



Bruce Wilshire

Role Playing and Identity

THE LIMITS
OF THEATRE
AS METAPHOR

Role Playing And Identity The Limits Of Theatre As Metaphor

Phillip B. Zarrilli, Peter Hulton



Role Playing And Identity The Limits Of Theatre As Metaphor:

Role Playing and Identity Bruce W. Wilshire,1982

Role Playing and Identity Bruce W. Wilshire,1982-01-01

Wilshire establishes a phenomenology of theatre a theory of enactment and a theory of appearance none of which American theatre has ever had Performing Arts Journal Wilshire makes unique contributions to understanding major aspects of the human condition in its necessary search for selfhood Process Studies It is one of the American classics Human Studies

New Theatre Quarterly 68: Volume 17, Part 4 Clive Barker,Simon Trussler,2002-01-28

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Role-play and the World as Stage in the Comedia

Jonathan Thacker,2002-01-01 The theatrum mundi metaphor was well known in the Golden Age and was often employed notably by Calder n in his religious theatre However little account has been given of the everyday exploitation of the idea of the world as stage in the mainstream drama of the Golden Age This study examines how and why playwrights of the period time and again created characters who dramatize themselves who re invent themselves by performing new roles and inventing new plots within the larger frame of the play The prevalence of metatheatrical techniques among Golden Age dramatists including Lope de Vega Tirso de Molina Calder n de la Barca and Guill n de Castro reveals a fascination with role playing and its implications Thacker argues that in comedy these playwrights saw role playing as a means by which they could comment on and criticize the society in which they lived and he reveals a drama far less supportive of the social status quo in Golden Age Spain than has been traditionally thought to be the case

Metaphor ,1985-01-01 The aim of the present bibliography is to provide the student of metaphor with an up to date and comprehensive albeit not exhaustive overview of recent publications dealing with various aspects of metaphor in a variety of disciplines Where the emphasis is primarily on specific works about metaphor mainly in philosophy linguistics and psychology the list has been supplemented with references to studies where metaphor is explicitly recognized as an instrument of research or analysis e g in literature or in the elaboration of scientific and religious models or where its use is illustrated

Virtual Interaction: Interaction in Virtual Inhabited 3D Worlds E. Granum,Lars Qvortrup,B. Holmqvist,S. Kolstrup,K. Halskov Madsen,2013-03-09 Lars Qvortrup The world of interactive 3D multimedia is a cross institutional world Here researchers from media studies linguistics dramaturgy media technology 3D modelling robotics computer science sociology etc etc meet In order not to create a new tower of Babel it is important to develop a set of common concepts and references This is the aim of the first section of the book In Chapter 2 Jens F Jensen identifies the roots of interaction and interactivity in media studies literature studies and computer science and presents definitions of interaction as something going on among agents and agents and objects and of interactivity as a property of media supporting interaction Similarly he makes a classification of human users avatars autonomous agents and objects demon strating that no universal differences can be made We are dealing with a continuum While Jensen approaches these categories from a semiotic point of view in Chapter 3 Peer Mylov discusses similar

issues from a psychological point of view Seen from the user's perspective a basic difference is that between stage and back stage or rather front stage i.e. between the real I and we and the virtual representational I and we Focusing on the computer as a stage in Chapter 4 Kjølner and Lehmann use the theatre metaphor to conceptualize the stage phenomena and the relationship between stage and front stage

Ethics, Identity, and the Dramatherapy-informed Classroom Jeanne Roberts, 2024-07-29 Using the drama classroom to shape an active student-centred space and foster a new perspective for understanding the dramatherapeutic change process this book explores the processes that underpin the ways young people negotiate and perform their identities as ethical people Arguing for the retention of process-based exploratory drama on the curriculum chapters critique the impact of neoliberalism and managerialism on the development of young people's ethics and values Using concepts such as aesthetic distance encoding the role of audience and witness and the contrast between individual multi and group roles to enable students to develop as thinking reflecting people the book argues that dramatherapy should not be limited to clinical settings disconnected from classrooms and the pedagogical contributions that it can make By absorbing dramatherapy into the broader field of education an expanded understanding of the concept of the managed classroom space can be gained based on an understanding of the multiple embodied psychosocial relational processes at play in the drama classroom This innately multidisciplinary book will be of use to scholars researchers and postgraduate students studying drama education dramatherapy and curriculum studies more broadly Drama teachers and educators will also find this volume of use

Between the Lines Michael Y. Bennett, 2024 In thinking about the conceptual empty spaces of theatre *Between the Lines* A Philosophy of Theatre investigates theatre as an art form the properties of theatrical characters and theatrical worlds and the difference between truth and truthfulness in the theatre Ultimately this book aims to offer a systematic account of theatre thinking about theatre metaphysically epistemologically and ethically

A Dictionary of Cultural and Critical Theory Michael Payne, Jessica Rae Barbera, 2013-05-06 Now thoroughly updated and revised this new edition of the highly acclaimed dictionary provides an authoritative and accessible guide to modern ideas in the broad interdisciplinary fields of cultural and critical theory Updated to feature over 40 new entries including pieces on Alain Badiou Ecocriticism Comparative Racialization Ordinary Language Philosophy and Criticism and Graphic Narrative Includes reflective broad-ranging articles from leading theorists including Julia Kristeva Stanley Cavell and Simon Critchley Features a fully updated bibliography Wide-ranging content makes this an invaluable dictionary for students of a diverse range of disciplines

Writing on the Body Katie Conboy, Nadia Medina, Sarah Stanbury, 1997 This work comprises a collection of influential readings in feminist theory It is divided into four sections Reading the Body Bodies in Production The Body Speaks and Body on Stage

The Art of Art History Donald Preziosi, 2009 This anthology is a guide to understanding art history through critical reading of the field's most innovative and influential texts focusing on the past two centuries

Theater and Integrity Larry D. Bouchard, 2011-08-31 Four decades ago Tom F Driver brought theater into discussion

with religion and modern theology It has been a rich ongoing dialogue but one that now demands a bold new engagement In Theater and Integrity Larry D Bouchard argues that while the antitheatrical prejudice regards theater as epitomizing the absence of integrity theater's ways of being realized in ensembles texts and performances allow us to reenvision integrity's emergence and ephemeral presence This book follows such questions across theatrical philosophical and theological studies of moral personal bodily and kenotic patterns of integrity It locates ambiguities in our discourse about integrity and it delves into conceptions of identity morality selfhood and otherness Its explorations ask if integrity is less a quality we might possess than a contingent gift that may appear disappear and perhaps reappear Not only does he chart anew the ethical and religious dimensions of integrity but he also reads closely across the history of theater from Greek and Shakespearean drama to the likes of Seamus Heaney T S Eliot Caryl Churchill Wole Soyinka Tony Kushner and Suzan Lori Parks His is an approach of juxtaposition and reflection starting from the perennial observation that theater both criticizes and acknowledges dimensions of drama and theatricality in life

Feminist Theory Reader CAROLE MCCANN, Seung-kyung Kim, 2013-06-07 The third edition of the Feminist Theory Reader anthologizes the important classical and contemporary works of feminist theory within a multiracial transnational framework This edition includes 16 new essays the editors have organized the readings into four sections which challenge the prevailing representation of feminist movements as waves Introductory essays at the beginning of each section lay out the framework that brings the readings together and provide historical and intellectual context Instructors who have adopted the book can email SalesHSS taylorandfrancis com to receive test questions associated with the readings Please include your school and location state province county country in the email Now available for the first time in eBook format 978 0 203 59831 3

Theatricality Tracy C. Davis, Thomas Postlewait, 2003 This collection of specially commissioned accessible essays explores that element of performance theory known as theatricality Six case studies use historically specific circumstances to illustrate how and why the concept of theatricality was and is used Topics discussed include early use of the term employment of theatricality by a number of other disciplines to describe events non Western interpretation of theatricality and its use when discussing and analyzing political and cultural events and philosophies The book provides a first step guide for those discovering the complex yet rewarding world of performance theory

The Intelligent Unconscious in Modernist Literature and Science Thalia Trigoni, 2020-11-16 This book reassesses the philosophical psychological and above all the literary representations of the unconscious in the early twentieth century This period is distinctive in the history of responses to the unconscious because it gave rise to a line of thought according to which the unconscious is an intelligent agent able to perform judgements and formulate its own thoughts The roots of this theory stretch back to nineteenth century British physiologists Despite the production of a number of studies on modernist theories of the relation of the unconscious to conscious cognition the degree to which the notion of the intelligent unconscious influenced modernist thinkers and writers remains understudied This study seeks to look back at modernism

from beyond the Freudian model It is striking that although we tend not to explore the importance of this way of thinking about the unconscious and its relationship to consciousness during this period modernist writers adopted it widely The intelligent unconscious was particularly appealing to literary authors as it is intertwined with creativity and artistic novelty through its ability to move beyond discursive logic The book concentrates primarily on the works of D H Lawrence Virginia Woolf and T S Eliot authors who engaged the notion of the intelligent unconscious reworked it and offered it for the consumption of the general populace in varied ways and for different purposes whether aesthetic philosophical societal or ideological Shortlisted for the Modernist Studies Association MSA First Book Prize and for the 2021 British Society for Literature and Science Book Prize

Dramaturgy and Dramatic Character William Storm, 2016-03-17 William Storm delivers a wide ranging investigation of character in drama from ancient beginnings to the present day

Death by Drama and Other Medieval Urban Legends Jody Enders, 2005-05-15 Part of every legend is true Or so argues Jody Enders in this fascinating look at early French drama and the way it compels us to consider where the stage ends and where real life begins This ambitious and bracing study explores fourteen tales of the theater that are at turns dark and dangerous sexy and scandalous humorous and frightening stories that are nurtured by the confusion between truth and fiction and imitation and enactment until it becomes impossible to tell whether life is imitating art or art is imitating life Was a convicted criminal executed on stage during a beheading scene Was an unfortunate actor driven insane while playing a madman Did a theatrical enactment of a crucifixion result in a real one Did an androgynous young man seduce a priest when portraying a female saint Enders answers these and other questions while presenting a treasure trove of tales that have long seemed true but are actually medieval urban legends On topics ranging through politics religion marriage class and law these tales Enders argues do the cultural work of all urban legends they disclose the hopes fears and anxieties of their tellers Each one represents a medieval meditation created or dramatized by the theater with its power to blur the line between fiction and reality engaging anyone who watches performs or is represented by it Each one also raises pressing questions about the medieval and modern world on the eve of the Reformation when Europe had never engaged more anxiously and fervently in the great debate about what was real what was pretend and what was pretense Written with elegance and flair and meticulously researched Death by Drama and Other Medieval Urban Legends will interest scholars of medieval and Renaissance literature history theater performance studies and anyone curious about urban legends

Postdramatic Theatre and the Political Karen Jürs-Munby, Jerome Carroll, Steve Giles, 2013-12-19 Is postdramatic theatre political and if so how How does it relate to Brecht's ideas of political theatre for example How can we account for the relationship between aesthetics and politics in new forms of theatre playwriting and performance The chapters in this book discuss crucial aspects of the issues raised by the postdramatic turn in theatre in the late twentieth and early twenty first century the status of the audience and modes of spectatorship in postdramatic theatre the political claims of postdramatic theatre postdramatic theatre's ongoing relationship

with the dramatic tradition its dialectical qualities or its eschewing of the dialectic questions of representation and the real in theatre the role of bodies perception appearance and theatricality in postdramatic theatre as well as subjectivity and agency in postdramatic theatre dance and performance Offering analyses of a wide range of international performance examples scholars in this volume engage with Hans Thies Lehmann's theoretical positions both affirmatively and critically relating them to other approaches by thinkers ranging from early theorists such as Brecht Adorno and Benjamin to contemporary thinkers such as Fischer Lichte Rancière and others

Psychophysical Acting Phillip B. Zarrilli, Peter Hulton, 2009 First Published in 2007 Routledge is an imprint of Taylor Francis an informa company

Acting White? Devon W. Carbado, Mitu Gulati, 2013-02-19 What does it mean to act black or act white Is race merely a matter of phenotype or does it come from the inflection of a person's speech the clothes in her closet how she chooses to spend her time and with whom she chooses to spend it What does it mean to be really black and who gets to make that judgment In *Acting White* leading scholars of race and the law Devon Carbado and Mitu Gulati argue that in spite of decades of racial progress and the pervasiveness of multicultural rhetoric racial judgments are often based not just on skin color but on how a person conforms to behavior stereotypically associated with a certain race Specifically racial minorities are judged on how they perform their race This performance pervades every aspect of their daily life whether it's the clothes they wear the way they style their hair the institutions with which they affiliate their racial politics the people they befriend date or marry where they live how they speak and their outward mannerisms and demeanor Employing these cues decision makers decide not simply whether a person is black but the degree to which she or he is so Relying on numerous examples from the workplace higher education and police interactions the authors demonstrate that for African Americans the costs of acting black are high and so are the pressures to act white But as the authors point out acting white has costs as well Provocative yet never doctrinaire *Acting White* will boldly challenge your assumptions and make you think about racial prejudice from a fresh vantage point

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