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EDITED BY DENNIS KENNEDY

# Oxford Encyclopedia Of Theatre And Performance

**Matthew Causey**



## **Oxford Encyclopedia Of Theatre And Performance:**

*The Oxford Encyclopedia of Theatre & Performance* Dennis Kennedy, 2003 Publisher's description The Oxford Encyclopedia of theatre and performance is an unparalleled resource providing comprehensive authoritative and up to date information about theatre and performance from ancient Greek theatre to the latest developments in London Paris New York and around the globe Written in accessible language it will appeal broadly to readers interested in theatre and performance from occasional playgoers to newspaper critics students and scholars *The Oxford Encyclopedia of Theatre & Performance* Dennis Kennedy, 2003 [The Oxford Encyclopedia of Theatre & Performance](#) Dennis Kennedy, 2003 [The Oxford Encyclopedia of Theatre & Performance: A-L](#) Dennis Kennedy, 2003 Publisher's description The Oxford Encyclopedia of theatre and performance is an unparalleled resource providing comprehensive authoritative and up to date information about theatre and performance from ancient Greek theatre to the latest developments in London Paris New York and around the globe Written in accessible language it will appeal broadly to readers interested in theatre and performance from occasional playgoers to newspaper critics students and scholars [The Oxford Encyclopedia of Theatre and Performance](#) Dennis Kennedy, 2003 **The Oxford Encyclopedia of Theatre & Performance** Dennis Kennedy, 2005 **The Oxford Companion to Theatre and Performance** Dennis Kennedy, 2010-08-26 An authoritative reference covering primarily actors playwrights directors styles and movements companies and organizations *Pagodas in Play* Adrienne Ward, 2010 *Pagodas in Play* analyzes the treatment of China in the imaginative and spectacular world of eighteenth century Italian opera It shows how Italians used perceptions of Chinese culture to address local and transnational developments particularly Enlightenment and secular reform initiatives Its focus on the texts and performance practices of opera an entertainment form accessible to a wide public reveals cultural operations and identities harder to detect in non fictional reformist writings the texts traditionally privileged to explain Italian mediations of Enlightenment ideas In its close reading of nine libretti of the most salient Settecento operas treating China *opere serie* and *opere buffe* by authors including Metastasio Zeno Goldoni and Lorenzi *Pagodas in Play* differentiates Italian iterations of Chinese culture from French and English counterparts It further challenges certain tenets of orientalism showing how it operates when nationalist and or colonialist projects are absent and how orientalist practices in eighteenth century Italy exhibit early on the complexity some scholars locate only in the twentieth century Adrienne Ward teaches Italian literature and culture at the University of Virginia **The Oxford Guide to Plays** Michael Patterson, 2007 Anyone with an academic professional amateur or recreational interest in the theatre is likely to want to look up details of particular plays sometimes perhaps to check on the author or on when they were first performed or perhaps to see how many characters they have and whether or not they would be suitable for their theatre company or drama group to perform The Oxford Dictionary of Plays provides essential information on the 1000 best known best loved and most important plays in world theatre Each entry includes details of title author date of composition date of

first performance genre setting and the composition of the cast and more A synopsis of the plot and a brief commentary perhaps on the context of the play or the reasons for its enduring popularity follow Around 80 of the most significant plays from The Oresteia to Waiting for Godot are dealt with in more detail Genres covered include burlesque comedy farce historical drama kabuki masque melodrama morality play mystery play No romantic comedy tragicomedy satire and tragedy An index of characters enables the reader to locate favourite characters and trace the trajectory of major historical and legendary characters such as Iphigenia through world drama including in plays that do not have entries in the Dictionary An index of playwrights with dates allows the reader to find all the plays included by a particular author **The Oxford Companion to Theatre and Performance** Dennis Kennedy,2010 This Oxford Companion is based on the celebrated Oxford Encyclopedia of Theatre and Performance and covers styles and movements organizations regions and traditions it has a particularly strong focus on biographies of actors playwrights directors and designers New entries cover the people and companies who have come into prominence since the publication of the Encyclopedia **The Cambridge Guide to American Theatre** Don B. Wilmeth,2007-09-13 New and updated encyclopedic guide to American theatre from its earliest history to the present **The Oxford Dictionary of Plays** Michael Patterson,2015-01-29 The Oxford Dictionary of Plays provides essential information on the best known best loved and most important plays in world theatre Each entry includes details of the title author date of writing date of first performance genre setting and composition of cast there is also a summary of the play s plot and a brief commentary Genres covered include burlesque comedy farce historical drama kabuki masque melodrama morality play mystery play No romantic comedy tragicomedy satire and tragedy The perfect guide for students and scholars of drama and literature theatre professionals and directors looking for plays for performance **The Routledge Companion to Theatre and Performance** Paul Allain,Jen Harvie,2013-05-13 Discussing some of the pivotal questions relating to the complementary fields of theatre and performance studies this engaging easy to use text is undoubtedly a perfect reference guide for the keen student and passionate theatre goer alike **Denationalizing Identities** Wah Guan Lim,2024-07-15 Denationalizing Identities explores the relationship between performance and ideology in the global Sinosphere Wah Guan Lim s study of four important diasporic director playwrights Gao Xingjian Stan Lai Sheng chuan Danny Yung Ning Tsun and Kuo Pao Kun shows the impact of theater on ideas of Chineseness across China Taiwan Hong Kong and Singapore At the height of the Cold War the Bamboo Curtain divided the two Chinas across the Taiwan Strait Meanwhile Hong Kong prepared for its handover to the People s Republic of China and Singapore rethought Chinese education As geopolitical tensions imposed ethno nationalist identities across the region these four dramatists wove together local foreign and Chinese elements in their art challenging mainland China s narrative of an inevitable communist outcome By performing cultural identities alternative to the ones sanctioned by their own states they debunked notions of a unified Chineseness Denationalizing Identities highlights the key role theater and performance played in circulating people and ideas across the

Chinese speaking world well before cross strait relations began to thaw      *The Theatre of Imagining* Ulla Kallenbach, 2018-07-13 This book is the first comprehensive analysis of the fascinating and strikingly diverse history of imagination in the context of theatre and drama Key questions that the book explores are How do spectators engage with the drama in performance and how does the historical context influence the dramaturgy of imagination In addition to offering a study of the cultural history and theory of imagination in a European context including its philosophical physiological cultural and political implications the book examines the cultural enactment of imagination in the drama text and offers practical strategies for analyzing the aesthetic practice of imagination in drama texts It covers the early modern to the late modernist period and includes three in depth case studies William Shakespeare's *Macbeth* c 1606 Henrik Ibsen's *A Doll's House* 1879 and Eugène Ionesco's *The Killer* 1957      *Functions of Medieval English Stage Directions* Philip Butterworth, 2022-07-29 When we speak of theatre we think we know what a stage direction is we tend to think of it as an authorial requirement devised to be complementary to the spoken text and directed at those who put on a play as to what when where how or why a moment action or its staging should be completed This is the general understanding to condition a theatrical convention known as the stage direction As such we recognise that the stage direction is directed towards actors directors designers and any others who have a part to play in the practical realisation of the play And perhaps we think that this has always been the case However the term stage direction is not a medieval one nor does an English medieval equivalent term exist to codify the functions contained in extraneous manuscript notes requirements directions or records The medieval English stage direction does not generally function in this way it mainly exists as an observed record of earlier performance There are examples of other functions but even they are not directed at players or those involved in creating performance More than 2000 stage directions from 40 or so plays and cycles have been included in the catalogue of the volume and over 400 of those have been selected for analysis throughout the work The purpose of this research is to examine the theatrical functions of medieval English stage directions as records of earlier performance Examples of such functions are largely taken from outdoor scriptural plays This book will be of great interest to students and scholars in theatre medieval history and literature

**Theatre and Performance in Digital Culture** Matthew Causey, 2007-01-24 Theatre and Performance in Digital Culture examines the recent history of advanced technologies including new media virtual environments weapons systems and medical innovation and considers how theatre performance and culture at large have evolved within those systems The book examines the two Iraq wars 9 11 and the War on Terror through the lens of performance studies and drawing on the writings of Giorgio Agamben Alain Badiou and Martin Heidegger alongside the dramas of Beckett Genet and Shakespeare and the theatre of the Kantor Foreman Soc etas Raffaello Sanzio and the Wooster Group the book positions theatre and performance in technoculture and articulates the processes of aesthetics metaphysics and politics This wide ranging study reflects on how the theatre and performance have been challenged and extended within these new cultural phenomena      **The Cambridge**

**History of British Theatre** Jane Milling, Peter Thomson, Baz Kershaw, Joseph Walter Donohue (Jr.), 2004-12-09 Publisher

Description     Theatre and the City Jen Harvie, 2009-06-02 How can an understanding of theatre in the city help us make sense of urban social experience Theatre the City explores how relationships between theatre performance and the city affect social power dynamics ideologies and people s sense of identity The book evaluates both material conditions such as architecture and performative practices such as urban activism to argue that both these categories contribute to the complex economies and ecologies of theatre and performance in an increasingly urbanised world Foreword by Tim Etchells

Drama, Poetry and Music in Late-Renaissance Italy Virginia Cox, Lisa Sampson, 2023-06-08 Leonora Bernardi 1559 1616 a gentlewoman of Lucca was a highly regarded poet dramatist and singer She was active in the brilliant courts of Ferrara and Florence at a time when creative women enjoyed exceptional visibility in Italy Like many such figures she has since suffered historical neglect Drama Poetry and Music in Late Renaissance Italy presents the first ever study of Bernardi s life and modern edition of her recently discovered literary corpus which mostly exists in manuscript Her writings appear in the original Italian with new English translations scholarly notes critical essays and contributions by Eric Nicholson Eugenio Refini and Davide Daolmi Based on new archival research the substantial opening section reconstructs Bernardi s unusually colourful life Bernardi s works reveal her connections with some of the most pioneering poets dramatists and musicians of the day including her mentor Angelo Grillo and the first opera librettist Ottavio Rinuccini The second major section presents her pastoral tragicomedy Clorilli one of the earliest secular dramatic works by a woman It was apparently performed in the early 1590s at a Medici villa near Florence before Grandduke Ferdinando I de Medici and his consort Christine of Lorraine but now exists in an enigmatic Venetian manuscript The third section presents Bernardi s secular and religious verse which engaged with new trends in lyric and poetry for music and was set by various key composers across Italy

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