

# Summary Of Trifles The Play

**Nicholas Potter**

*Trifles* Susan Glaspell, 1916

**Introduction to Play Analysis** Scott E. Walters, Cal Pritner, 2025-06-16 The third edition of *Introduction to Play Analysis* offers a practical, accessible method for teaching students how to read plays with the insight and precision that effective theatre demands. Scott Walters refines and expands the original framework he developed with Cal Pritner to better serve a wide range of undergraduate theatre courses. With fully restructured chapters, this edition makes the analytical process more intuitive and applicable to production work across disciplines—whether students are focused on acting, directing, design, or dramaturgy. A major addition to this edition is the use of Susan Glaspell's *Trifles* as a consistent case study throughout the book. By grounding each chapter in this rich, compact, and teachable one-act play, Walters offers students a cohesive analytical journey from first impressions through synthesis. The full text of *Trifles* is included in an appendix, making this edition especially convenient for classroom use. Supplemental examples from *Antigone*, *Tartuffe*, Joe Turner's *Come and Gone*, and *Romeo and Juliet* provide historical and stylistic breadth. This edition emphasizes:

- A unified system of analysis for all theatre artists
- A production-centered approach to interpreting dramatic texts
- A new emphasis on conflict analysis as the heart of dramatic structure

**Susan Glaspell in Context** J. Ellen Gainor, 2010-03-25 *Susan Glaspell in Context* not only discusses the dramatic work of this key American author -- perhaps best known for her short story *A Jury of Her Peers* and its dramatic counterpart, *Trifles* -- but also places it within the theatrical, cultural, political, social, historical, and biographical climates in which Glaspell's dramas were created: the worlds of Greenwich Village and Provincetown bohemia, of the American frontier, and of American modernism. J. Ellen Gainor is Professor of Theatre, Women's Studies, and American Studies, Cornell University. Her other books include *Performing America: Cultural Nationalism in American Theater* (co-edited with Jeffrey D. Mason) from the University of Michigan Press.

**Introduction to Play Analysis** Cal Pritner, Scott E. Walters, 2015-04-17 "To succeed in the theatre, students must have strong skills in analyzing plays." So states the authors' rationale for this concise text that offers a step-by-step approach to recognizing how plays work. Pritner and Walters guide the reader through four levels of reading a play. This approach progresses from a purely subjective and personal response, through objective information gathering, and on to more complex

levels of interpretation. Each chapter of Introduction to Play Analysis introduces a concept that is then explored by studying its application to *The Glass Menagerie*, chosen for its simultaneous accessibility and complexity. Other examples rely on works by Sophocles, Molière, August Wilson, and Shakespeare. End-of-chapter questions can be applied to any play being analyzed.

*A Play Analysis* R. J. Cardullo, 2015-10-28 *Play Analysis: A Casebook on Modern Western Drama* is a combined play-analysis textbook and course companion that contains twelve essays on major dramas from the modern European and American theaters: among them, *Ghosts*, *The Ghost Sonata*, *The Doctor's Dilemma*, *A Man's a Man*, *The Homecoming*, *The Hairy Ape*, *The Front Page*, *Of Mice and Men*, *Our Town*, *The Glass Menagerie*, and *Death of a Salesman*. Supplementing these essays are a Step-by-Step Approach to Play Analysis, a Glossary of Dramatic Terms, Study Guides, Topics for Writing and Discussion, and bibliographies. Written with college students in mind (and possibly also advanced high school students), these critical essays cover some of the central plays treated in courses on modern Euro-American drama and will provide students with practical models to help them improve their own writing and analytical skills. The author is a "close reader" committed to a detailed yet objective examination of the structure, style, imagery, and language of a play. Moreover, he is concerned chiefly with dramatic analysis that can be of benefit not only to playreaders and theatergoers, but also to directors, designers, and even actors—that is, with analysis of character, action, dialogue, and setting that can be translated into concepts for theatrical production, or that can at least provide the kind of understanding of a play with which a theater practitioner could fruitfully quarrel.

*Literature and Gender* Lizbeth Goodman, 2013-04-15 *Literature and Gender* combines an introduction to and an anthology of literary texts which powerfully demonstrate the relevance of gender issues to the study of literature. The volume covers all three major literary genres - poetry, fiction and drama - and closely examines a wide range of themes, including: femininity versus creativity in women's lives and writing the construction of female characters autobiography and fiction the gendering of language the interaction of race, class and gender within writing, reading and interpretation. *Literature and Gender* is also a superb resource of primary texts, and includes writing by: Sappho Emily Dickinson Sylvia Plath Tennyson Elizabeth Bishop Louisa May Alcott Virginia Woolf Jamaica Kincaid Charlotte Perkins Gilman Susan Glaspell Also reproduced are essential essays by, among others, Maya Angelou, Sandra Gilbert and Susan Gubar, Toni Morrison, Elaine Showalter, and Alice Walker. No other book on this subject provides an anthology, introduction and critical reader in one volume. *Literature and Gender* is the ideal guide for any student new to this field.

**The Analysis of Play Construction and Dramatic Principle** William Thompson Price, 1908

**The Summary**, 1906

Writing about Literature with 2009 MLA Update Janet E. Gardner, 2009-06-19 [Click here to find out more about the 2009](#)

MLA Updates and the 2010 APA Updates. Writing about Literature introduces strategies for reading literature, explains the writing process and common writing assignments for literature courses, provides instruction in writing about fiction, poetry, and drama, and includes coverage of writing a research paper and of literary criticism and theory. This volume in Bedford/St. Martin's popular series of Portable Anthologies and Guides offers the series' trademark combination of high quality and great value for teachers looking to assign supplementary instruction on reading and writing about literature to their students.

**Role Playing, a Practical Manual for Group Facilitators** Malcolm E. Shaw, 1980 This book is intended to serve as an introduction to role playing. It is directed to people concerned with the development of human relations skills, selling, interviewing, teaching, handling grievances, counseling, supervising etc. Much of this material is useful in other areas such as community affairs and commercial enterprises; in both of these settings role playing has been used with good results.

*Shakespeare's Late Plays* Nicholas Potter, 2009-07-28 Shakespeare's late plays are a 'mixed bag' with a common theme: from the fiendishly jealous Leontes to the saintly Pericles; from the ineffectual Cymbeline to the omnipotent Prospero; from the 'sprites and goblins' of *The Tempest* to the famous bear of *The Winter's Tale*, the characters have excited wonder and contempt while the range of incident is almost irresponsibly extravagant. Was Shakespeare losing his grip, or his interest, or both? Was he striking out in some bold new theatrical direction? This Guide provides a critical survey of the major debates and issues surrounding the late plays, from the earliest published accounts to the present day. Nicholas Potter offers a clear guiding narrative and an exploration of literary history, focusing on how criticism of these remarkable works, and attempts to make sense of them, have developed over the years.

*A Director's Guide to Stanislavsky's Active Analysis* James Thomas, 2016-09-08 *A Director's Guide to Stanislavsky's Active Analysis* describes Active Analysis, the innovative rehearsal method Stanislavsky formulated in his final years. By uniting 'mental analysis' and 'études', Active Analysis puts an end to the problem of mind-body dualism and formalized text memorization that traditional rehearsal methods foster. The book describes Active Analysis both practically and conceptually; Part One guides the reader through the entire process of Active Analysis, using *A Midsummer Night's Dream* as a practical reference point. The inspiration here is the work of the Russian director Anatoly Efros, whose pioneering work led the way for a reawakening of theatre in post-Soviet Russia. Part Two is the first English translation of Maria Knebel's foundational article about Active Analysis. Knebel was hand-selected by Stanislavsky to carry his final work forward in unadulterated form for succeeding generations of directors and actors. *A Director's Guide to Stanislavsky's Active Analysis* provides the first detailed explanation of Active Analysis from the director's perspective, while also meeting the needs of actors who seek to enhance their creative involvement in the process of play production.

*Resources in Education*, 1981

MLN., 1920 Provides image and full-text online access to back issues. Consult the online table of contents for specific

holdings.

*The Writer* ,1929 The oldest magazine for literary workers.

*Book Review Digest* ,1916

Social Aspects of Psycho-analysis Ernest Jones,1924

*Script Analysis for Actors, Directors, and Designers* James Thomas,2013-10-08 Script Analysis for Actors, Directors, and Designers teaches the skills of script analysis using a formalist approach that examines the written part of a play to gauge how the play should be performed and designed. Treatments of both classic and unconventional plays are combined with clear examples, end-of-chapter questions, and stimulating summaries that will allow actors, directors and designers to immediately incorporate the concepts and processes into their theatre production work. Now thoroughly revised, the fifth edition contains a new section on postmodernism and postdramatic methods of script analysis, along with additional material for designers.

Disclosing Intertextualities ,2016-08-29 For the first time, this volume brings together essays by feminist, Americanist, and theater scholars who apply a variety of sophisticated critical approaches to Susan Glaspell's entire oeuvre. Glaspell's one-act play, "Trifles," and the short story that she constructed from it, "A Jury of Her Peers," have drawn the attention of many feminist critics, but the rest of her writing—the short stories, plays and novels—is largely unknown. The essays gathered here will allow students of literature, women's studies and theater studies an insight into the variety and scope of her oeuvre. Glaspell's political and literary thinking was radicalized by the turbulent Greenwich Village environment of the first decades of the twentieth century, by progressive-era social movements and by modernist literary and theatrical innovation. The focus of Glaspell studies has, till recently, been dominated by the feminist imperative to recover a canon of silenced women writers and, in particular, to restore Glaspell to her rightful place in American drama. Transcending the limitations generated by such a specific agenda, the contributors to this volume approach Glaspell's work as a dialogic intersection of genres, texts, and cultural phenomena—a method that is particularly apt for Glaspell, who moved between genres with a unique fluidity, creating such modernist masterpieces as *The Verge* or *Brook Evans*. This volume establishes Glaspell's work as an "intersection of textual surfaces," resulting for the first time in the complex aesthetic appreciation that her varied life's work merits.

*Reader Response in Secondary and College Classrooms* Nicholas J. Karolides,2013-04-15 This text, based on Louise M. Rosenblatt's transactional model of literature, focuses on the application of transactional reader-response theory in the classroom. It grows from frequent requests from secondary school and college teachers for teaching suggestions on how to put theory into practice. This is not a What should I do on Monday? cookbook, but an expression of the practice of theory in college and secondary school classrooms. The chapters portray a spectrum of strategies--including biopoems, expressive and

imaginative writing, journal writing, readers' theater, role playing, and unsent letters--using as examples individual works from several genres. Recognizing that teachers who may have been trained in other theories and methodologies may be hesitant about their quite different role and expectations in the reader-centered classroom, the authors provide stepping stones to develop readiness and confidence, suggestions, and insights to ease the transition to the transactional model of teaching and learning. Pedagogical features: \* An explanatory introduction to each section defines its orientation and describes the content and direction of the chapters it contains. \* Invitations elicit engagement of readers with concepts, attitudes, or strategies presented in the chapters; they invite readers, as individuals or members of a small group, to consider ideas or to practice a strategy, among other activities, in order to enhance understandings. \* A glossary defines key concepts and strategies discussed in the text. \* A bibliography provides an extensive list of resources--books and journal articles--both theoretical and applied. New in the second edition: \* Six new chapters--three deal with the roles of film-as-literature in the English classroom, and three with enhancing multicultural understandings. \* Updates and revisions to several chapters that appeared in the first edition. \* Invitations, new in this edition, have been added to focus and expand readers' thinking.

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