

performing
HISTORY

THEATRICAL
REPRESENTATIONS
OF THE PAST IN
CONTEMPORARY
THEATRE



FREDDIE ROKEM

STUDIES IN THEATRE HISTORY AND CULTURE

Performing History Theatrical Representations Of The Past In Contemporary Theatre

I. Eynat-Confino



Performing History Theatrical Representations Of The Past In Contemporary Theatre:

Performing History Freddie Rokem, 2002-04-25 In his examination of the ways in which theatre participates in the ongoing representations of and debates about the past Freddie Rokem concentrates on the ways in which theatre after World War II has presented different aspects of the French Revolution and the Holocaust showing us that by performing history actors bring the historical past and the theatrical present together

The Contemporary History Play Benjamin Poore, 2024-05-30 Something exciting is happening with the contemporary history play New writing by playwrights such as Jackie Sibblies Drury Samuel Adamson Hannah Khalil Cordelia Lynn and Lucy Kirkwood makes powerful theatrical use of the past but does not fit into critics familiar categories of historical drama In this book Benjamin Poore provides readers with tools to name and critically analyse these changes The Contemporary History Play contends that many history plays are becoming more complex and layered in their aesthetic approaches as playwrights work through the experience of being surrounded by numerous and varied forms of historical representation in the twenty first century For theatre scholars this book offers a means of interpreting how new writing relies on the past and notions of historicity to generate meaning and resonance in the present For playwrights and students of playwriting the book is a guide to the history play s recent past and to the state of the art what techniques and formulas have been popular the tropes that are widely used and how artists have found ways of renewing or overturning established conventions

Narrating the Past through Theatre M. Bennett, 2012-10-30 This cutting edge title explores how narrating the past both conflicts and creates an interesting relationship with drama s continuing present that arcs towards an unpredictable future Theatre both brings the past alive and also fixes it but through the performance process allowing the past to be molded for future not yet existent audiences

Performing Public History David Dean, 2025-04-09 Performing Public History explores history telling as a performance across a wide range of media including theatre and film historical re enactments and living history performances operas and video games Taking historians as storytellers this book illustrates how the choices they make shape historical meaning While historians may strive to be objective when they research and write the past they inevitably draw on their imagination emotions and creativity aligning them with others who make history in public The book explores issues such as the nature of archives realism fact and fiction accuracy and authenticity and actants and audiences It draws on case studies from all parts of the world offering global perspectives that invite a rethinking about what history is and how and why we do it Sharing work by graduate students the author also offers an appendix of classroom exercises that instructors will find valuable Written accessibly for students this volume offers a succinct account of the discipline of history the field of public history and how performance is a useful concept for thinking about history work

The Methuen Drama Handbook of Theatre History and Historiography Claire Cochrane, Jo Robinson, 2019-10-31 Shortlisted for the 2021 TaPRA Edited Collection Prize The Methuen Drama Handbook of Theatre History and Historiography is an authoritative guide to contemporary

debates and practices in this field The book covers the key themes and methods that are current in theatre history research with a particular focus on expanding the object of study to include engagement with theatre and performance practices and the development of theatre histories around the world Central to the book are eighteen specially commissioned essays by established and emerging scholars from a wide range of international contexts whose discussion of individual case studies is predicated on their understanding and experience of their local landscape of theatre history These essays reveal where important work continues to be done in the field and most valuably draws on academic contexts beyond the Western academy to expand our knowledge of the exciting directions that such an approach opens up Prefaced by an introduction tracing the development of the discipline of theatre history and changing historiographical approaches the Handbook explores current issues pertaining to theatre and performance history research as well as providing up to date and robust introductions to the methods and historiographic questions being explored by researchers in the field Featuring a series of essential research tools including a detailed list of resources and an annotated bibliography of key texts this is an indispensable scholarly handbook for anyone working in theatre and performance history and historiography

On the Uses of the Fantastic in Modern Theatre I. Eynat-Confino, 2008-11-24 The book reveals how the fantastic is used in modern theatre as a manipulative device to encode the unspeakable and control audience response challenging conventional readings of all authors who use the fantastic

Public History Thomas Cauvin, 2016-05-20 Public History A Textbook of Practice is a guide to the many challenges historians face while teaching learning and practicing public history Historians can play a dynamic and essential role in contributing to public understanding of the past and those who work in historic preservation in museums and archives in government agencies as consultants as oral historians or who manage crowdsourcing projects need very specific skills This book links theory and practice and provides students and practitioners with the tools to do public history in a wide range of settings The text engages throughout with key issues such as public participation digital tools and media and the internationalization of public history Part One focuses on public history sources and offers an overview of the creation collection management and preservation of public history materials archives material culture oral materials or digital sources Chapters cover sites and institutions such as archival repositories and museums historic buildings and structures and different practices such as collection management preservation archives objects sounds moving images buildings sites and landscape oral history and genealogy Part Two deals with the different ways in which public historians can produce historical narratives through different media including exhibitions film writing and digital tools The last part explores the challenges and ethical issues that public historians will encounter when working with different communities and institutions Either in public history methods courses or as a resource for practicing public historians this book lays the groundwork for making meaningful connections between historical sources and popular audiences

The Routledge Companion to Performance Philosophy Laura Cull Ó Maoilearca, Alice Lagaay, 2020-07-08 The Routledge Companion to

Performance Philosophy is a volume of especially commissioned critical essays conversations collaborative creative and performative writing mapping the key contexts debates methods discourses and practices in this developing field Firstly the collection offers new insights on the fundamental question of how thinking happens where when how and by whom philosophy is performed Secondly it provides a plurality of new accounts of performance and performativity as the production of ideas bodies and knowledges in the arts and beyond Comprising texts written by international artists philosophers and scholars from multiple disciplines the essays engage with questions of how performance thinks and how thought is performed in a wide range of philosophies and performances from the ancient to the contemporary Concepts and practices from diverse geographical regions and cultural traditions are analysed to draw conclusions about how performance operates across art philosophy and everyday life The collection both contributes to and critiques the philosophy of music dance theatre and performance exploring the idea of a philosophy from the arts It is crucial reading material for those interested in the hierarchy of the relationship between philosophy and the arts advancing debates on philosophical method and the relation between Performance and Philosophy more broadly Chapter 19 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

Memory, Allegory, and Testimony in South American Theater Ana Elena Puga, 2008-05-05 Memory Allegory and Testimony in South American Theater traces the shaping of a resistant identity in memory its direct expression in testimony and its indirect elaboration in two different kinds of allegory Each chapter focuses on one contemporary playwright or one collaborative team in the case of Brazil from each of four Southern Cone countries and compares the playwrights aesthetic strategies for subverting ideologies of dictatorship Carlos Manuel Varela memory in Uruguay Juan Radrig n testimony in Chile Augusto Boal and his co author Gianfrancesco Guarnieri historical allegory in Brazil Griselda Gambaro abstract allegory in Argentina

Vows, Veils, and Masks Beth Wynstra, 2023-07-07 Vows Veils and Masks offers a bold and timely approach to the plays of Eugene O'Neill with its attention to the engagements weddings and marriages so crucial to the tragic action in O'Neill's works Specifically the book examines the culturally sanctioned traditions and gender roles that underscored marital life in the early twentieth century and that still haunt and define love and partnership in the modern age Weaving in artifacts like advice columns advertisements theatrical reviews and even the lived experiences of the actors who brought O'Neill's wife characters to life Beth Wynstra points to new ways of seeing and empathizing with those who are betrothed and new possibilities for reading marriage in literary and dramatic works She suggests that the various ways women were and still are expected to divert from their true ambitions desires and selves in the service of appropriate wifely behavior is a detrimental performance and one at the crux of O'Neill's marital tragedies This book invites more inclusive and nuanced ways of thinking about the choices married characters must make and the roles they play both on and off the stage

From Androboros to the First Amendment Peter A. Davis, 2015-05-15 The story of America's earliest extant

play begins with a petty crime a crime that would have passed largely unnoticed had it not been for one fact it prompted a beleaguered royal governor of one of Britain's colonies to lash out at his enemies by writing a biting satire *Androboros A Bographical sic Farce in Three Acts* 1715 is universally acknowledged as the first play both written and printed in America Its significance stems not simply from its publication but from its eventual impact The play inadvertently laid the foundation for one of the defining rights of the nation that would eventually emerge some seventy five years later the First Amendment of the Constitution of the United States guaranteeing a free press and freedom of expression *Androboros* was not just the first of its kind it was also ahead of its time in many ways preceding the harsh political satires and farces of the later eighteenth century by some fifty years Such plays served a small but essential role in promoting political thought among the colonists Written by anonymous authors and passed from hand to hand these short crude and often bawdy plays and dialogues were rarely acted due to their inflammatory lampoonery Nevertheless they provided an opportunity for disgruntled colonists to vent their grievances and promote their ideas to fellow citizens The farces of the late eighteenth century drove home the meaning and message of the American Revolution Equally significant is that *Androboros* may have influenced a few of the key political discourses published in the 1730s and these works in turn may well have shaped the future of the American political landscape for the next several decades and even into the modern era But as a closet drama intended only to be read by close friends and political supporters this play has languished as a minor footnote in American intellectual history Scholarly research published to date has been for the most part inadequate and occasionally inaccurate This study remedies that oversight providing a full analysis as well as an annotated typescript and facsimiles of the original printing

Music for the Melodramatic Theatre in Nineteenth-Century London and New York Michael V. Pisani, 2014-06-01

Throughout the nineteenth century people heard more music in the theatre accompanying popular dramas such as *Frankenstein* *Oliver Twist* *Uncle Tom's Cabin* *Lady Audley's Secret* *The Corsican Brothers* *The Three Musketeers* as well as historical romances by Shakespeare and Schiller than they did in almost any other area of their lives But unlike film music theatrical music has received very little attention from scholars and so it has been largely lost to us In this groundbreaking study Michael V Pisani goes in search of these abandoned sounds Mining old manuscripts and newspapers he finds that starting in the 1790s theatrical managers in Britain and the United States began to rely on music to play an interpretive role in melodramatic productions During the nineteenth century instrumental music in addition to song was a common feature in the production of stage plays The music played by instrumental ensembles not only enlivened performances but also served other important functions Many actors and actresses found that accompanimental music helped them sustain the emotional pitch of a monologue or dialogue sequence Music also helped audiences to identify the motivations of characters Playwrights used music to hold together the hybrid elements of melodrama heighten the build toward sensation and dignify the tragic pathos of villains and other characters Music also aided manager directors by providing cues for lighting and other stage

effects Moreover in a century of seismic social and economic changes music could provide a moral compass in an uncertain moral universe Featuring dozens of musical examples and images of the old theatres *Music for the Melodramatic Theatre* charts the progress of the genre from its earliest use in the eighteenth century to the elaborate stage productions of the very early twentieth century **Feminist Rehearsals** May Summer Farnsworth,2023-03-29 An exploration of gender at the theatre in early twentieth century Argentina and Mexico **The Jewish Kulturbund Theatre Company in Nazi Berlin** Rebecca Rovit,2012-09 Revealing the complex interplay between history and human lives under conditions of duress Rebecca Rovit focuses on the eight year odyssey of Berlin s Jewish Kulturbund Theatre By examining why and how an all Jewish repertory theatre could coexist with the Nazi regime Rovit raises broader questions about the nature of art in an environment of coercion and isolation artistic integrity and adaptability and community and identity **BACK COVER** Shoah Presence: Architectural Representations of the Holocaust Eran Neuman,2016-04-01 Through the analysis of several commemorative acts in space matter and image namely museums and memorials this book reflects on the ways in which architecture as a discipline a practice and a discourse represents the Holocaust In doing so it problematises how one presents an extreme historical case in a contemporary context and integrates the historical into actuality By examining several cases the book defines the issues faced by various architects who dealt with this topic and discusses their separate and distinctive approaches In each case it analyses the ways in which the cultural and political contexts of commemoration led to a different interpretation of the condition Focusing on the Ghetto Fighters House the world s first Holocaust museum Yad Vashem Israel s national Holocaust memorial in Jerusalem the US Holocaust Memorial Museum in Washington and the Holocaust Memorial in Berlin the book discusses how the representation of history by architecture creates a dialectic process in which architecture mediates the past to the present while at the same time creating a present saturated with historical contexts It shows how together they are incorporated into one another and create a new reality past and present intertwined

Stagestruck Filmmaker David Mayer,2009-03 An actor a vaudevillian and a dramatist before he became a filmmaker D W Griffith used the resources of theatre to great purpose and to great ends In pioneering the quintessentially modern medium of film from the 1890s to the 1930s he drew from older more broadly appealing stage forms of melodrama comedy vaudeville and variety In *Stagestruck Filmmaker* David Mayer brings Griffith s process vividly to life offering detailed and valuable insights into the racial ethnic class and gender issues of these transitional decades Combining the raw materials of theatre circus minstrelsy and dance with the newer visual codes of motion pictures Griffith became the first acknowledged artist of American film *Birth of a Nation* in particular demonstrates the degree to which he was influenced by the racist justifications and distorting interpretations of the Civil War and the Reconstruction era Moving through the major phases of Griffith s career in chapters organized around key films or groups of films Mayer provides a mesmerizing account of the American stage and cinema in the final years of the nineteenth century and the first three decades of the twentieth century

Griffith's relationship to the theatre was intricate, complex and enduring. Long recognized as the dominant creative figure of American motion pictures throughout twenty-six years of making more than five hundred films, he pillaged, adapted, reshaped, revitalized, preserved and extolled. By historicizing his representations of race, ethnicity and otherness, Mayer places Griffith within an overall template of American life in the years when film rivaled and then surpassed the theatre in popularity.

Enacting Nationhood Scott R. Irelan, 2014-06-12 This is a collection of new essays opening introspective space for further exploration into constructions of 'We the People' during the mid to late nineteenth century. It does so by interrogating intersections of pro-enslavement and anti-enslavement expressions of cultural nationalism, investigating assorted expressions of partisanship within dramatic literature and live performance broadly defined, and by probing effects of armed conflict on notions of nation, theatre performance and other markers of communal identity. *Enacting Nationhood* is distinctive in that the essays collected here call into question many widely held assumptions about the intricate theatrical past of the period under review. This said, the essays in this collection are certainly not to be taken as a comprehensive set of viewpoints. Rather, they are to be understood as an accompanying voice in a continuing discussion regarding an ever-shifting aesthetic contract between cultural nationalism and dramatic literature and live performance broadly defined from 1855-1899.

Pierre-Laurent de Belloy, 'Le Siège de Calais' Logan J. Connors, 2014-08-14 *Le Siège de Calais* hailed by its author in 1765 as France's première tragédie nationale rolled into Paris like a storm. Pierre-Laurent de Belloy's play about French bravery during the Hundred Years War (1337-1453) appeared on the heels of France's defeat in the Seven Years War (1756-1763). *Le Siège de Calais* was performed throughout Europe and published numerous times during the second half of the eighteenth century. De Belloy emerged as a national hero, receiving prizes from Louis XV, accolades from the city of Calais and membership to the prestigious Académie française. Since the French Revolution, however, the popularity of *Le Siège de Calais* has eclipsed, owing to its overt glorification of France's royal machine. Several hundred years later, the play warrants a fresh look from a holistic perspective. De Belloy's tragedy and the varied responses it provoked, many of which are included in this edition, offer complex representations of French political history and patriotic sentiment. *Le Siège de Calais* reveals conflicting images of gender roles, political debate and family values during the twilight of the Ancien Régime; it also constituted one of the last moments when serious drama asserted its role as a popular force.

Symptoms of the Self Roberta Barker, 2023-01-04 2023 Le Prix Ann Saddlemyer Award Winner *Symptoms of the Self* offers the first full study of the stage consumptive. In the nineteenth and early twentieth centuries in France, Britain and North America, tuberculosis was a leading killer. Its famous dramatic and operatic victims, Marguerite Gautier in *La Dame aux Camélias* and her avatar Violetta in *La Traviata*, Mim in *La Bohème*, Little Eva in *Uncle Tom's Cabin* and Edmund Tyrone in *Long Day's Journey into Night* to name but a few, are among the most iconic figures of the Western stage. Its classic symptoms, the cough and the blood-stained handkerchief, have become global performance shorthand for life-threatening illness. The consumptive character became a

vehicle through which standards of health beauty and virtue were imposed constructions of class gender and sexuality were debated the boundaries of nationhood were transgressed or maintained and an exceedingly fragile whiteness was held up as a dominant social ideal By telling the story of tuberculosis on the transatlantic stage Symptoms of the Self uncovers some of the wellsprings of modern Western theatrical practice and of ideas about the self that still affect the way human beings live and die

Theatre After Empire Megan E. Geigner, Harvey Young, 2021-05-30 Emphasizing the resilience of theatre arts in the midst of significant political change Theatre After Empire spotlights the emergence of new performance styles in the wake of collapsed political systems Centering on theatrical works from the late nineteenth century to the present twelve original essays written by prominent theatre scholars showcase the development of new work after social revolutions independence campaigns the overthrow of monarchies and world wars Global in scope this book features performances occurring across Africa the Americas Asia Europe and the Middle East The essays attend to a range of live events theatre dance and performance art that stage subaltern experiences and reveal societies in the midst of cultural political and geographic transition This collection is an engaging resource for students and scholars of theatre and performance world history and those interested in postcolonialism multiculturalism and transnationalism The Introduction Framing Latine Theatre and Performance of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

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Table of Contents Performing History Theatrical Representations Of The Past In Contemporary Theatre

1. Understanding the eBook Performing History Theatrical Representations Of The Past In Contemporary Theatre
 - The Rise of Digital Reading Performing History Theatrical Representations Of The Past In Contemporary Theatre
 - Advantages of eBooks Over Traditional Books
2. Identifying Performing History Theatrical Representations Of The Past In Contemporary Theatre
 - 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 History Theatrical Representations Of The Past In Contemporary Theatre
 - User-Friendly Interface
4. Exploring eBook Recommendations from Performing History Theatrical Representations Of The Past In Contemporary Theatre
 - Personalized Recommendations
 - Performing History Theatrical Representations Of The Past In Contemporary Theatre User Reviews and Ratings
 - Performing History Theatrical Representations Of The Past In Contemporary Theatre and Bestseller Lists
5. Accessing Performing History Theatrical Representations Of The Past In Contemporary Theatre Free and Paid eBooks
 - Performing History Theatrical Representations Of The Past In Contemporary Theatre Public Domain eBooks

Performing History Theatrical Representations Of The Past In Contemporary Theatre

- Performing History Theatrical Representations Of The Past In Contemporary Theatre eBook Subscription Services
- Performing History Theatrical Representations Of The Past In Contemporary Theatre Budget-Friendly Options
- 6. Navigating Performing History Theatrical Representations Of The Past In Contemporary Theatre eBook Formats
 - ePub, PDF, MOBI, and More
 - Performing History Theatrical Representations Of The Past In Contemporary Theatre Compatibility with Devices
 - Performing History Theatrical Representations Of The Past In Contemporary Theatre Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Performing History Theatrical Representations Of The Past In Contemporary Theatre
 - Highlighting and Note-Taking Performing History Theatrical Representations Of The Past In Contemporary Theatre
 - Interactive Elements Performing History Theatrical Representations Of The Past In Contemporary Theatre
- 8. Staying Engaged with Performing History Theatrical Representations Of The Past In Contemporary Theatre
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Performing History Theatrical Representations Of The Past In Contemporary Theatre
- 9. Balancing eBooks and Physical Books Performing History Theatrical Representations Of The Past In Contemporary Theatre
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Performing History Theatrical Representations Of The Past In Contemporary Theatre
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Performing History Theatrical Representations Of The Past In Contemporary Theatre
 - Setting Reading Goals Performing History Theatrical Representations Of The Past In Contemporary Theatre
 - Carving Out Dedicated Reading Time

12. Sourcing Reliable Information of Performing History Theatrical Representations Of The Past In Contemporary Theatre
 - Fact-Checking eBook Content of Performing History Theatrical Representations Of The Past In Contemporary Theatre
 - 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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