MODERN Drama

ESSENTIAL READINGS ON ESSENTIAL PLAYWRIGHTS
From the Past Twenty Years of Modern Drama

SAMUEL BECKETT
Richard Begam, “How to Do Nothing with Words, or Waiting for Godot as Performativity,” Modern Drama 50.2 (Summer 2007)
S. E. Gontarski, “Reinventing Beckett,” Modern Drama 49.4 (Winter 2006)
Paul Kintzele, “Sacrifice, Inhibition, and Oedipal Fantasy in Krapp’s Last Tape,” Modern Drama 52.2 (Summer 2009)
Courtney Massie, “‘Something is taking its course’: Endgame’s Frustrated Musicality and the Evolution of Beckett’s Late Dramatic Style,” Modern Drama 61.1 (Spring 2018)

BERTOLT BRECHT
David Barnett, “Toward a Definition of Post-Brechtian Performance: The Example of In the Jungle of the Cities at the Berliner Ensemble, 1971,” Modern Drama 54.3 (Fall 2011)
Kate Elswit, “The Some of the Parts: Prosthesis and Function in Bertolt Brecht, Oskar Schlemmer, and Kurt Jooss,” Modern Drama 51.3 (Fall 2008)
Kim Solga, “Mother Courage and Its Abject: Reading the Violence of Identification,” Modern Drama 46.3 (Fall 2003)

ANTON CHEKHOV
Ian Carruthers, “Suzuki Tadashi’s The Chekhov: Three Sisters, The Cherry Orchard, and Uncle Vania,” Modern Drama 43.2 (Summer 2000)
Shawn Kairschner, “Coercive Somatographies: X-rays, Hypnosis, and Stanislavsky’s Production Plan for The Seagull,” Modern Drama 51.3 (Fall 2008)
John McKellar Reid, “Ivanov: The Perils of Typicality,” Modern Drama 49.1 (Spring 2006)
Peta Tait, “Performatve Acts of Gendered Emotions and Bodies in Chekhov’s The Cherry Orchard,” Modern Drama 43.1 (Spring 2000)
Stuart Young, “Making the ‘Unstageable’ Stageable: English Rewritings of Chekhov’s First Play,” Modern Drama 52.3 (Fall 2009)

CARYL CHURCHILL
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Candice Amich, “Bringing the Global Home: The Commitment of Caryl Churchill’s The Skriker,” Modern Drama 50.3 (Fall 2007)
Elaine Aston, “But Not That: Caryl Churchill’s Political Shape Shifting at the Turn of the Millennium,” Modern Drama 56.2 (Summer 2013)
Daniel Jernigan, “Traps, Softcops, Blue Heart, and This Is a Chair: Tracking Epistemological Upheaval in Caryl Churchill’s Shorter Plays,” Modern Drama 47.1 (Spring 2004)
Irish Lavell, “Caryl Churchill’s The Hospital at the Time of the Revolution: Algerian Decolonization (Re)viewed in a Protean Contemporary Context,” Modern Drama 45.1 (Spring 2002)
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Josephine Lee, *Bodies, Revolutions, and Magic: Cultural Nationalism and Racial Fetishism*, *Modern Drama* 44.1 (Spring 2001)


Sarah Orem, *Signifyin(g) When Vexed: Black Feminist Revision, Anger, and A Raisin in the Sun*, *Modern Drama* 60.2 (Winter 2015)

**ARTHUR MILLER**

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Grant Gosizk, *The Banality of Addiction: Arthur Miller and Complicity*, *Modern Drama* 61.2 (Summer 2018)

Terry Otten, *Broken Glass: Fifty Years Forward to the Past*, *Modern Drama* 59.3 (Fall 2016)

Andrea Most, *Opening the Windshield: Death of a Salesman and Theatrical Liberalism*, *Modern Drama* 50.4 (Winter 2007)

Kevin Riordan, *Salesman in Abu Dhabi: The Geopathology of Objects*, *Modern Drama* 57.3 (Fall 2014)

**HENRIK IBSEN**


Atle Kittang, *Ibsen, Heroism, and the Uncanny*, *Modern Drama* 49.3 (Fall 2006)

Toril Moi, “First and Foremost a Human Being: Idealism, Theatre, and Gender in A Doll’s House”, *Modern Drama* 49.3 (Fall 2006)

Alexis Soloski, “The Great Imitator: Staging Syphilis in A Doll House and Ghosts,” *Modern Drama* 56.3 (Fall 2013)


**SUZAN-LORI PARKS**

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**SARAH KANE**


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Matthew Roberts, ”Vanishing Acts: Sarah Kane’s Texts for Performance and Postdramatic Theatre,” *Modern Drama* 58.1 (Spring 2015)

Kim Solga, *Blasted’s Hysteria: Rape, Realism, and the Thresholds of the Visible*, *Modern Drama* 50.3 (Fall 2007)
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Chad Bennett, “Ladies’ Voices Give Pleasure’: Gossip, Drama, and Gertrude Stein,” *Modern Drama* 53.3 (Fall 2010)
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Nick Salvato, “Uncloseting Drama: Gertrude Stein and the Wooster Group,” *Modern Drama* 50.1 (Spring 2007)

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Sophie Maruéjouls-Koch, “Tennessee Williams’s Becoming-Clown,” *Modern Drama* 61.2 (Summer 2018)
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Michael R. Schiavi, “Wildean War: Politics of *Fins-de-siècle Spectatorship*,” *Modern Drama* 47.3 (Fall 2004)

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Nandi Bhatia, “Reinventing India through ‘A quite witty pastiche’: Reading Tom Stoppard’s *Indian Ink*,” *Modern Drama* 52.2 (Summer 2009)
Hanna Scolnicov, “‘Before’ and ‘After’ in Stoppard’s *Arcadia*,” *Modern Drama* 47.3 (Fall 2004)
Phillip Zapkin, “Compromised Epistemologies: The Ethics of Historiographic Metatheatre in Tom Stoppard’s *Travesties* and *Arcadia*,” *Modern Drama* 59.3 (Fall 2016)