

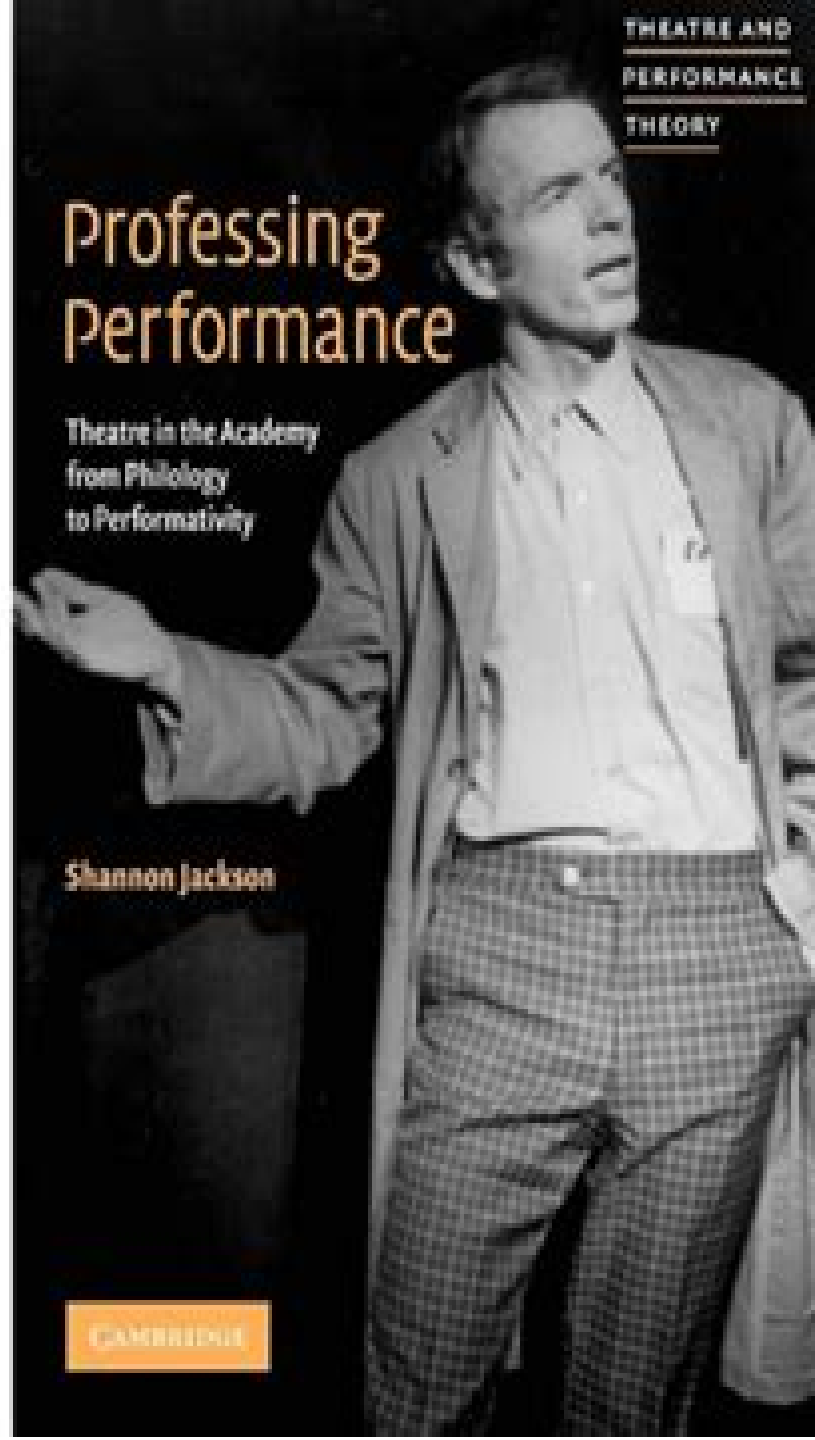
THEATRE AND
PERFORMANCE
THEORY

Professing Performance

Theatre in the Academy
from Philology
to Performativity

Shannon Jackson

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Professing Performance Theatre In The Academy From Philology To Performativity

Shannon Jackson



Professing Performance Theatre In The Academy From Philology To Performativity:

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Professing Performance Shannon Jackson, 2004-04-08 Contemporary academic discourse is filled with the word perform. Nestled among a variety of prefixes and suffixes re-postance-ivity, the term functions as a vehicle for a host of inquiries. This development is intriguing and complex for students, artists, and scholars of performance and theater. By examining the history of theater studies and related institutions and comparing the very different disciplinary interpretations and developments that led to this engagement, this study offers ways of placing performance theory and performance studies in context.

The Post-traumatic Theatre of Grotowski and Kantor

Magda Romanska, 2012 Despite its international influence, Polish theatre remains a mystery to many Westerners. This volume attempts to fill in current gaps in English language scholarship by offering a historical and critical analysis of two of the most influential works of Polish theatre: Jerzy Grotowski's *Akropolis* and Tadeusz Kantor's *Dead Class*. By examining each director's representation of Auschwitz, this study provides a new understanding of how translating national trauma through the prism of performance can alter and deflect the meaning and reception of theatrical works both inside and outside of their cultural and historical contexts.

Performative Inter-Actions in African Theatre 3 Kene Igweonu, Osita Okagbue, 2014-01-02 This book is part of a three-volume book set published under the general title of *Performative Inter-Actions in African Theatre*. Each of the three books in the set has a unique subtitle that works to better focus its content and differentiates it from the other two volumes. The contributors' backgrounds and global spread adequately reflect the international focus of the three books that make up the collection. The contributions, in their various ways, demonstrate the many advances and ingenious solutions adopted by African theatre practitioners in tackling some of the challenges arising from the adverse colonial experience as well as the one-sided advance of globalisation. The contributions attest to the thriving nature of African theatre and performance, which, in the face of these challenges, has managed to retain its distinctiveness while at the same time acknowledging, contesting, and appropriating influences from elsewhere into an aesthetic that is identifiably African. Consequently, the three books are presented as a comprehensive exploration of the current state of African theatre and performance both on the continent and diaspora. *Performative Inter-Actions in African Theatre 3: Making Space: Rethinking Drama and Theatre in Africa* offers essays that seek to re-conceptualise notions of drama and theatre in Africa and therefore redefine our understanding of the practice, role, and place they occupy in a constantly evolving African socio-cultural contexts.

Contributions in Making Space Rethinking Drama and Theatre in Africa range from essays that explore notions of space in performance to those that challenge the perceived orthodoxy of conventional forms and approaches to theatre The American-style University at Large Kathryn L. Kleypas, James I. McDougall, 2012-01-01 The focus of research on the globalization of higher education has historically been on universities within the United States More recently the focus has shifted to the international scene yet there remain few published works to document this phenomenon The American Style University at Large Transplants Outposts and the Globalization of Higher Education edited by Kathryn L. Kleypas and James McDougall is an intervention into current discussions concerning the role of the contemporary American style university in a global context The editors approach the subject from their own experiences as professors at an American style university in the Middle East They pull together essays from an impressively diverse list of contributors which examine the various ways that American models of higher learning have become instituted around the world The authors then explore ways that these new configurations help to define the university as a force that organizes develops and controls methods of education knowledge power and culture **Remembering** D. Pollock, 2017-02-28 Drawing on the work of scholars and practitioners such as Augusto Boal Gloria Anzaldúa and Trinh Minh ha these essays advocate oral history and oral history based performance as means to challenge and expand upon traditional ways of transmitting historical knowledge The contributors central concerns are performative aspects of oral history itself and the theatrical or classroom re performance of oral history The essays detail classroom and public pedagogies community based interventions processes of developing interview based performances and the ethical and political implications of oral history as an embodied form of representation The essays collected in this volume present the most current scholarship straddling the rich intersection between oral history and performance and together suggest ways for scholars and performers to use oral history to challenge more traditional modes of knowledge *Feeling Theatre* Martin Welton, 2011-11-22 Why is it that in going to see plays we are also touched or moved by them and is there more than metaphor involved in such claims Considering these and other questions this book examines a range of contemporary performance works in which performers and their audiences occupy a shared realm of feelings in which the play is not always the thing *Foucault's theatres* Tony Fisher, Kéline Gotman, 2019-11-01 The volume contributes to a new articulation of theatre and performance studies via Foucault's critical thought With cutting edge studies by established and emerging writers in areas such as dramaturgy film music cultural history and journalism the volume aims to be accessible for both experienced researchers and advanced students encountering Foucault's work for the first time The introduction sets out a thorough and informative assessment of Foucault's relevance to theatre and performance studies and to our present cultural moment it rereads his profound engagement with questions of truth power and politics in light of previously unknown writings and lectures set in relation to current political and cultural concerns Unique to this volume is the discovery of a theatrical Foucault the profound affinity of his thinking with questions of performativity This discovery

makes accessible the performance turn to readers of Foucault while opening up ways of reading Foucault's oeuvre theatrically

Early Modern Encounters with the Islamic East Sabine Schülting, Sabine Lucia Müller, Ralf Hertel, 2016-04-29 An exploration of early modern encounters between Christian Europe and the Islamic East from the perspective of performance studies and performativity theories this collection focuses on the ways in which these cultural contacts were acted out on the real and metaphorical stages of theatre literature music diplomacy and travel The volume responds to the theatricalization of early modern politics to contemporary anxieties about the tension between religious performance and belief to the circulation of material objects in intercultural relations and the eminent role of theatre and drama for the re imagination and negotiation of cultural difference Contributors examine early modern encounters with and in the East using an innovative combination of literary and cultural theories They stress the contingent nature of these contacts and demonstrate that they can be read as moments of potentiality in which the future of political and economic relations as well as the players cultural religious and gender identities are at stake

Staging Trauma Miriam Haughton, 2018-03-16 This book investigates contemporary British and Irish performances that stage traumatic narratives histories acts and encounters It includes a range of case studies that consider the performative cultural and political contexts for the staging and reception of sexual violence terminal illness environmental damage institutionalisation and asylum In particular it focuses on bodies in shadow in twenty first century performance those who are largely written out of or marginalised in dominant twentieth century patriarchal canons of theatre and history This volume speaks to students scholars and artists working within contemporary theatre and performance Irish and British studies memory and trauma studies feminisms performance studies affect and reception studies as well as the medical humanities

Agamemnon in Performance 458 BC to AD 2004 Fiona Macintosh, 2005-12-08 This interdisciplinary multi author volume is devoted to the performance reception of Aeschylus's Agamemnon the first play in a trilogy The eighteen essays trace the story of the impact of this seminal play from its original performance in Athens through ancient Rome and the European Renaissance until the present day

Reading Modern Drama Alan Ackerman, 2012-04-25 Exploring the relationship between dramatic language and its theatrical aspects Reading Modern Drama provides an accessible entry point for general readers and academics into the world of contemporary theatre scholarship This collection promotes the use of diverse perspectives and critical methods to explore the common theme of language as well as the continued relevance of modern drama in our lives Reading Modern Drama offers provocative close readings of both canonical and lesser known plays from Hedda Gabler to e e cummings Him Taken together these essays enter into an ongoing fruitful debate about the terms modern and drama and build a much needed bridge between literary studies and performance studies

Shakespeare on the University Stage Andrew James Hartley, 2014-12-11 Featuring essays from seventeen international scholars this exciting new collection is the first sustained study of Shakespeare on the university and college stage Treating the subject both historically and globally the essays

describe theatrical conditions that fit neither the professional nor the amateur models and show how student performances provide valuable vehicles for artistic construction and intellectual analysis The book redresses the neglect of this distinctive form of Shakespeare performance opening up new ways of thinking about the nature and value of university production and its ability to draw unique audiences Looking at productions across the world from Asia to Europe and North America it will interest scholars as well as upper level students in areas such as Shakespeare studies performance studies and theatre history

The Oxford Handbook of Dance and Theater Nadine George-Graves, 2015 This handbook brings together genres aesthetics cultural practices and historical movements that provide insight into humanist concerns at the crossroads of dance and theatre broadening the horizons of scholarship in the performing arts and moving the fields closer together

Shakespeare Survey: Volume 60, Theatres for Shakespeare Peter Holland, 2007-11-22 Shakespeare Survey is a yearbook of Shakespeare studies and production The theme for Shakespeare Survey 60 is Theatres for Shakespeare

Writing Performative Shakespeares Rob Conkie, 2016-02-24 This original and innovative study offers the reader an inventive analysis of Shakespeare in performance

The SAGE Handbook of Qualitative Research Norman K. Denzin, Yvonna S. Lincoln, 2017-01-05 The substantially updated and revised Fifth Edition of this landmark handbook presents the state of the art theory and practice of qualitative inquiry Representing top scholars from around the world the editors and contributors continue the tradition of synthesizing existing literature defining the present and shaping the future of qualitative research The Fifth Edition contains 19 new chapters with 16 revised making it virtually a new volume while retaining six classic chapters from previous editions New contributors to this edition include Jamel K Donnor and Gloria Ladson Billings Margaret Kovach Paula Saukko Bryant Keith Alexander Thomas A Schwandt and Emily F Gates Johnny Salda a Uwe Flick Mirka Koro Ljungberg Maggie MacLure and Jasmine Ulmer Maria Elena Torre Brett G Stoudt Einat Manoff and Michelle Fine Jack Bratich Svend Brinkmann Eric Margolis and Renu Zunjarwad Annette N Markham Alecia Y Jackson and Lisa A Mazzei Jonathan Wyatt Ken Gale Susanne Gannon and Bronwyn Davies Janice Morse Peter Dahler Larsen Marc Spooner and David A Westbrook

The Unwritten Grotowski Kris Salata, 2013-05-07 This book gives a new view on the legacy of Jerzy Grotowski 1933 1999 one of the central and yet misunderstood figures who shaped 20th century theatre focusing on his least known last phase of work on ancient songs and the craft of the performer Salata posits Grotowski s work as philosophical practice and more particularly as practical research in the phenomenology of being arguing that Grotowski s departure from theatrical productions and thus critical consideration resulted from his uncompromising pursuit of one central problem What does it mean to reveal oneself the very question that drove his stage directing work The book demonstrates that the answer led him through the path of gradually stripping the theatrical phenomenon down to its most elemental aspect which shows itself through the craft of the performer as a non representational event This particular quality released at the heights of the art of the performer is referred to as aliveness or true liveness in this study in order to shift

scholarly focus onto something that has always fascinated great theatre practitioners including Stanislavski and Grotowski and of which academic scholarship has limited grasp Salata's theoretical analysis of aliveness reaches out to phenomenology and a broad range of post structural philosophy and critical theory through which Grotowski's project is portrayed as philosophical practice

Writing the History of the British Stage Richard Schoch, 2016-09-12 This is the first book on British theatre historiography It traces the practice of theatre history from its origins in the Restoration to its emergence as an academic discipline in the early twentieth century In this compelling revisionist study Richard Schoch reclaims the deep history of British theatre history valorizing the usually overlooked scholarship undertaken by antiquarians booksellers bibliographers journalists and theatrical insiders none of whom considered themselves to be professional historians Drawing together deep archival research close readings of historical texts from the seventeenth eighteenth and nineteenth centuries and an awareness of contemporary debates about disciplinary practice Schoch overturns received interpretations of British theatre historiography and shows that the practice and the diverse practitioners of theatre history were far more complicated and far more sophisticated than we had realised His book is a landmark contribution to how theatre historians today can understand their own history

A Companion to Contemporary Art in a Global Framework Jane Chin Davidson, Amelia Jones, 2023-10-04 A Companion to Contemporary Art in a Global Framework explores the ways specialists and institutions in the fine arts curation cultural studies and art history have attempted to situate art in a more global framework since the 1980s Offering analyses of the successes and setbacks of these efforts to globalize the art world this innovative volume presents a new and exciting way of considering art in its global contexts Essays by an international panel of leading scholars and practicing artists assert that what we talk about as art is essentially a Western concept thus any attempts at understanding art in a global framework require a revising of established conceptual definitions Organized into three sections this work first reviews the history and theory of the visual arts since 1980 and introduces readers to the emerging area of scholarship that seeks to place contemporary art in a global framework The second section traces the progression of recent developments in the art world focusing on the historical and cultural contexts surrounding efforts to globalize the art world and the visual arts in particular global and transnational frameworks The final section addresses a wide range of key themes in contemporary art such as the fundamental institutions and ontologies of art practice and the interactions among art politics and the public sphere A Companion to Contemporary Art in a Global Framework is essential reading for undergraduate and graduate students scholars researchers and general readers interested in exploring global art beyond the traditional Euro American context

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