

Contents

Editorial	ix
List of Abbreviations	xii
Special Interest Section: Teaching Brecht	
Per Urlaub (Middlebury) and Kristopher Imbrigotta (Olympia) From Page to Stage and Classroom to Community: Teaching Brecht in the Twenty-First Century	1
Caroline Weist (Richmond) Playing Brecht: Creative Appropriation in the Foreign Language Classroom	7
Ari Linden (Lawrence) Teaching to Interrupt: Satire in Brecht's <i>Arturo Ui</i> and Chaplin's <i>The Great Dictator</i>	23
Cohen Ambrose (Baltimore) Performative Discussion: Practicing Brechtian Praxis in the Classroom	43
Daniel Smith (East Lansing) Brecht for Theater Majors: Teaching Epic Theater in a Play Analysis Course	63
Ian Maxwell (Sydney) Teaching Performance Studies with Brecht's <i>Lehrstück</i> Model: <i>The Measures Taken</i>	77
Elena Pnevmonidou (Victoria) <i>Verfremdung</i> and Ethics in Brecht's <i>Der Jasager / Der Neinsager</i>	99
Julie Klassen and Ruth Weiner (Northfield) Staging Brecht at Carleton: Students as Actors at a Liberal Arts College	119
Gerd Koch (Berlin) Studieren und über Vertrautes staunen: Brechtsches Stückeschreiben durch Forschen und Bilden und Darstellen	139
Interview	
Margaret Setje-Eilers (Portland) 42 Jahre Berliner Ensemble: Gespräch mit Annemone Haase, 23. Juni 2016 in ihrer Wohnung in Berlin	163

New Brecht Research	
Helen Fehervary (Columbus) Art Instead of Romance: Brecht's Collaborations with Women	185
Katherine Hollander (Hartford) Collaboration, Exile, and the Quotidian: Community on the Svendborg Sound, 1933–1939	199
Ines Langemeyer (Karlsruhe) Brechts Adaptionen der Psychologie Kurt Lewins und ihre Weiterentwicklung fürs epische Theater	219
Marc Silberman (Madison) Harry Smith and <i>Mahagonny</i>	247
James R. Ball III (College Station) Inhabiting Empathy: Locating the <i>Verfremdungseffekt</i> in an Era of Immersion	271
Book Reviews	291
Notes on the Contributors	311