



**MAKING THEATRE**  
FROM TEXT TO PERFORMANCE

**PETER MUDFORD**

# Making Theatre From Text To Performance

**Kelly I. Aliano**



## **Making Theatre From Text To Performance:**

**Making Theatre** Peter Mudford, 2000-01-01 The reality of a play is in its performance Making Theatre focuses on the processes by which performance is realized analyzing three major areas Words and the interpretation of the text Vision including scenery costume and lighting and Music which illustrates the importance of music in all stage action The forms of theatre covered include straight drama the musical and opera Taking productions well known on both sides of the Atlantic Peter Mudford examines plays by Shakespeare Chekhov Pirandello Beckett Pinter Tennessee Williams Arthur Miller and David Mamet musicals by Rodgers and Hammerstein Cole Porter and Stephen Sondheim and operas by Verdi Wagner and Berg This account of what makes theatre important and how it works will be valuable to teachers and students of drama and performance as well as all those interested in theatre as an art BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

**Theatre-Making** D. Radosavljevic, 2013-06-24 Theatre Making explores modes of authorship in contemporary theatre seeking to transcend the heritage of binaries from the Twentieth century such as text based vs devised theatre East vs West theatre vs performance with reference to genealogies though which these categories have been constructed in the English speaking world [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

*Devising Theatre* Alison Oddey, 2013-10-11 Devising Theatre is a practical handbook that combines a critical analysis of contemporary devised theatre practice with descriptions of selected companies and suggestions for any group devising theatre from scratch It is the first book to propose a general theory of devised theatre After identifying the unique nature of this type of performance the author examines how devised theatre is perceived by professional practitioners and provides an historical overview illustrating how it has evolved since the 1960s Alison Oddey examines the particular working practices and products of a number of professional companies including a Reminiscence theatre for the elderly and a theatre in education group and offers ideas and exercises for exploration and

experimentation

**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 *Theatrical Costume, Masks, Make-Up and Wigs* Sidney Jackson Jowers, 2013-10-15 First published in 2000 Routledge is an imprint of Taylor Francis an informa company

**Manuscripts and Performances in Religions, Arts, and Sciences** Antonella Brita, Janina Karolewski, Matthieu Husson, Laure Miolo, Hanna Wimmer, 2023-12-04 Throughout history manuscripts have been made and used for religious artistic and scientific performances and this practice continues in most cultures today By focusing on the role manuscripts have in different kinds of performances this volume contributes to the evolving field of investigating written artefacts and their functions The collected essays regard manuscripts as points of intersection where textual material and performative aspects converge The contributors analyse manuscripts in their forms and functions as well as their positioning in the performances for which they were made These aspects unfold across the volume's three sections examining how manuscripts are 1 used backstage for preparing and giving instructions for performances 2 taken onstage contributing to the enactment of performances and 3 performers in their own right producing an effect on the audience The diversified interdisciplinary and innovative methodologies of the included papers carry great potential to expand the traditional approaches of manuscript studies and find application outside the contributors' respective fields

**Performing the testimonial** Amanda Stuart Fisher, 2020-08-04 Providing one of the first critically sustained engagements with the new forms of verbatim and testimonial theatre that emerged in the late 1990s and early 2000s this book examines what distinguishes verbatim theatre from the more established documentary theatre traditions developed initially by Peter Weiss Bertolt Brecht and Erwin Piscator Examining a wide range of verbatim and testimonial plays from around the world this book looks beyond the discourses of the real that have tended to dominate scholarship in this area and instead argues that this kind of theatre engages in acts of truth telling Through its analysis of a range of international plays from UK Germany America Australia and South Africa the book explores theatre's dramaturgical interrogation of testimony and how the act of witnessing itself is reconfigured when

relocated outside of the psychoanalytic frame and positioned as contributing to a decolonisation of testimony **Text in Contemporary Theatre** Guna Zeltiņa with Sanita Reinsone,2014-08-11 This collection of articles is devoted to the relationship between text and performance in contemporary theatre In this volume nineteen theatre and drama researchers from the Baltic countries Sweden Finland Ireland Hungary Russia and China discuss the results of their research into these issues in academic articles and essays The book mainly focuses on the experience of the Baltics in the creation of theatrical texts but it also provides a wider insight into the changing processes of world drama and theatre Three sections of the volume provide numerous examples of the functionality of traditional texts in today s theatre as well as introducing the reader to new names in contemporary drama and the different models of practice in theatre companies This book with its rich collection of material and detailed analysis of different methods and experiences of contemporary theatre is recommended for both theatre and drama theoreticians and practitioners **Robert Lepage** Aleksandar Saša

Dundjerovic,2008-11-25 Routledge Performance Practitioners is a series of introductory guides to the key theatre makers of the last century Each volume explains the background to and the work of one of the major influences on twentieth and twenty first century performance Robert Lepage is one of Canada s foremost playwrights and directors His company Ex Machina has toured to international acclaim and he has lent his talents to areas as diverse as opera concert tours acting and installation art His most celebrated work blends acute personal narratives with bold global themes This is the first book to combine an overview of the key phases in Lepage s life and career an examination of the issues and questions pertinent to his work a discussion of The Dragons Trilogy as a paradigm of his working methods a variety of practical exercises designed to give an insight into Lepage s creative process As a first step towards critical understanding and as an initial exploration before going on to further primary research Routledge Performance Practitioners are unbeatable value for today s student

**AS Drama and Theatre Studies: The Essential Introduction for Edexcel** Alan Perks,Jacqueline Porteous,2009-05-07 A comprehensive and accessible guide to the new specification The textbook covers all aspects of the AS year in depth from exploring play texts to demonstrating skills in performance and theatre design The detailed guidance and classroom friendly features include overviews of specification and assessment requirements written and practical exercises tips from a Chief Examiner extension exercises to stretch the more able student worked examples to illustrate best practice a glossary of useful words and terms Theatre of the Ridiculous Kelly I. Aliano,2018-10-30 Theatre of the Ridiculous is a significant movement that highlighted the radical possibilities inherent in camp Much of contemporary theatre owes this form a great debt but little has been written about its history or aesthetic markers This book offers a comprehensive overview of the important practitioners along with critical commentary of their work Beginning with Ridiculous most recognizable name Charles Ludlam the author traces the development of this campy queer genre from the B movies of Maria Montez to the Pop Art scene of Andy Warhol to the founding of the Play House of the Ridiculous and the dawn of Ludlam s career and finally to

the contemporary theatre scene

**Performing Copyright** Luke McDonagh, 2021-06-17 Based on empirical research this innovative book explores issues of performativity and authorship in the theatre world under copyright law and addresses several inter connected questions who is the author and first owner of a dramatic work Who gets the credit and the licensing rights What rights do the performers of the work have Given the nature of theatre as a medium reliant on the re use of prior existing works tropes themes and plots what happens if an allegation of copyright infringement is made against a playwright Furthermore who possesses moral rights over the work To evaluate these questions in the context of theatre the first part of the book examines the history of the dramatic work both as text and as performative work The second part explores the notions of authorship and joint authorship under copyright law as they apply to the actual process of creating plays referring to legal and theatrical literature as well as empirical research The third part looks at the notion of copyright infringement in the context of theatre noting that cases of alleged theatrical infringement reach the courts comparatively rarely in comparison with music cases and assessing the reasons for this with respect to empirical research The fourth part examines the way moral rights of attribution and integrity work in the context of theatre The book concludes with a prescriptive comment on how law should respond to the challenges provided by the theatrical context and how theatre should respond to law Very original and innovative this book proposes a ground breaking empirical approach to study the implications of copyright law in society and makes a wonderful case for the need to consider the reciprocal influence between law and practice

**Postdramatic Theatre and India** Ashis Sengupta, 2022-01-27 This book revisits Hans Thies Lehmann's theory of the postdramatic and participates in the ongoing debate on the theatre paradigm by placing contemporary Indian performance within it None of the Indian theatre makers under study built their works directly on the Euro American model of postdramatic theatre but many have used its vocabulary and apparatus in innovative transnational ways Their principal aim was to invigorate the language of Indian urban theatre which had turned stale under the stronghold of realism inherited from colonial stage practice or prescriptive under the decolonizing drive of the theatre of roots movement after independence Emerging out of a set of different historical and cultural contexts their productions have eventually expanded and diversified the postdramatic framework by crosspollinating it with regional performance forms Theatre in India today includes devised performance storytelling across forms theatre solos cross media performance theatre installations scenographic theatre theatre as event reality theatre and so on The book balances theory context and praxis developing a new area of scholarship in Indian theatre Interspersed throughout are Indian theatre makers clarifications of their own practices vis vis those in Europe and the US

**Theory/Theatre** Mark Fortier, 2016-04-14 Theory Theatre is a unique and highly engaging introduction to literary theory as it relates to theatre and performance It is a brilliantly clear and readable examination of current theoretical approaches from semiotics and poststructuralism through cultural materialism postcolonial studies and feminist theory In this the third and fully revised edition of this now classic text Mark Fortier

particularly expands and updates the sections on queer theory postmarxist theory technology and virtuality post colonialism and race Also including completely new writing on cognitive science fast becoming a cornerstone of theatre and performance theory this revised edition is an indispensable addition to every theatre student s collection     **Reading Theatre** Anne Ubersfeld,1999-01-01 Ubersfeld show how formal analysis can enrich the work of theatre practioners and offers a reading of the symbolic structures of stage space and time as well as opening up mulitple possibilities for interpreting a play s line of action     A Dictionary of Theatre Anthropology Eugenio Barba,2011-03-18 First Published in 2005 A Dictionary of Theatre Anthropology subtly juxtaposes visual demonstrations of the performer s craft from a wealth of Eastern and Western sources More than just a dictionary this is a handbook for theatre practitioners and a guide for students and scholars of transcultural performance It is the result of many years of research conducted by Eugenio Barba and the International School of Theatre Anthropology ISTA based in Denmark and is now a classic foundational text Whereas most Western research is concerned with naturalism and psychological realism in acting the Dictionary focuses on the actor s arduous and eclectic craft The Dictionary aims to expand our knowledge of the possibilities of the scenic body and of the spectator s response to the dynamics of performance The Dictionary has practical sections on balance opposition and montage among other techniques and discusses issues including The Text and the Stage The Dilated Body and Energetic Language This revised edition includes three new chapters on Eurasian Theatre Exercises and Organicity 50 new photographs showing the performer s craft in black and white and colour and for the first time a useful bibliography and index     **New Theatre Quarterly 66: Volume 17, Part 2** Clive Barker,Simon Trussler,2001-05-10 Provides an international forum where theatrical scholarship and practice can meet     Shakespeare and the Making of Theatre Paul Edmondson,Bridget Escolme,2012-10-18 A highly engaging text that approaches Shakespeare as a maker of theatre as well as a writer of literature Leading performance critics dismantle Shakespeare s texts identifying theatrical cues in ways which develop understanding of the underlying theatricality of Shakespeare s plays and stimulate further performances     Beyond Text Jennifer Buckley,2019-10-09 Taking up the work of prominent theater and performance artists Beyond Text reveals the audacity and beauty of avant garde performance in print With extended analyses of the works of Edward Gordon Craig German expressionist Lothar Schreyer the Living Theatre Carolee Schneemann and Guillermo G mez Pe a the book shows how live performance and print aesthetically revived one another during a period in which both were supposed to be in a state of terminal cultural decline While the European and American avant gardes did indeed dismiss the dramatic author they also adopted print as a theatrical medium altering the status form and function of text and image in ways that continue to impact both the performing arts and the book arts Beyond Text participates in the ongoing critical effort to unsettle conventional historical and theoretical accounts of text performance relations which have too often been figured in binary chronological from page to stage or hierarchical terms Across five case studies spanning twelve decades Beyond Text demonstrates that print as noun

and verb has been integral to the practices of modern and contemporary theater and performance artists



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