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Richard Hornby

Script Into Performance A Structuralist View Of Play Production

Michael Ewans



Script Into Performance A Structuralist View Of Play Production:

Script Into Performance Richard Hornby, 1995 Applause Books An analysis of script interpretation for the theater The text includes theories on performance as well as examples from the works of Shelley Ibsen and Pinter In his new preface Hornby laments the modernization of classic plays which he believes subverts the original text Library Journal *Script Into Performance* Richard Hornby, 1977 *Script Into Performance* Richard Hornby, 1987 **Script Analysis for Actors, Directors, and Designers** James Thomas, 2004-11-05 First Published in 2005 Routledge is an imprint of Taylor Francis an informa company *Script Analysis for Actors, Directors, and Designers* James Michael Thomas, 2005 Based on the premise that plays are objects of study in and of themselves this title details the Konstantin Stanislavskis method of action analysis expanding the scope of analysis to includes both inductive and deductive methodologies *What is Dramaturgy?* Bert Cardullo, 1995 What Is Dramaturgy attempts to document by way of articles statements and bibliographies the dramaturg s profession which began with Lessing in Germany in the second half of the eighteenth century and was instituted in the United States two hundred years later during the rise of the regional theatre movement As critics in residence also known as literary managers dramaturgs perform a variety of tasks broadly speaking they select and prepare playtexts for performance advise directors and educate the audience they are translators theatre historians public lecturers even artistic consciences Dramaturgy literally means the craft or the techniques of dramatic composition considered collectively and in a sense the dramaturg is the dramatist s representative or advocate in the theatre That is he is the guardian of the text new as well as old and therefore a person whose work is necessary for the revival of dramatic art in our time What Is Dramaturgy is dedicated in the end not only to promoting the dramaturg s function but also to anticipating his creation of an intellectually illumined American theatre *Theories of the Theatre* Marvin A. Carlson, 2018-07-05 Beginning with Aristotle and the Greeks and ending with semiotics and post structuralism Theories of the Theatre is the first comprehensive survey of Western dramatic theory In this expanded edition the author has updated the book and added a new concluding chapter that focuses on theoretical developments since 1980 emphasizing the impact of feminist theory *Bibliography of Semiotics, 1975-1985*, 1986-01-01 This bibliography of semiotic studies covering the years 1975 1985 impressively reveals the world wide intensification in the field During this decade national semiotic societies have been founded all over the world a great number of international national and local semiotic conferences have taken place the number of periodicals and book series devoted to semiotics has increased as has the number of books and dissertations in the field This bibliography is the result of a dedicated effort to approach complete coverage **Encountering the Goddess** Thomas B. Coburn, 1991-01-01 Coburn provides a fresh and careful translation from the Sanskrit of this fifteen hundred year old text Drawing on field work and literary evidence he illuminates the process by which the Dev M h tmya has attracted a vast number of commentaries and has become the best known Goddess text in modern India deeply embedded in the ritual of Goddess worship especially in Tantra

Coburn answers the following questions among others Is this document scripture How is it that this text mediates the presence of the Goddess What can we make of contemporary emphasis on oral recitation of the text rather than study of its written form One comes away from Coburn s work with a sense of the historical integrity or wholeness of an extremely important religious development centered on a text The interaction between the text and later philosophical and religious developments such as those found in Advaita Vedanta and Tantra is quite illuminating Relevant here are the issues of the writtenness and orality aurality of scripture and the various ways by which a deposit of holy words such as the Dev M h tmya becomes effective powerful and inspirational in the lives of those who hold it sacred

Shakespeare and the Problem of Adaptation Margaret Jane Kidnie,2009 Kidnie s study presents original sophisticated and profoundly intelligent answers to important questions Lukas Erne University of Geneva This is a fine and productive book one that will surely draw significant attention and commentary well beyond the precincts of Shakespeare studies W B Worthen Columbia University Shakespeare s plays continue to be circulated on a massive scale in a variety of guises as editions performances and adaptations and it is by means of such mediation that we come to know his drama Shakespeare and the Problem of Adaptation addresses fundamental questions about this process of mediation making use of the fraught category of adaptation to explore how we currently understand the Shakespearean work To adapt implies there exists something to alter but what constitutes the category of the play and how does it relate to adaptation How do play and adaptation relate to drama s twin media text and performance What impact might answers to these questions have on current editorial performance and adaptation studies Margaret Jane Kidnie argues that play and adaptation are provisional categories mutually dependent processes that evolve over time in accordance with the needs of users This theoretical argument about the identity of works and the nature of text and performance is pursued in relation to diverse examples including theatrical productions by the Royal Shakespeare Company the BBC s ShakespeaRe Told the Reduced Shakespeare Company and recent print editions of the complete works These new readings build up a persuasive picture of the cultural and intellectual processes that determine how the authentically Shakespearean is distinguished from the fraudulent and adaptive Adaptation thus emerges as the conceptually necessary but culturally problematic category that results from partial or occasional failures to recognize a shifting work in its textual theatrical instance

The Drama of Doctrine Kevin J. Vanhoozer,2005-08-02 Observing a strange disappearance of doctrine within the church Kevin Vanhoozer argues that there is no more urgent task for Christians today than to engage in living truthfully with others before God He details how doctrine serves the church the theater of the gospel by directing individuals and congregations to participate in the drama of what God is doing to renew all things in Jesus Christ Taking his cue from George Lindbeck and others who locate the criteria of Christian identity in Spirit led church practices Vanhoozer relocates the norm for Christian doctrine in the canonical practices which he argues both provoke and preserve the integrity of the church s witness as prophetic and apostolic

The Poetics of Reading Eitel Friedrich Timm,Kenneth

Mendoza,1993 Situates the act of critical reading in the context of poetic aesthetics This volume situates the act of critical reading in the context of poetic aesthetics Running alongside recent post structuralist theories the textuality of such matters as literary discourse history media philosophy and religion has emerged as a focal point of debate in the humanities The essays here examine how questions of the canon genres and transformation of texts challenge the present epistemological situation taking an interdisciplinary approach to textual readings their methodology is drawn from a range of literary figures and critics including Lessing Kafka Walter Benjamin and Derrida The study also addresses the controversial predicament of subjectivity as one of the key terms in current literary and historical scholarship Reading for the Stage Isaac Benabu,2003 Approaches to the playtext applied to the works of Calderon and his contemporaries *From Page to Stage* Rosemary Ingham,Jamie Bullins,2025-10-27 The second edition of the classic industry text *From Page to Stage* How Theatre Designers Make Connections Between Scripts and Images explores the relationship between text analysis imagination and creation of theatrical design How can a designer harness something as elusive as the human imagination to create a world that will complement and enhance a dramatic production What steps are involved in making the jump from a script's text to an engaging imaginative stage *From Page to Stage* explores these questions offers advice for reading and understanding playscripts and provides a clear detailed method for identifying collecting and organizing script facts Heavily illustrated with striking examples it addresses the who what where how and maybe why of text analysis what happens when the designer's imagination meets the script moving from dramatic text to theatrical event Also included are photo interview essays which ultimately ask the designer How will your interpretation affect the audience individual society intellectually emotionally spiritually and politically Updated with new interviews illustrations and current trends and processes this guide will inform students and working designers on how to design a script for the stage **The Shakespearean Dramaturg** A. Hartley,2005-11-04 This book marries a theoretical analysis of the issues underlying the role of the dramaturg with a thorough sense of the material conditions of theatrical production from script editing and rehearsal room interactions to the preparation of programme notes and audience lectures Central to the project is a notion of authority defined not by text or author but by the theatre itself The result is a guide for the prospective dramaturg which also provides for the more general reader a unique case study of the nexus between the methods and assumptions of literary criticism and those of practical theatre **Toward a Dramaturgical Sensibility** Geoffrey S. Proehl,D. D. Kugler,Mark Lamos,Michael Lupu,2008 *Toward a Dramaturgical Sensibility* begins with a moment in Shakespeare's *Antony and Cleopatra* in which Cleopatra says to Antony Not know me yet With these four words Cleopatra poses a simple but fundamental human problem What can we know She and Antony have known each other for years at times gloriously emotionally mentally and in the archaic sense of the word physically but still the challenge of knowing hangs in the air Cleopatra's question reminds us that knowledge is not simple that it is as likely to create yearning as satisfaction that it is not confined to any one part of the self that it is far from intellect

alone It reminds us as do most great plays that life is part wonder part terror What we can know This study aimed at students teachers and theater artists suggests that he attempt to know the dramaturgy of a play is little different from the attempt to know another person for whom we care BOOK JACKET *Performance Reconstruction and Spanish Golden Age Drama* L. Vidler, 2016-11-09 Spanish Golden Age drama has resurfaced in recent years however scholarly analysis has not kept pace with its popularity This book problematizes and analyzes the approaches to staging reconstruction taken over the past few decades including historical semiotic anthropological cultural structural cognitive and phenomenological methods

Aeschylus' Oresteia Michael Ewans, 2024-03-21 This is a fully revised new edition of Michael Ewans 1995 English translation of the Oresteia taking into account the extensive work published on the trilogy in recent years Accompanying this lucid accurate and actable translation is a substantial introduction outlining the festival setting of the plays the original performance conditions and performance style the form and meaning of the trilogy the issues surrounding the act of translation and finally a survey of some major productions since 1980 The text itself is a thoroughly competitive translation into modern English verse now significantly revised in the light of recent scholarship on the text It is followed by a theatrical commentary on each scene and chorus providing unique insights into how the plays might have been staged in ancient Athens and how they can be staged today The book also includes notes on the translation two glossaries of names and Greek terms selected further reading and a chronology of Aeschylus life and times Aeschylus Oresteia Translation and Theatrical Commentary is the most comprehensive English edition of Aeschylus masterpiece and this new edition fully meets the needs of teachers students and practitioners working on the trilogy as well as those interested in ancient Greek drama and literature more broadly Masked Performance John Emigh, 1996 Growing out of a series of articles written over a 15 year period and illustrated with over 100 photos this volume offers a narrowed focus examination of various performing traditions that rely on the expressive power and imagination of masks It explores the redefinition of self into other when the mask is worn and examines actors and their performances in Papua New Guinea Orissa India and Bali **Page and Stage** Stanley Vincent Longman, 2004 Page and Stage narrows the gulf between printed page and performance to make script analysis for production or academic study more effective efficient and insightful This text discusses a method for script analysis based on the idea that plays consist of organized tension that involves the audience and organizes their response It examines the many forms of tension in plays between actor and character between the stage and the world of the play between the present and the past and between characters by looking at stage space and time and a wide range of plays from Greek times to the present Page and Stage addresses the paradox that play scripts are not complete works of dramatic art and yet contain implicitly if not explicitly the intended performance

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