

What will I study?

Presenting & Performing Texts (30%)

- You will complete an accompanying concept pro forma document which outlines your intentions for the performance.
- 20 marks: Interpretation of the text and creating an intention for performance.
- 40 marks: For the presentation of theatrical skills in the final performances.

Performing Texts

Kelly R Iverson



Performing Texts:

Performing Texts Michael Issacharoff, Robin F. Jones, 2016-11-11 This book is a volume in the Penn Press Anniversary Collection To mark its 125th anniversary in 2015 the University of Pennsylvania Press rereleased more than 1 100 titles from Penn Press s distinguished backlist from 1899 1999 that had fallen out of print Spanning an entire century the Anniversary Collection offers peer reviewed scholarship in a wide range of subject areas

Theories of Performance Elizabeth Bell, 2008-02-11 Theories of Performance invites students to explore the possibilities of performance for creating knowing and staking claims to the world Each chapter surveys explains and illustrates classic modern and postmodern theories that answer the questions What is performance Why do people perform and How does performance constitute our social and political worlds The chapters feature performance as the entry point for understanding texts drama culture social roles identity resistance and technologies

Text and Tradition in Performance and Writing Richard A. Horsley, 2013-11-05 Embedded in modern print culture biblical scholars have been projecting the assumptions and concepts of print culture onto the texts they interpret In the ancient world from which those texts originate however literacy was confined to only a small number of educated scribes And as recent research has shown even the literate scribes learned texts by repeated recitation while the nonliterate ordinary people had little if any direct contact with written scrolls The texts that had taken distinctive form moreover were embedded in a broader and deeper cultural repertoire cultivated orally in village communities as well as in scribal circles Only recently have some scholars struggled to appreciate texts that later became biblical in their own historical context of oral communication Exploration of texts in oral performance whether as scribal teachers instruction to their prot g s or as prophetic speeches of Jesus of Nazareth or as the performance of a whole Gospel story in a community of Jesus loyalists requires interpreters to relinquish their print cultural assumptions Widening exploration of texts in oral performance in other fields offers exciting new possibilities for allowing those texts to come alive again in their community contexts as they resonated with the cultural tradition in which they were embedded

Audioliterary Poetry between Performance and Mediatization / Audioliterale Lyrik zwischen Performance und Mediatisierung Marc Matter, Henrik Wehmeier, Clara Cosima Wolff, 2024-10-21 This book critically examines how the production and reception of performed poetry has changed in the wake of digitalization The interdisciplinary chapters in this volume deal with fundamental questions confronting performed poetry in the digital age How are concepts like liveness and performativity being adapted to mediatized digital environments How are platforms like YouTube Instagram and TikTok helping to popularize performed poetry and what online formats are emerging How is the ubiquity of digital technologies transforming fields like experimental sound poetry and how are they performed on stage Bringing together authors from various countries and disciplines this volume addresses diverse topics such as the evolution of poetry readings in Scandinavia poetry slams as political criticism and a social practice in Brazil the UK the US and Italy the performance of AI poetry posthuman

entanglements between gendered bodies and technological devices in experimental sound poetry the aesthetics and practices of poetic activism on the street and social media and how recordings of performed poetry are being circulated in our current platformized digital environment *Text and Performance in Contemporary British Theatre* Catherine Love, 2023-02-27 *Text and Performance in Contemporary British Theatre* interrogates the paradoxical nature of theatre texts which have been understood both as separate literary objects in their own right and as material for performance Drawing on analysis of contemporary practitioners who are working creatively with text the book re-examines the relationship between text and performance within the specific context of British theatre The chapters discuss a wide range of theatre makers creating work in the UK from the 1990s onwards from playwrights like Tim Crouch and Jasmine Lee Jones to companies including Action Hero and RashDash In doing so the book addresses issues such as theatrical authorship artistic intention and the apparent incompleteness of plays as both written and performed phenomena *Text and Performance in Contemporary British Theatre* also explores the implications of changing technologies of page and stage analysing the impact of recent developments in theatre making editing and publishing on the status of the theatre text Written for scholars students and practitioners alike *Text and Performance in Contemporary British Theatre* provides an original perspective on one of the most enduring problems to occupy theatre practice and scholarship **The Authentic Shakespeare** Stephen Orgel, 2013-12-02 In this lavishly illustrated book one of the most important and influential scholars of the Renaissance stage brings together essays that have changed the way we think about the age of Shakespeare His subjects are varied and interconnected the theater as social phenomenon the development of the stage as an architectural presence and a cultural institution the changing use of setting and costume the changing status of the acting profession the complex relation of theater to the political life of the age Most of all *The Authentic Shakespeare* is about how the modern constructs the past how the texts that were performed on the Elizabethan stage became the books and editions that are for our time Renaissance drama Many essays in *The Authentic Shakespeare* have become classics Collected here for the first time they essential reading for students of the Renaissance stage and the history of the book **Texts, Editors, and Readers** Richard John Tarrant, Richard Tarrant, 2016-03-03 A critical reassessment of the methods of Latin textual criticism and editing in a form accessible to non-specialists *Oral Performance and the Veil of Text* Ben F. van Veen, 2024-01-26 It is common opinion in biblical scholarship that the biblical documents functioned in a sociocultural context dominated by the spoken word Detextification is the result of addressing the complex relation between this formally acknowledged functioning in its original oral delivery and the daily praxis of biblical scholarship in which these documents function as autonomous texts in an ever-expanding universe of texts The argument in this book is that in addition to acknowledging the difference in media oral performance there and then versus reading text here and now it is crucial to differentiate and explicate the mindsets behind these media A literate reader in the present structures thought vis vis text differently from someone intensively formed by

oral aural communication in the moment of exposure to a performing orator The latter perspective was Paul's in the process of his letter composition Therefore this is a leading question in detextification How can a contemporary biblical scholar relate to the text of Paul's letters in such a way as to understand how the apostle envisioned his original addressees structuring their thoughts during the event of a letter's oral aural delivery Two test cases are provided from the Letter to the Galatians Gal 2:3

Performing Truth L.M. Bogad, 2021-11-29 Performing Truth answers the most pressing questions facing any theatre makers who are wrestling with how to present historical political or socioeconomic information in an engaging entertaining and galvanizing way How to make data compelling and documents mobilizing How to keep an audience interested in what might be dry dire or depressing How to surprise an audience and keep them alert Collecting together the performance texts of international performance artist and activist L M Bogad this book accompanies each script with essays that further explore that work's performance strategies It also equips readers with specific resources and pedagogical tools to help those wishing to stage these pieces or create their own work to engage with similar topics Bogad also provides takeaways for each piece illustrating the challenges of its particular subject matter and how to overcome those challenges with innovations unique to performance art This is a key guidebook for artists and theatre makers facing the challenges of engaging with information in an era of fake news propaganda bots and the polarization of ideological spheres as well as students and teachers taking on that challenge in theatre studies performance studies and performing arts classrooms

Shakespeare as Literary Dramatist Lukas Erne, 2013-04-25 This second edition of Erne's groundbreaking study includes a new preface that reviews the controversy the book has triggered

Assessment for Reading Instruction Katherine A. Dougherty Stahl, Kevin Flanigan, Michael C. McKenna, 2019-12-09 This book provides a comprehensive conceptual framework and hands on practical tools for reading assessment The authors present a clear roadmap for evaluating K-8 students' strengths and weaknesses in each of the basic competencies that good readers need to master Teachers learn how to select administer and interpret a wide range of formal and informal assessments and how to use the results to improve instruction In a large size format for easy photocopying the book includes 30 reproducible assessment tools Provided by publisher

From Text to Performance Kelly R Iverson, 2015-04-30 For the last two centuries biblical interpretation has been guided by perspectives that have largely ignored the oral context in which the gospels took shape Only recently have scholars begun to explore how ancient media inform the interpretive process and offer an understanding of the Bible The contributors to From Text to Performance recognise that the Jesus tradition was a story heard and performed and seek to re-evaluate the constituent elements of narrative including characters structure narrator time and intertextuality within this performative context In dialogue with traditional literary approaches these essays demonstrate that an appreciation of performance yields fresh insights distinguishable in many respects from results of literary or narrative readings of the gospels

Text D. C. Greetham, W. Speed Hill, Peter Shillingsburg, 1996-04 The distinguished annual in interdisciplinary textual studies

Practicing Interdisciplinarity Rafael Barroso Romero, Elisabeth Begemann, Enno Friedrich, Elena Malagoli, Anna-Katharina Rieger, Jörg Rüpke, Ramón Soneira Martínez, Markus Vinzent, 2024-10-21 In interdisciplinary projects and research collaborations participants face multiple demands. However, these expectations encounter a reality that is characterized by time pressure, high demands in one's own discipline and often increasingly administrative tasks. What can meaningful interdisciplinary work look like in an academic environment? What tasks and constraints do researchers face? And considering the range of disciplines involved, how can interdisciplinary research projects be designed in a successful way? How does one meaningfully bring different disciplines, their methods and theories into conversation with each other across the spatial and temporal distance of their subjects? And all that in a way in which the yield is effective and visible in all subprojects? This publication sheds light on this issue by way of example. It reflects on and formulates the experiences and outcomes of interdisciplinary work of a humanities and social science research training group with disciplinary breadth as well as historical depth. The disciplines involved are ancient history, archaeology, art history, music didactics, North American history, patristics, philology, Latin Greek studies, religious studies, sociology and theology with the subjects Old and New Testament. In pairs of advanced and young scholars, individual experiences and identifiable results of interdisciplinary work in the respective contributions or research projects are recorded on a next level: discipline specific outcomes but also problems are pinpointed on a third level: collective experiences with interdisciplinary research displayed. The contributions take a variety of forms: reflections, dialogues, experience reports as well as perspective observations. Rafael Barroso Romero, Complutense University of Madrid, Spain; Elisabeth Begemann, Max Weber Kolleg Erfurt, Germany; Enno Friedrich, University of Rostock, Germany; Elena Malagoli, Max Weber Kolleg Erfurt, Germany; Anna Katharina Rieger, University of Graz, Austria; Jörg Rüpke, Max Weber Kolleg Erfurt, Germany; Ramón Soneira Martínez, Austrian Archaeological Institute, Vienna, Austria; Markus Vinzent, Max Weber Kolleg Erfurt, Germany. 200 Plays for GCSE and A-Level Performance Jason Hanlan, 2021-05-20 How do I choose a play to perform with my students that meets the curriculum requirements and also interests my class? What can I introduce my students to that they might not already know? If you're asking these questions, this is the book for you. Written specifically for drama teachers, this is a quick, easy-to-use guide to finding and staging the best performance material for the whole range of student abilities and requirements for 15-18 year olds. It suggests 200 plays suitable for students of all abilities and requirements, providing sound advice on selection and realisation and opening up plays and playwrights you may have never known existed. Structured in 2 parts, Part 1 consists of 8 easy-to-read chapters explaining how to get the most out of the resource. Part 2 is a vast resource listing 200 plays suitable for study performance at GCSE and A-Level. The details of each play are set out in an easy-to-navigate chart that offers introductory information on Play, Playwright, Casting numbers, Gender splits, Ability, Genre, description, Brief Summary, Exam level, Workshop ideas, Warnings, advice where necessary, Suggested scenes for study, Performance notes including lighting, sound, costume and space. Civil Society in China Runya

Qiaoan,2021-09-30 Chinese civil society groups have achieved iconic policy advocacy successes in the areas of environmental protection women s rights poverty alleviation and public health This book examines why some groups are successful in policy advocacy within the authoritarian context while others fail A mechanism of cultural resonance is introduced as an innovative theoretical framework to systematically compare interactions between Chinese civil society and the government in different movements It is argued that civil society advocacy results depend largely on whether advocates can achieve cultural resonance with policymakers and the mainstream public through their social performances The effective performance is the one in which advocates employ symbols embraced by the audience policymakers and the public in their actions and framings While many studies have tried to explain the phenomena of successful policy advocacy in China through institutional or organizational factors this book not only contains extensive empirical data based on field research but takes a cultural sociological turn to identify the meaning making process behind advocacy actions Civil Society in China will appeal to students and scholars of sociology political science social work and Chinese and Asian studies more broadly *Faith in*

Shakespeare Richard C. McCoy,2013-04-25 Rather than exploring faith as it relates to various political and historical controversies of the early modern period Richard McCoy argues that faith in Shakespearean drama is best viewed as secular and poetic instead of an exclusively religious phenomenon *The Semiotics of Performance* Marco De Marinis,1993-03-22 The book succeeds at refining elements in the problem that semiotics and theater represent to and for one another Choice The Semiotics of Performance surprisingly retains its revelatory freshness and actually opens up areas of research that could very well supply new incentives for further probing into what semiotics can offer to the study of theatre Theatre Survey

Oral-Scribal Dimensions of Scripture, Piety, and Practice Werner H. Kelber,Paula A. Sanders,2016-09-30 In April 2008 a conference was convened at Rice University that brought together experts in the three monotheistic religions of Judaism Christianity and Islam The papers discussed at the conference are presented here revised and updated The thirteen contributions comprise the keynote address by John Miles Foley three essays on Judaism and the Hebrew Bible three on the New Testament three on the Qur an and two summarizing pieces by the Africanist Ruth Finnegan and the Islamicist William Graham respectively The central thesis of the book states that sacred Scripture was experienced by the three faiths less as a text contained between two covers and a literary genre and far more as an oral phenomenon In developing the performative recitative aspects of the three religions the authors directly or by implication challenge their distinctly textual identities Instead of viewing the three faiths as quintessential religions of the book these writers argue that the religions have been and continue to be appropriated not only as written but also very much as oral authorities with the two media interpenetrating and mutually influencing each other in myriad ways **On Theory-Fiction and Other Genres** Simon

O'Sullivan,2024-11-27 This book looks at three different kinds of writing practice theory fiction autofiction autotheory and art writing that are increasingly prevalent as genres or hybrid genres in the arts and critical humanities The chapters in the

book operate as a critical survey of these new forms of writing many examples are listed whilst at the same time they each work towards some provisional definitions Some key precursors to these new genres are also identified The book explores what these new kinds of writing do What is particular to them or what do they add to those already existing styles and genres and especially the academic essay and article Key here is that each form of writing works in a performative manner or as a device that enables a shift in perspective A case is made for their urgency in relation to contemporary issues and concerns and for their importance in terms of being both from and for more marginalised communities The book concludes with a discussion of machine writing and especially our collaboration with artificial intelligence language models

The book delves into Performing Texts. Performing Texts is a vital topic that must be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Performing Texts, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:

- Chapter 1: Introduction to Performing Texts
- Chapter 2: Essential Elements of Performing Texts
- Chapter 3: Performing Texts in Everyday Life
- Chapter 4: Performing Texts in Specific Contexts
- Chapter 5: Conclusion

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6. In chapter 5, the author will draw a conclusion about Performing Texts. The final chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Performing Texts.

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Performing Texts Introduction

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