

Playwright Versus Director

**Authorial Intentions
and Performance Interpretations**

Edited by Jeane Luere

**Sidney Berger,
Advisory Editor**

Playwright Vs Director Authorial Intentions And Performance Interpretations

Don Rubin (Series Editor)



Playwright Vs Director Authorial Intentions And Performance Interpretations:

Playwright Versus Director Sidney Berger, 1994-08-30 Giving equal space to the sanctity of script and the artistic freedom of directors this book addresses the difficulties encountered by playwrights and directors as they bring a script to the stage Inspired directors can help a writer of genius turn his play into exciting theatre but playwrights find that giving directors leeway to interpret and modify text can result in directors overriding authorial intentions This book presents the best that has been written by literary theorists on the current definitions of text and attempts to depart from quick rule of thumb assessments of the problem Drawing from definitive articles in literary and theatre journals part one gives the reader basic concepts and terminology Interviews with playwrights and directors showing the complexity of the issue appear in part two and part three includes case studies of playwrights and directors who faced production crises Legal aspects of collaboration are considered in part four The book concludes with a positive approach and possible solution to the problem

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in the Experience of Meaning Raymond W. Gibbs, 1999-09-13 What do our assumptions about authorship matter for our experience of meaning This book examines the debates in the humanities and social sciences over whether authorial intentions can or should constrain our interpretation of language and art Scholars assume that understanding of linguistic and artistic meaning should not be constrained by beliefs about authors and their possible intentions in creating a human artifact It is argued here that people are strongly disposed to infer intentionality when understanding oral speech written texts artworks and many other human actions Although ordinary people and scholars may infer meanings that diverge from or extend beyond what authors intend our experience of human artifacts as meaningful is fundamentally tied to our assumptions of intentionality This challenges the traditional ideas of intentions as existing solely in the minds of individuals and formulates a new conceptual framework for examining if and when intentions influence the interpretation of meaning

Robert Lepage's Scenographic Dramaturgy Melissa Poll, 2018-07-10 This book theorizes auteur Robert Lepage's scenography based approach to adapting canonical texts Lepage's technique is defined here as scenographic dramaturgy a

process and product that de privileges dramatic text and relies instead on evocative visual performance and intercultural collaboration to re envision extant plays and operas Following a detailed analysis of Lepage s adaptive process and its place in the continuum of scenic writing and auteur theatre this book features four case studies charting the role of Lepage s scenographic dramaturgy in re writing extant texts including Shakespeare s Tempest on Huron Wendat territory Stravinsky s Nightingale in a twenty seven ton pool and Wagner s Ring cycle via the infamous sixteen million dollar Metropolitan Opera production The final case study offers the first interrogation of Lepage s twenty first century auto adaptations of his own seminal texts The Dragons Trilogy and Needles Opium Though aimed at academic readers this book will also appeal to practitioners given its focus on performance making adaptation and intercultural collaboration

The Dramatic Journey of Eugene O'Neill and Samuel Beckett Jaya Kapoor,2020-06-25 The moderns found these two writers to be one of them and the post moderns said their essence was post modern They were found to have deep existential core and humanism was the defining spirit of their works When a writer writes with deep empathy for the human situation the work is freed from the traps of ideologies and techniques It reaches out to people beyond time and space Truth is complex and individual in manifestation but simple and universal in essence This simplicity is the most difficult to achieve and most prized achievement of an artist This simplicity of the communication is what the journey of O Neill and Beckett has been all about Their journey is marked by unsparing effort to give a universal metaphor to an immensely subjective experience The voices of two of the greatest dramatists come together to tell not just what drama has been all about in the 20th Century but also what it is in our own day It looks not just into the plots or characters to understand their works but also how they communicated so much more through the way they visualized the technical aspects and theatrical impact of their plays

The Theatre of Martin McDonagh Lilian Chambers,Eamonn Jordan,2006 With such plays as The Beauty Queen 1996 The Cripple of Inishmaan 1997 The Lonesome West 1997 A Skull in Connemara 1997 The Lieutenant of Inishmore 2001 and The Pillowman 2003 Martin McDonagh has made a huge reputation for himself in ternationally winning multiple awards for his work and enjoying universal critical acclaim Most recently he won an Oscar for his short film Six Shooter 2006 This collection of essays is a vital and significant response to the many challenges set by McDonagh for those involved in the production and reception of his work The volume brings together critics and commentators from around the world who assess the work from a diverse range of often provocative approaches What is not surprising is the focus and commitment of the engagement given the controversial and st Whether for or against this is an essential read for all who wish to enter the complex debate about the Theatre of Martin McDonagh

Authoring Performance A. Sidiropoulou,2011-11-16 A historical theoretical and comparative study of the emergence of the director as author phenomenon posing questions of authorship and redefining the relationship between playwright and the director playwright

World Encyclopedia of Contemporary Theatre Volume 4: The Arab World Don Rubin (Series Editor),2003-09-02 One of the first internationally published overviews of theatrical activity

across the Arab World Includes 160 000 words and over 125 photographs from 22 different Arab countries from Africa to the Middle East

Living Theodrama Wesley Vander Lugt, 2016-05-13 *Living Theodrama* is a fresh creative introduction to theological ethics Offering an imaginative approach through dialogue with theatrical theory and practice Vander Lugt demonstrates a new way to integrate actor oriented and action oriented approaches to Christian ethics within a comprehensive theodramatic model This model affirms that life is a drama performed in the company of God and others providing rich metaphors for relating theology to everyday formation and performance in this drama Different chapters explore the role of the triune God Scripture tradition the church mission and context in the process of formation and performance thus dealing separately with major themes in theological ethics while incorporating them within an overarching model This book contains not only a fruitful exchange between theological ethics and theatre but it also presents a promising method for interdisciplinary dialogue between theology and the arts that will be valuable for students and practitioners across many different fields

Crossroads in Literature and Culture Jacek Fabiszak, Ewa Urbaniak-Rybicka, Bartosz Wolski, 2012-11-05 The book contains a selection of papers focusing on the idea of crossing boundaries in literary and cultural texts composed in English The authors come from different methodological schools and analyse texts coming from different periods and cultures trying to find common ground the theme of the volume between the apparently generically and temporarily varied works and phenomena In this way a plethora of perspectives is offered perspectives which represent a high standard both in terms of theoretical reflection and in depth analysis of selected texts Consequently the volume is addressed to a wide scope of both scholars and students working in the field of English and American literary and cultural studies furthermore it will be of interest also to students interested in theoretical issues linked with investigations into literature and culture

Rehearsal from Shakespeare to Sheridan Tiffany Stern, 2000-05-18 Up until now facts about theatrical rehearsal have been considered irrecoverable But in this groundbreaking new study Tiffany Stern gathers together two centuries worth of historical material which shows how actors received and responded to their parts and how rehearsal affected the creation and revision of plays Plotting theatrical change over time from the mid sixteenth to the late eighteenth century this book will revolutionize the fields of textual and theatre history alike

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 Preaching God's Grand Drama Ahmi Lee,2019-10-15 How can preachers preach biblically faithful sermons that move listeners to positive action An author on the cutting edge of contemporary homiletics and theology offers a fresh approach to preaching that helps listeners see themselves as actors in God s grand drama Ahmi Lee presents a unifying third way in homiletical approaches i e theodramatic that reimagines the preacher s role in relation to the Bible the congregation and the world The book not only helps students understand various preaching models but also is relevant to working preachers who want to critique and improve their approach Foreword by Mark Labberton **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 Is There a Single Right Interpretation? Michael Krausz,2007-08-09 Is there a single right interpretation for such cultural phenomena as works of literature visual artworks works of music the self and legal and sacred texts In these essays almost all written especially for this volume twenty leading philosophers pursue different answers to this question by examining the nature of interpretation and its objects and ideals The fundamental conflict between positions that universally require the ideal of a single admissible interpretation singularism and those that allow a multiplicity of some admissible interpretations multiplism leads to a host of engrossing questions explored in these essays Does multiplism invite interpretive anarchy Can opposing interpretations be jointly defended Should competition between contending interpretations be understood in terms of bivalent truth or multivalent reasonableness appropriateness aptness or the like Is interpretation itself an essentially contested concept Does interpretive activity seek truth or aim at something else as well Should one focus on interpretive acts rather than interpretations Should admissible interpretations be fixed by locating intentions of a historical or hypothetical creator or neither What bearing does the fact of the historical situatedness of cultural entities have on their identities The contributors are Annette Barnes No l Carroll Stephen Davies Susan Feagin Alan Goldman Charles Guignon Chhanda Gupta Garry Hagberg Michael Krausz Peter Lamarque Jerrold Levinson Joseph Margolis Rex Martin Jitendra Mohanty David Novitz Philip Percival Torsten Pettersson Robert Stecker Laurent Stern and Paul Thom *Eat the Bible* Micah E. Chung,2024-07-19 People love

their metaphors for the Bible The Bible is a sword a mirror a script a score a cathedral a rule book a user s manual a lamp a love letter But how did metaphor which in the eighteenth century was seen as a deceptive rhetorical trick become such a prominent tool for speaking of Scripture And how does one judge between a good metaphor and a bad one This book explores the theological use of metaphor to describe the nature and interpretation of Scripture It interrogates three such models the Bible as musical score Anthony Thiselton the Bible as theo dramatic script Kevin Vanhoozer and the Bible as light John Feinberg seeking to evaluate their faithfulness to Scripture and church tradition their fittingness to the current culture and their fruitfulness for understanding and practicing the biblical text The author then proposes and explores what he considers a better model one drawn from the Bible itself namely that of Scripture as food

Entertainment Labor Jonathan Handel,2013 A must have for academics and attorneys working in entertainment labor Entertainment Labor An Interdisciplinary Bibliography is a 345 page annotated bibliography of over 1 500 books articles dissertations legal cases and other resources dealing with entertainment unions and guilds and select other aspects of entertainment labor Also included are Annotations where necessary to explain the relevance of the book or article Capsule descriptions of legal cases Page references where only a portion of the book or article is relevant URLs for full text articles that are available online at no charge A detailed chapter on materials available from the unions and guilds themselves A 90 page index

Interpreting Chekhov Geoffrey Borny,2006-08-01 The author s contention is that Chekhov s plays have often been misinterpreted by scholars and directors particularly through their failure to adequately balance the comic and tragic elements inherent in these works Through a close examination of the form and content of Chekhov s dramas the author shows how deeply pessimistic or overly optimistic interpretations fail to sufficiently account for the rich complexity and ambiguity of these plays The author suggests that by accepting that Chekhov s plays are synthetic tragi comedies which juxtapose potentially tragic sub texts with essentially comic texts critics and directors are more likely to produce richer and more deeply satisfying interpretations of these works Besides being of general interest to any reader interested in understanding Chekhov s work the book is intended to be of particular interest to students of Drama and Theatre Studies and to potential directors of these subtle plays

Forthcoming Books Rose Army,1995-02 Stage Direction Function Sienna Vance,AI,2025-05-05 Stage Direction Function explores the crucial often underestimated role of stage directions in shaping theatrical performance More than mere instructions stage directions function as dynamic cues influencing mood movement and meaning The book reveals how playwrights use these directions to control atmosphere direct actors blocking and subtly guide audience interpretation By examining both canonical and contemporary plays performance theory and historical accounts the book highlights the interdisciplinary nature of theatre studies The book progresses systematically first establishing foundational concepts such as the historical evolution of stage directions and their relationship to subtext It then delves into core functions analyzing how stage directions manipulate mood through lighting and sound orchestrate movement to convey character dynamics and

ultimately shape the audience's understanding of the play's themes. It challenges the traditional view of stage directions as rigid commands, positioning them instead as invitations for creative interpretation, thus offering valuable insights for playwrights, directors, and actors alike.

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