



Performing Emotions



P E T A

T A I T

Performing Emotions

Peta Tait



Performing Emotions:

Performing Emotions Peta Tait, 2017-07-05 In *Performing Emotions* Peta Tait's central argument is that performing emotions in realism is also performing gender identity. Emotions are phenomena that are performable by bodies which have cultural identities. In turn, these create cultural spaces of emotions. This study integrates scholarship on realist drama theatre and approaches to acting with interdisciplinary theories of emotion phenomenology and gender theory. With chapters devoted to masculinity and femininity specifically as well as to emotions generally, it investigates social beliefs about emotions through Chekhov's four major plays in translation and English language commentaries on Constantin Stanislavski's direction of the play's first productions and his approaches to acting and Olga Knipper's acting of the central women characters. Emotions exist as social relationships; they are imagined and embodied as gendered. Tait demonstrates how theatrical emotions are predicated on social performances and vice versa. In Chekhov's plays, which came to dominate a twentieth-century theatre of emotions, characters interpret their emotions intertextually in relation to other theatrical and fictional narratives of emotions. Tait here interrogates these plays as sustained explorations of the inherent theatricality of characters expressing emotions from their phenomenological awareness. A theatrical language of gendered interiority is produced in the acting of emotions in Stanislavski's early realistic theatre. Alternatively, remapping the performances of emotional bodies can destabilise the culturally constructed boundary separating an inner private self and an outer social self in culturally produced geographies of emotions. As Tait shows, emotions can be performed as indivisible spatialities. *Performing Emotions* integrates theories of theatre, gender identity, and emotion to investigate how sexual difference impacts on the representations of emotions. The book develops an accumulative analysis of the meanings of emotions in twentieth-century realist drama theatre and acting.

Performing Gender, Place, and Emotion in Music Fiona Magowan, Louise Josepha Wrazen, 2013

Presenting a range of ethnographic case studies from around the globe, this edited collection offers new ways of thinking about the interconnectivity of gender, place, and emotion in musical performance.

Embodied Performance Sarah Agnew, 2020-09-22 *Embodied Performance* presents a methodology by which performer interpreters can bring their intuitive interpretations to the scholarly conversations about biblical compositions. It may not be comfortable for scholarship is out of practice in listening to emotion and intuition. It may not be the only way to bring the fullness of human meaning-making into scholarly discussions. It is a beginning as Sarah Agnew, storyteller and scholar, places herself as the subject and object under examination, observing her practice as a biblical storyteller making meaning through embodied performance and develops a coherent method rigorously tested with an *Embodied Performance Analysis of Romans*. Follow Sarah's story as she searches within *Biblical Performance Criticism* for such a method before determining the need to strike out in a new direction from within an already innovative field. All biblical scholars are complex human beings making meaning through their embodiment: their emotions, their embeddedness in community. *Embodied Performance Analysis* offers a way to attend to and incorporate

the full range of human meaning making in our engagement with biblical compositions for richer discussion closer to the intent of the compositions themselves *Performance in Theatre and Everyday Life: Cognitive, Neuronal, and Applied Aspects of Acting* Corinne Jola, Pil Hansen, 2021-09-30 *Performing Animality* Jennifer Parker-Starbuck, 2015-04-08

Performing Animality provides theoretical and creative interventions into the presence of the animal and ideas of animality in performance. Animals have always played a part in human performance practices. Maintaining a crucial role in many communities, cultural traditions, animal-human encounters have been key in the development of performance. Similarly, performance including both living animals and/or representations of animals provides the context for encounters in which issues of power, human subjectivity and otherness are explored. Crucially, however, the inclusion of animals in performance also offers an opportunity to investigate ethical and moral assumptions about human and non-human animals. This book offers a historical and theoretical exploration of animal presence in performance by looking at the concept of animality and how it has developed in theatre and performance practices from the eighteenth century to today. Furthermore, it points to shifts in political, cultural and ethical animal-human relations emerging within the context of animality and performance. **The Oxford Handbook of Politics and Performance** Shirin M. Rai, Milija Gluhovic, Silvija Jestrovic, Michael Seward, 2021-02-19

Political scientists and political theorists have long been interested in social and political performance. Theatre and performance researchers have often focused on the political dimensions of the live arts. Yet the interdisciplinary nature of this labor has typically been assumed rather than rigorously explored. Further, it is crucial to bring the concepts of theatre and performance deployed by other disciplines such as psychology, law, political anthropology, sociology among others into a wider as well as deeper interdisciplinary engagement. Embodying and fostering that engagement is at the heart of this new handbook. The Handbook brings together leading scholars in the fields of Politics and Performance to map out the evolving interdisciplinary engagement. The authors, drawn from a wide range of disciplines, investigate the relationship between politics and performance to show that certain features of political transactions shared by performances are fundamental to both disciplines and that they also share to a large extent a common communicational base and language. The volume is organized into seven thematic sections: the interdisciplinary theory of politics and performance; performativity and theatricality; protest; regulation; resistance; change; authority; identities; race; gender; sexuality; class; citizenship; indigeneity; sites; states; borders; markets; law; religion; scripts; accountability; authority and legitimacy; security; ceremony; sustainability; body; voice and gesture; representation; leadership; participation; rhetoric; disruption and affect; media; care; love; empathy; comedy; populism; memory. **Forms of Emotion** Peta Tait, 2021-11-29

Forms of Emotion analyses how drama, theatre and contemporary performance present emotion and its human and nonhuman diversity. This book explores the emotions, emotional feelings, mood and affect which make up a spectrum of emotion to illuminate theatrical knowledge and practice and reflect the distinctions and debates in philosophy, neuroscience, psychology and other disciplines. This study asserts that

specific forms of emotion are intentionally unified in drama theatre and performance to convey meaning counteract separation and subversively champion emotional freedom The book progressively shows that the dramatic and theatrical representation of the nonhuman reveals how human dominance is offset by emotional connection with birds animals and the natural environment This book will be of great interest to students and researchers interested in the emotions and affect in dramatic literature theatre studies performance studies psychology and philosophy as well as artists working with emotionally expressive performance

Cambridge Handbook of Routine Dynamics Martha S. Feldman, Luciana D'Adderio, Brian T. Pentland, Katharina Dittrich, Claus Rerup, David Seidl, 2021-12-16 A comprehensive introduction and overview of research in Routine Dynamics written by the central researchers in the field

Reading Contemporary Performance Gabrielle Cody, Meiling Cheng, 2015-09-25 As the nature of contemporary performance continues to expand into new forms genres and media it requires an increasingly diverse vocabulary Reading Contemporary Performance provides students critics and creators with a rich understanding of the key terms and ideas that are central to any discussion of this evolving theatricality Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing performance in all of its forms from theatrical and site specific performances to live and New Media art The book is divided into two sections Concepts Key terms and ideas arranged according to the five characteristic elements of performance art time space action performer audience Methodologies and Turning Points The seminal theories and ways of reading performance such as postmodernism epic theatre feminisms happenings and animal studies Case Studies entries in both sections are accompanied by short studies of specific performances and events demonstrating creative examples of the ideas and issues in question Three different introductory essays provide multiple entry points into the discussion of contemporary performance and cross references for each entry also allow the plotting of one's own pathway Reading Contemporary Performance is an invaluable guide providing not just a solid set of familiarities but an exploration and contextualisation of this broad and vital field

Language and Emotion. Volume 3 Gesine Lenore Schiewer, Jeanette Altarriba, Bee Chin Ng, 2023-05-08 The Handbook consists of four major sections Each section is introduced by a main article Theories of Emotion General Aspects Perspectives in Communication Theory Semiotics and Linguistics Perspectives on Language and Emotion in Cultural Studies Interdisciplinary and Applied Perspectives The first section presents interdisciplinary emotion theories relevant for the field of language and communication research including the history of emotion research The second section focuses on the full range of emotion related aspects in linguistics semiotics and communication theories The next section focuses on cultural studies and language and emotion emotions in arts and literature as well as research on emotion in literary studies and media and emotion The final section covers different domains social practices and applications such as society policy diplomacy economics and business communication religion and emotional language the domain of affective computing in human machine interaction and language and emotion research for

language education Overall this Handbook represents a comprehensive overview in a rich diverse compendium never before published in this particular domain

Actors, Audiences, and Emotions in the Eighteenth Century Glen McGillivray, 2023-02-20 This book offers an innovative account of how audiences and actors emotionally interacted in the English theatre during the middle decades of the eighteenth century a period bookended by two of its stars David Garrick and Sarah Siddons Drawing upon recent scholarship on the history of emotions it uses practice theory to challenge the view that emotional interactions between actors and audiences were governed by empathy It carefully works through how actors communicated emotions through their voices faces and gestures how audiences appraised these performances and mobilised and regulated their own emotional responses Crucially this book reveals how theatre spaces mediated the emotional practices of audiences and actors alike It examines how their public and frequently political interactions were enabled by these spaces

Feelings and Work in Modern History Agnes Arnold-Forster, Alison Moulds, 2022-01-27 Work in all its guises is a fundamental part of the human experience and yet it is a setting where emotions rarely take centre stage This edited collection interrogates the troubled relationship between emotion and work to shed light on the feelings and meanings of both paid and unpaid labour from the late 19th to the 21st century Central to this book is a reappraisal of emotional labour now associated with the household and life admin work largely undertaken by women and which reflects and perpetuates gender inequalities Critiquing this term and the history of how work has made us feel Feelings and Work in Modern History explores the changing values we have ascribed to our labour examines the methods deployed by workplaces to manage or administrate our emotions and traces feelings through 19th 20th and 21st century Europe Asia and South America Exploring the damages wrought to physical and emotional health by certain workplaces and practices critiquing the pathologisation of some emotional responses to work and acknowledging the joy and meaning people derive from their labour this book appraises the notion of work life balance explores the changing notions of professionalism and critically engages with the history of capitalism and neo liberalism In doing so it interrogates the lasting impact of some of these histories on the current and future emotional landscape of labour

Methodological Advances in Research on Emotion and Education Michalinos Zembylas, Paul A. Schutz, 2016-03-10 This volume presents different conceptual and theoretical frameworks as well as research methods that have helped educational researchers to study emotions It includes innovative approaches that push the methodological boundaries that have served educational researchers until now and proposes new ways of researching emotions in educational contexts In particular this edited volume provides a historical frame for studying emotions It connects theoretical epistemological views with choice of research methods and describes specific methods helpful in doing research on emotions as they are grounded in different theoretical and disciplinary traditions such as psychology philosophy sociology history political science cultural studies and feminist studies Finally it appreciates the contextual and international dimensions of studying emotions in education and contributes to ongoing debates about the implications of our

methodological choices for understanding emotion in education This combination of variety timeliness potential for transformation of the field and uniqueness make this a very valuable resource to introduce new scholars in the field alongside established scholars

Tango in Japan Yuiko Asaba, 2025-02-28 Why do Japanese people love tango Starting with this question which the author frequently received while working as a tango violinist in Argentina *Tango in Japan* reveals histories and ethnographies of tango in Japan dating back to its first introduction in the 1910s to the present day While initially brought to Yokohama by North American tango dancers in 1914 tango's immediate popularity in Japan quickly compelled many Japanese performers and writers to travel to Argentina in search of tango's origin beginning in the 1920s Many Japanese musicians dancers aficionados and the wider public have since then approached tango as a new vehicle of expression entertainment and academic pursuit The sounds of tango provided comfort and a sense of hope to many during the most turbulent years of the twentieth century carving out distinctive characteristics of contemporary Japanese tango culture Bypassing the West East axis of understanding cultural transmission *Tango in Japan* uncovers the processes of attraction rejection and self transformation illuminating the tension of cosmopolitan endeavors away from the Euro American West Based on Asaba's field and archival work undertaken in both Japanese and Spanish languages in Japan and Argentina across two decades and drawing on her own background as a tango violinist who performed as a member of tango orchestras in both countries the discussions move between historical and ethnographic narratives offering a comprehensive account of tango culture as it emerged in the history of a Japan Argentina connection Serving as the first in depth work on the Japan Argentina musical relationship *Tango in Japan* tells a story that reflects the modern transformations of Japan and Argentina and the global historical backdrops surrounding both countries

Affective and Emotional Economies in Medieval and Early Modern Europe Andreea Marculescu, Charles-Louis Morand Métivier, 2017-11-05 This book analyzes how acts of feeling at a discursive somatic and rhetorical level were theorized and practiced in multiple medieval and early modern sources literary medical theological and archival It covers a large chronological and geographical span from eleventh century France to fifteenth century Iberia and England and ending with seventeenth century Jesuit meditative literature Essays in this book explore how particular emotional norms belonging to different socio cultural communities courtly academic urban elites were subverted or re shaped engage with the study of emotions as sudden but impactful bursts of sensory experience and feelings and analyze how emotions are filtered and negotiated through the prism of literary texts and the socio political status of their authors

Everyday Conceptions of Emotion J.A. Russell, José-Miguel Fernández-Dols, Anthony S.R. Manstead, Jane C. Wellenkamp, 2013-06-29 In *Everyday Conceptions of Emotion* prominent anthropologists linguists and psychologists come together for the first time to discuss how emotions are conceptualised by people of different cultures and ages speaking different languages Anger fear jealousy and emotion itself are concepts that are bound up with the English language embedded in a way of thinking acting and speaking At the same time the metaphors underlying such concepts are

often similar across languages and children of different cultures follow common developmental pathways The book thus discusses the interplay of social and cultural factors that humans share in their development of an understanding of the affective side of their lives For researchers interested in emotion development of concepts and language cultural and linguistic influences on psychological processes International Performance Research Pedagogies Sruti Bala,Milija Gluhovic,Hanna Korsberg,Kati Röttger,2017-11-07 This book offers a unique and much needed interrogation of the broader questions surrounding international performance research which are pertinent to the present and the future of Theatre and Performance studies Marking the completion of eight years of the Erasmus Mundus MA Programme in International Performance Research MAIPR a programme run jointly by the universities of Warwick UK Amsterdam Netherlands Helsinki Tampere Finland Arts in Belgrade Serbia and Trinity College Dublin Ireland the essays in this volume take stock of the achievements insights and challenges of what international performance research is or ought to be about By reflecting on the discipline of Performance Studies using the MAIPR programme as a case study in point the volume addresses the broader question of the critical link between the discipline of Performance Studies and humanities education in general examining their interactions in the contemporary university in the context of globalisation **Emotions, Art, and Christianity in the Transatlantic World, 1450-1800** Heather Graham,Lauren G. Kilroy-Ewbank,2021-08-24 Emotions Art and Christianity in the Transatlantic World 1450 1800 is a collection of studies variously exploring the role of visual and material culture in shaping early modern emotional experiences The volume s transatlantic framework moves from The Netherlands Spain and Italy to Mexico Peru Ecuador and the Philippines and centers on visual culture as a means to explore how emotions differ in their local and global contexts amidst the many shifts occurring c 1450 1800 These themes are examined through the lens of art informed by religious ideas especially Catholicism with each essay probing how religiously inflected art stimulated molded and encoded emotions Contributors Elena FitzPatrick Sifford Alison C Fleming Natalia Keller Walter S Melion Olaya Sanfuentes Patricia Simons Dario Velandia Onofre and Charles M Rosenberg **Habitus in Habitat I** Sabine Flach,Daniel Margulies,Jan Söffner,2010 What is the relationship between habits and emotions What is the role of the embodiment of emotions in a cultural habitat What is the role of the environment for the formation of emotions and subjectivity One way to address these questions is through discussing an emotional habitus a set of habits and behavioral attitudes involving the body that are fundamental to emotional communication But this set of habits is not independent of context it takes place within a specific emotional habitat in which other bodies play a crucial role Together these constitute the foundation of sociocultural communities psychologies of emotions and cultural practices and they have much to contribute to the study of emotions both for cognition and aesthetics Thus the challenge of addressing these questions cannot be faced by either the sciences or the humanities alone At the Berlin based conference Emotion and Motion scholars gathered from various disciplines to broaden perspectives on the interdisciplinary field of embodied habits and embodied emotions This book offers

a new view on the related field of habitus and the embodied mind

Performance and Phenomenology Maaïke

Bleeker, Jon Foley Sherman, Eirini Nedelkopoulou, 2015-04-10 This book offers a timely discussion about the interventions and tensions between two contested and contentious fields performance and phenomenology with international case studies that map an emerging twenty first century terrain of critical and performance practice Building on the foundational texts of both fields that established the performativity of perception and cognition Performance and Phenomenology continues a tradition that considers experience to be the foundation of being and meaning Acknowledging the history and critical polemics against phenomenological methodology and against performance as a field of study and category of artistic production the volume provides both an introduction to core thinkers and an expansion on their ideas in a wide range of case studies Whether addressing the use of dead animals in performance actor training the legal implications of thinking phenomenologically about how we walk or the intertwining of digital and analog perception each chapter explores a world comprised of embodied action and thought The established and emerging scholars contributing to the volume develop insights central to the phenomenological tradition while expanding on the work of contemporary theorists and performers In asking why performance and phenomenology belong in conversation together the book suggests how they can transform each other in the process and what is at stake in this transformation

Fuel your quest for knowledge with is thought-provoking masterpiece, Explore **Performing Emotions** . This educational ebook, conveniently sized in PDF (PDF Size: *), is a gateway to personal growth and intellectual stimulation. Immerse yourself in the enriching content curated to cater to every eager mind. Download now and embark on a learning journey that promises to expand your horizons. .

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Table of Contents Performing Emotions

1. Understanding the eBook Performing Emotions
 - The Rise of Digital Reading Performing Emotions
 - Advantages of eBooks Over Traditional Books
2. Identifying Performing Emotions
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Performing Emotions
 - User-Friendly Interface
4. Exploring eBook Recommendations from Performing Emotions
 - Personalized Recommendations
 - Performing Emotions User Reviews and Ratings
 - Performing Emotions and Bestseller Lists
5. Accessing Performing Emotions Free and Paid eBooks
 - Performing Emotions Public Domain eBooks
 - Performing Emotions eBook Subscription Services
 - Performing Emotions Budget-Friendly Options

6. Navigating Performing Emotions eBook Formats
 - ePub, PDF, MOBI, and More
 - Performing Emotions Compatibility with Devices
 - Performing Emotions Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Performing Emotions
 - Highlighting and Note-Taking Performing Emotions
 - Interactive Elements Performing Emotions
8. Staying Engaged with Performing Emotions
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Performing Emotions
9. Balancing eBooks and Physical Books Performing Emotions
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Performing Emotions
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Performing Emotions
 - Setting Reading Goals Performing Emotions
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Performing Emotions
 - Fact-Checking eBook Content of Performing Emotions
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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