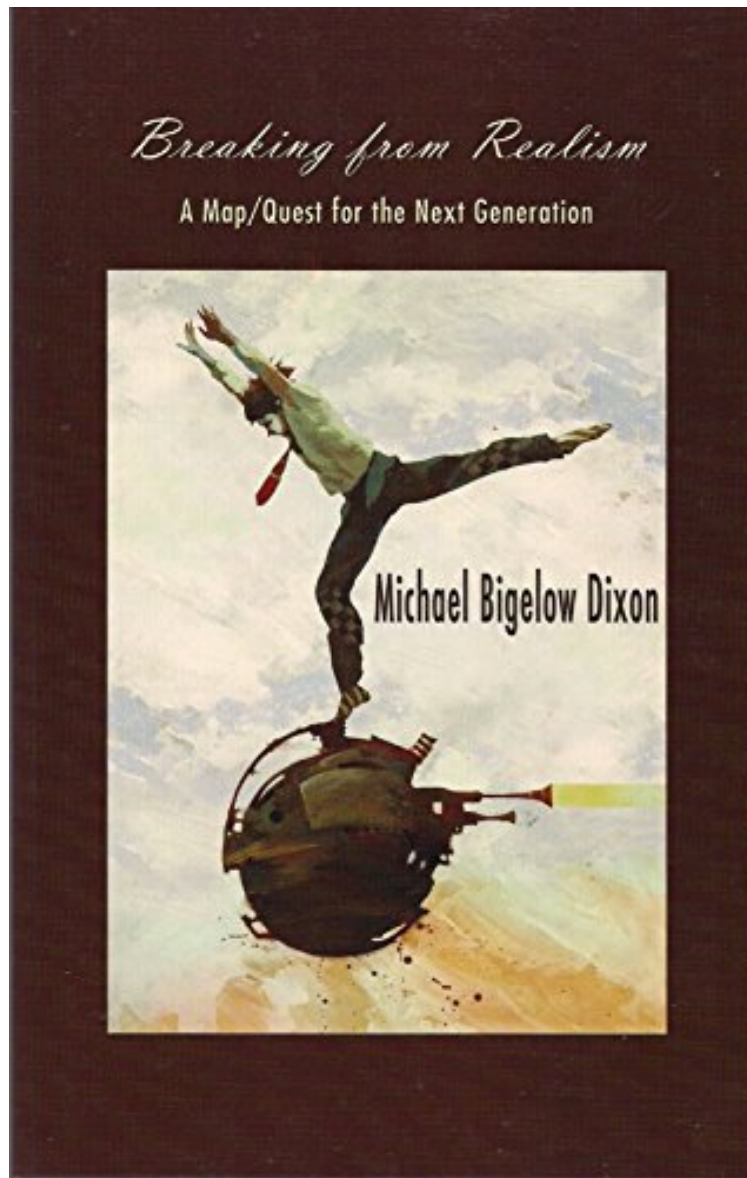


(Download) Breaking from Realism, A Map/Quest for the Next Generation

## Breaking from Realism, A Map/Quest for the Next Generation

*Michael Bigelow Dixon*

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**Michael Bigelow Dixon : Breaking from Realism, A Map/Quest for the Next Generation** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Breaking from Realism, A Map/Quest for the Next Generation:

4 of 4 people found the following review helpful. A must-read for theatre makers. By Lee Devin Michael Dixon probably knows more about the care and feeding of new scripts and plays than anyone else in the US. Breaking from

Realism demonstrates this knowledge, but not as compositions from a know-it-all. Instead, he presents and suggests in the form of exercises and projects. Readers who enter in, who perform their own versions of these will come away with an extended, practical, and experiential appreciation of potential theatres of the future. 0 of 0 people found the following review helpful. An inspiration!

By Robert Jeffrey Ullom  
Simply put, this book is an inspiration. The arguments presented by Dixon in his opening treatise are insightful and persuasive, and the contributions from the bevy of writers in this collection are powerful resources for any student trying to learn the basics of playwriting as well as how to challenge the conventions of "realism" as a genre. No one knows dramaturgy and new play development better than Dixon, and this book serves as a call to educators and practitioners alike to challenge both audiences and themselves as artists in order to create vital, imaginative theatre. This book has quickly become a staple in several of my theatre classes, and I encourage others to do the same. 1 of 3 people found the following review helpful.

a great book that combines new theory and practice for all playwrights, ensembles, theater makers

By Vincent Murphy  
A well organized, beautifully realized read. Dixon is the real deal- one of the world's finest dramaturge/directors who knows how to listen to what a play is trying to say. My daughter Ariel (cofounder and co-artistic director of the internationally acclaimed OUT OF HAND company) and I have shared reading this insightful book on our shared vacation this week.

Clarifying and inspiring. I will use it in my Creating New Works class at Emory this year as it answers questions I struggled with in my book on on adaptation PAGE TO STAGE. Get it. Prof Vinnie Murphy, Emory University, Atlanta

Breaking from Realism introduces 15 concepts, methods, and tools from creative workshops, all of which guide playwrights away from conventions of realism and toward more theatrical and imaginative forms of theatre. The goal is for playwrights to write theatrical text that better reflects life as it is in the 21st century. This book also includes interviews with prominent playwrights, non-realistic plays, profiles on emerging playwrights, and a select list of American theatres producing non-realistic work.

About the Author  
Michael Bigelow Dixon has worked as a director and dramaturg on the development and production of hundreds of new plays as Literary Manager at Actors Theatre of Louisville, Literary Director at the Guthrie Theater, and Resident Director at The Playwrights Center. He has co-edited 35 volumes of plays and criticism, and Breaking from Realism is his second book of playwriting workshops following The Playwrights Workout (also published by Smith and Kraus). He has taught playwriting at the Kennedy Center, the Humana Festival of New American Plays, Inkwell Theatre, Goucher College and Transylvania University. He is a regular contributor to Teaching Theatre and Dramatics, and has published articles in The Dramatist, Dramaturgy in American and Theatre Forum.