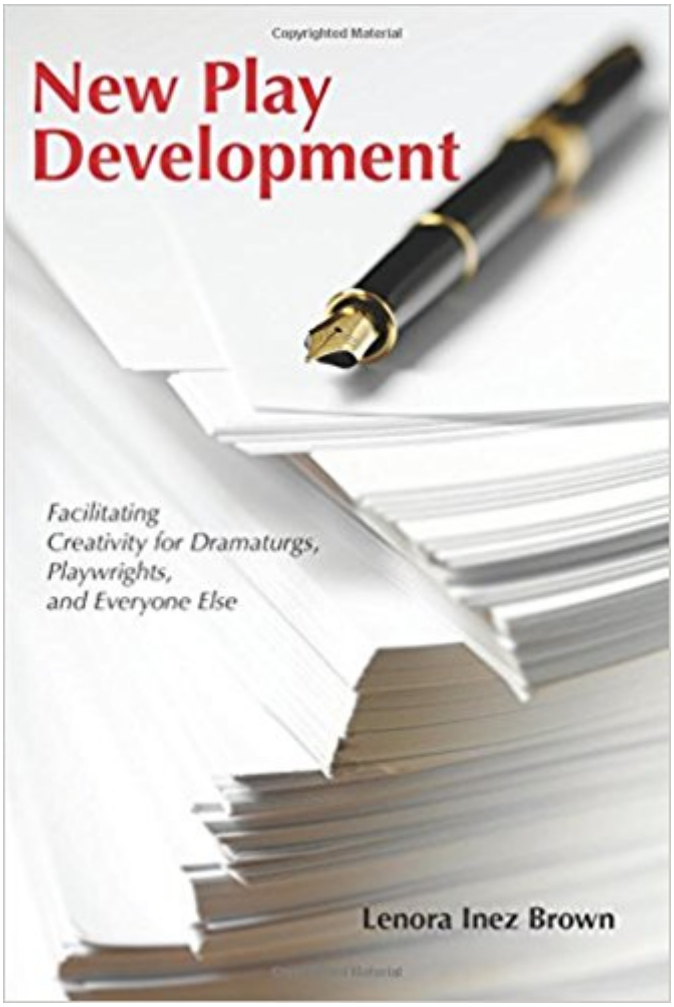
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New Play Development: Facilitating Creativity For Dramaturgs, Playwrights, And Everyone Else



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Synopsis

"This is a book for dramaturgs of new work, but it is also a particularly effective book for anyone working on new plays: playwrights, directors, producers, even actors. Lenora skillfully dissects the process of workshopping new writing, and clearly defines the roles for all involved. I learned not only how to make a new play workshop more effective, but how to approach my writing and my directing, and how to meaningfully collaborate with others in this unique process. This is a necessary handbook for anyone working on new plays today." --Anne Marie Cammarato, Director

Book Information

Paperback: 224 pages

Publisher: Focus; 1 edition (September 5, 2015)

Language: English

ISBN-10: 1585107247

ISBN-13: 978-1585107247

Product Dimensions: 0.5 x 6 x 9 inches

Shipping Weight: 9.6 ounces (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars 1 customer review

Best Sellers Rank: #273,249 in Books (See Top 100 in Books) #72 inÃ Â Books > Reference > Writing, Research & Publishing Guides > Writing > Play & Scriptwriting #100 inÃ Â Books > Arts & Photography > Performing Arts > Theater > Playwriting #114 inÃ Â Books > Arts & Photography > Performing Arts > Theater > Direction & Production

Customer Reviews

"Lenora Inez Brown's The Art of Active Dramaturgy blazed new trails for theater practitioners by showing how dramaturgs can contribute to all phases of performance creation--not as mere helpers, but as full-scale collaborators. In this book she takes the proactive next step, providing dynamic methods of catalyzing rehearsal and workshop processes in addition to taking on special issues peculiar to our time. If Ms. Brown's first book is a dramaturgy primer, this companion volume is graduate school at its most useful." --Mead K. Hunter, Artistic Director, The New Harmony Project

Lenora Inez Brown is the author of The Art of Active Dramaturgy: Transforming Critical Thought into Dramatic Action (Focus, 2011). In addition, she has authored numerous articles, essays, and chapters in texts focused on dramaturgy and dramatic criticism. She has developed new work at

Sundance Theatre Lab, Pacific Playwrights Festival, New Visions/New Voices, and other play development workshops.

I loved Brown’s previous book, "The Art of Active Dramaturgy", and love this one even more!In addition to establishing clear and practical suggestions, questions, strategies, and theories (although I am loathe to call this work "theoretical" lest a reader mistake my meaning -- this is very much a practical-based book with solid theory built on Brown’s years of experience and education) in the first part of the book, Brown helps the reader visualize and plan an effective play development process in the second part of the book.In the book’s third act, she provides a series of exercises that one can use to teach future dramaturgs and other theatre professionals planning to work in new play development how to develop the needed skills to do active new play development and to become active dramaturgs, active writers, active directors, etc.She ends the book with a thoughtful and insightful series of conversations about a variety of issues still very much of concern in the theatre world as well as in new play development.I cannot recommend this book strongly enough. I know I’ll be introducing this work to my production and creative teams as well as talking it up every chance I get!While I may not agree with every point Brown makes (and you should be suspicious of my review if I did) and wish she had referenced my book on post-show discussions in new play development in her talk-back chapter, those little quibbles are far overwhelmed by the strength of Brown’s overall message, experience, and practice-based strategies. As I get ready to read over 40 script submissions for an upcoming development season, I look forward to using some of these strategies to help make stronger decisions and ask better questions.

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