

PANTOMIMES

FOR
STAGE AND STUDY

By
T. Earl Pardoe

Pantomimes For Stage And Study

Clive Barker, Simon Trussler



Pantomimes For Stage And Study:

Pantomimes for Stage and Study T. Earl Pardoe, 1931 **On the Stage. Studies of Theatrical History and The Actor's Art** Dutton Cook, 2025-10-06 Reprint of the original first published in 1883 The Antigonos publishing house specialises in the publication of reprints of historical books We make sure that these works are made available to the public in good condition in order to preserve their cultural heritage *The Politics of the Pantomime* Jill Alexandra Sullivan, 2011 Focuses on the variety and independence of pantomime in the provinces especially Nottingham Birmingham and Manchester Explores official and local censorship and the relationships between local theaters managers authors and audiences

Dramatic Bibliography, 1933 **Theory for Theatre Studies: Bodies** Soyica Diggs Colbert, 2021-09-09 How does theatre shape the body and perceptions of it How do bodies on stage challenge audience assumptions about material evidence and the truth Theory for Theatre Studies Bodies responds to these questions by examining how theatre participates in and informs theories of the body in performance race queer disability trans gender and new media studies Throughout the 20th century theories of the body have shifted from understanding the body as irrefutable material evidence of race sex and gender to a social construction constituted in language In the same period theatre has struggled with representing ideas through live bodies while calling into question assumptions about the body This volume demonstrates how theatre contributes to understanding the historical contemporary and burgeoning theories of the body It explores how theories of the body inform debates about labor conditions and spatial configurations Theatre allows performers to shift an audience's understandings of the shape of the bodies on stage possibly producing a reflexive dynamic for consideration of bodies offstage as well In addition casting choices in the theatre most recently and popularly in Hamilton question how certain bodies are cast in social historical and philosophical roles Through an analysis of contemporary case studies including *The Balcony* *Angels in America* and *Father Comes Home from the Wars* this volume examines how the theatre theorizes bodies Online resources are also available to accompany this book Early Modern Performance Beyond the Public Stage Amrita Sen, Jennifer Linhart Wood, 2025-09-18 The first major work to explore and analyse the popular extra theatrical performances in late medieval and Renaissance England This wider heterogeneous category of early modern performance included puppetry fireworks shows rope dancing minstrelsy performing animals games civic drama court masques university drama morris dances and ceremonial rituals all taking place in a variety of venues The volume reveals how these extra theatrical productions shaped urban and rural life and conveyed a sense of spectacular excess of exceeding traditional genres conventional modes of performance and the typical bounds of theatrical space The spaces where medieval and early modern drama flourished include pageant carts convents private homes universities waterways and the streets of both urban and rural communities Much like public theatres these performance spaces also played a pivotal role in articulating individual communal and national aspirations Spanning the medieval period to the late 17th century this volume engages with

questions of spatiality gender religion transcontinental exchanges and colonialism presenting the latest research from scholars across the globe **Theatre and School**, 1926 *Staging Fairyland* Jennifer Schacker, 2018-12-17 Examines pantomime and theatricality in nineteenth century histories of folklore and the fairy tale In nineteenth century Britain the spectacular and highly profitable theatrical form known as pantomime was part of a shared cultural repertoire and a significant medium for the transmission of stories Rowdy comedic and slightly risqu pantomime productions were situated in dynamic relationship with various forms of print and material culture Popular fairy tale theater also informed the production and reception of folklore research in ways that are often overlooked In *Staging Fairyland* Folklore Children s Entertainment and Nineteenth Century Pantomime Jennifer Schacker reclaims the place of theatrical performance in this history developing a model for the intermedial and cross disciplinary study of narrative cultures The case studies that punctuate each chapter move between the realms of print and performance scholarship and popular culture Schacker examines pantomime productions of such well known tales as Cinderella Little Red Riding Hood and Jack and the Beanstalk as well as others whose popularity has waned such as Daniel O Rourke and The Yellow Dwarf These productions resonate with traditions of impersonation cross dressing literary imposture masquerade and the social practice of fancy dress Schacker also traces the complex histories of Mother Goose and Mother Bunch who were often cast as the embodiments of both tale telling and stage magic and who move through various genres of narrative and forms of print culture These examinations push at the limits of prevailing approaches to the fairy tale across media They also demonstrate the degree to which perspectives on the fairy tale as children s entertainment often obscure the complex histories and ideological underpinnings of specific tales Mapping the histories of tales requires a fundamental reconfiguration of our thinking about early folklore study and about fairy tales their bearing on questions of genre and ideology but also their signifying possibilities past present and future Readers interested in folklore fairy tale studies children s literature and performance studies will embrace this informative monograph

Theatre History Studies 2009, Vol. 29 Theatre History Studies, 2009-08-09 Theatre History Studies is a peer reviewed journal of theatre history and scholarship published annually since 1981 by the Mid American Theatre Conference MATC a regional body devoted to theatre scholarship and practice The purpose of MATC is to unite people and organizations in their region with an interest in theatre and to promote the growth and development of all forms of theatre **New Theatre Quarterly 51: Volume 13, Part 3** Clive Barker, Simon Trussler, 1997-11-06 Provides an international forum where theatrical scholarship and practice can meet to question dramatic assumptions *The Golden Age of Pantomime* Jeffrey Richards, 2014-10-23 Of all the theatrical genres most prized by the Victorians pantomime is the only one to have survived continuously into the twenty first century It remains as true today as it was in the 1830s that a visit to the pantomime constitutes the first theatrical experience of most children and now as then a successful pantomime season is the key to the financial health of most theatres Everyone went to the pantomime from Queen Victoria and the royal family to the humblest

of her subjects It appealed equally to West End and East End to London and the provinces to both sexes and all ages Many Victorian luminaries were devotees of the pantomime notably among them John Ruskin Charles Dickens Lewis Carroll and W E Gladstone In this vivid and evocative account of the Victorian pantomime Jeffrey Richards examines the potent combination of slapstick spectacle and subversion that ensured the enduring popularity of the form The secret of its success he argues was its continual evolution It acted as an accurate cultural barometer of its times directly reflecting current attitudes beliefs and preoccupations and it kept up a flow of instantly recognisable topical allusions to political rows fashion fads technological triumphs wars and revolutions and society scandals Richards assesses throughout the contribution of writers producers designers and stars to the success of the pantomime in its golden age This book is a treat as rich and appetizing as turkey mince pies and plum pudding

The New Cambridge Bibliography of English Literature: Volume 2, 1660-1800 George Watson, Ian R. Willison, 1971-07-02 More than fifty specialists have contributed to this new edition of volume 2 of The Cambridge Bibliography of English Literature The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis articulation and coordination that it has been retained in all its essentials for the new edition The task of the new contributors has been to revise and integrate the lists of 1940 and 1957 to add materials of the following decade to correct and refine the bibliographical details already available and to re shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries [New Theatre Quarterly 46: Volume 12, Part 2](#) Clive Barker, Simon Trussler, 1996-10-03 One of a series discussing topics of interest in theatre studies from theoretical methodological philosophical and historical perspectives The books are aimed at drama and theatre teachers advanced students in schools and colleges arts authorities actors playwrights critics and directors

Pantomime Karl Toepfer, 2019-08-19 This book offers perhaps the most comprehensive history of pantomime ever written No other book so thoroughly examines the varieties of pantomimic performance from the early Roman Empire when the term pantomime came into use until the present After thoroughly examining the complexities and startlingly imaginative performance strategies of Roman pantomime the author identifies the peculiar political circumstances that revived and shaped pantomime in France and Austria in the eighteenth century leading to the Pierrot obsession in the nineteenth century Modernist aesthetics awakened a huge highly diverse fascination with pantomime The book explores an extraordinary variety of modernist and postmodern approaches to pantomime in Germany Austria France numerous countries of Eastern Europe Russia Scandinavia Spain Belgium The Netherlands Chile England and The United States Making use of many performance and historical documents never before included in pantomime histories the book also discusses pantomime s messy relation to dance its peculiar uses of music its modernization through silent film aesthetics and the extent to which writers performers or directors are authors of pantomimes Just as importantly the book explains why more than any other performance medium pantomime allows the spectator to see the body as the agent of narrative action **Theatre Arts**

Magazine Sheldon Cheney, Edith Juliet Rich Isaacs, 1927

Palgrave Advances in Henry James Studies P.

Rawlings, 2007-01-09 This book explores landmark criticism on a writer who continues to command critical attention In addition to mapping out the existing critical terrain these essays offer a sense of future trajectories in James studies Essays consider James own criticism and theories of narrative and architecture James letters money and globalization *Theatre History Studies 2019, Vol. 38* Sara Freeman, 2020-02-11 Theatre History Studies THS is a peer reviewed journal of theatre history and scholarship published annually since 1981 by the Mid America Theatre Conference THEATRE HISTORY STUDIES VOLUME 38 PART I Studies in Theatre History ELIZABETH COEN Hanswurst s Public Defending the Comic in the Theatres of Eighteenth Century Vienna BRIDGET MCFARLAND This Affair of a Theatre The Boston Theatre Controversy and the Americanization of the Stage RYAN TVEDT From Moscow to Simferopol How the Russian Cubo Futurists Accessed the Provinces DANIELLA VINITSKI MOONEY So Long Ago I Can t Remember GALE Gates et al and the 1990s Immersive Theatre Part II The Site Based Theatre Audience Experience Dramaturgy and Ethics EDITED BY PENELOPE COLE AND RAND HARMON PENELOPE COLE Site Based Theatre The Beginning PENELOPE COLE Becoming the Mob Mike Brookes and Mike Pearson s Coriolanus SEAN BARTLEY A Walk in the Park David Levine s Private Moment and Ethical Participation in Site Based Performance DAVID BISAHA I Want You to Feel Uncomfortable Adapting Participation in A 24 Decade History of Popular Music at San Francisco s Curran Theatre COLLEEN RUA Navigating Neverland and Wonderland Audience as Spect Character GUILLERMO AVILES RODRIGUEZ PENELOPE COLE RAND HARMON AND ERIN B MEE Ethics and Site Based Theatre A Curated Discussion PART III The Robert A Schanke Award Winning Essay from the 1038 Mid America Theatre Conference MICHELLE GRANSHAW Inventing the Tramp The Early Tramp Comic on the Variety Stage

Extracurricular Activities Harry Charles McKown, 1927

Attractive Performances Frits Naerebout, 2023-07-17 This book is not another history of the dance in ancient Greece but wants to lay the groundwork on which such a history should properly be build The three preliminary studies offered here are first an extensive historiography of the subject which seeks to illuminate where we stand at present in reference to the large amount of work done on ancient Greek dance for the past 500 years Secondly an exercise in source criticism embracing both texts and imagery in order to establish the limits to which we can push any investigation and thirdly an attempt at model building to provide an explicit theoretical framework for future research This is the first time that some of the approaches of the new dance scholarship which has arisen during the past few decades have been systematically applied to the dancing of the ancient world

Transcultural Anglophone Studies Martina Ghosh-Schellhorn, 2018 Transcultural Anglophone Studies TAS engages with the cultural production of speakers of World English in any part of the former British Empire and the migrational diasporas resulting thereof Anglophone texts in print or other media have had a tremendous impact despite their relatively belated entry to the cultural field Since TAS forms a vast heteronomous research area this Introduction is a first guide for students and researchers In providing analytical tools for

engaging with these exceptional texts it situates them in the larger context of globalization and neocolonialism

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