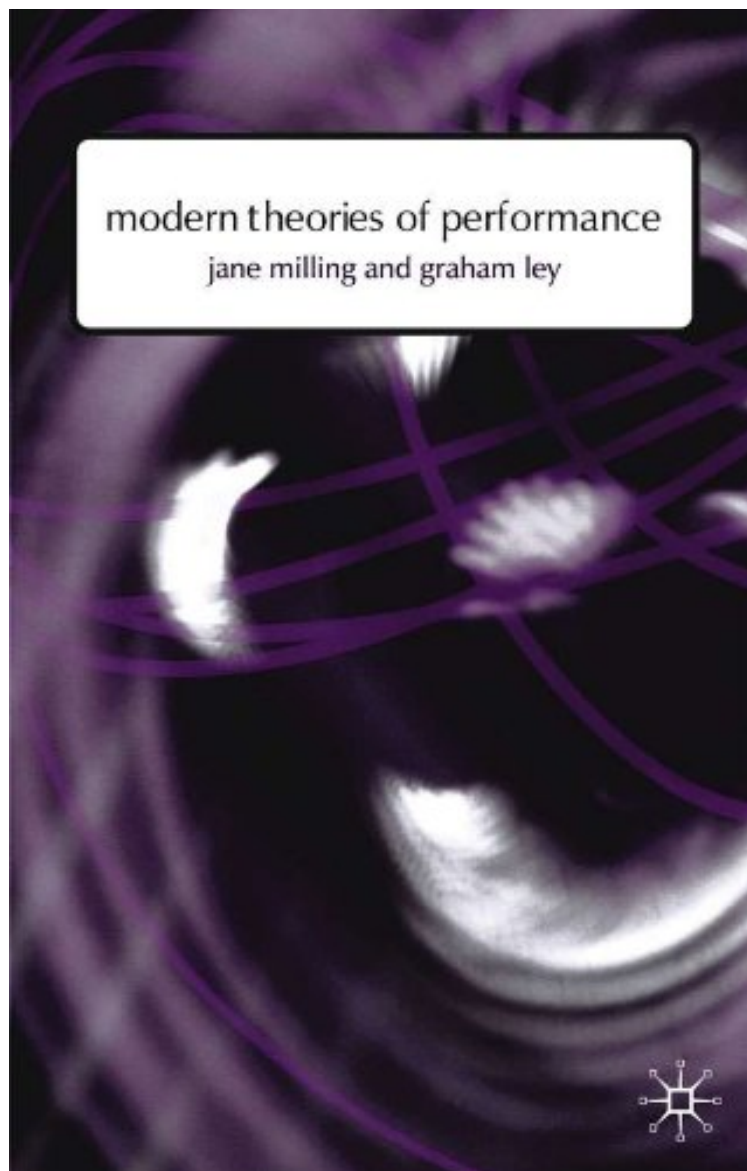


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## Modern Theories of Performance: From Stanislavski to Boal

*Jane Milling, Graham Ley*

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**Jane Milling, Graham Ley : Modern Theories of Performance: From Stanislavski to Boal** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Modern Theories of Performance: From Stanislavski to Boal:

The modern era in the theatre is remarkable for the extraordinary role and influence of theoretical practitioners, whose

writings have shaped our sense of the possibilities and objectives of performance. This study offers a critical exploration of the theoretical writings of key modern practitioners from Stanislavski to Boal. Designed to be read alongside primary source material, each chapter offers not only a summary and exposition of these theories, but a critical commentary on their composition as discourses. Close scrutiny of the cultural context and figurative language of these important, and sometimes difficult, texts yields fresh insight into the ideas of these practitioners.

'This is a 'concentrated critical analysis' of the rhetoric of these writings about performance...Together with the generic frameworks of the theoretical text (dialogue, manifesto, history, and interview), the often problematic (and on occasion contradictory) operation of the dominant metaphors in each theorist's writing is examined...[This book] should not only stimulate 'further interest and enquiry' in the student but also refresh the perceptions of the experienced scholar.' - Paul Lawley, University of Plymouth, MLR 'The conciseness with which the book deals with very specific practitioners makes for a useful introduction to 1st year students, many of whom may not have studied Drama and Theatre Arts academically.' - Bella Martin, University of Birmingham 'This is a 'concentrated critical analysis' of the rhetoric of these writings about performance...Together with the generic frameworks of the theoretical text (dialogue, manifesto, history, and interview), the often problematic (and on occasion contradictory) operation of the dominant metaphors in each theorist's writing is examined...[This book] should not only stimulate 'further interest and enquiry' in the student but also refresh the perceptions of the experienced scholar.' - Paul Lawley, University of Plymouth, MLR 'The conciseness with which the book deals with very specific practitioners makes for a useful introduction to 1st year students, many of whom may not have studied Drama and Theatre Arts academically.' - Bella Martin, University of Birmingham

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