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The Methuen Drama Handbook of Women in Contemporary British Theatre Marissia Fragkou, Rebecca Benzie, 2025-02-06 This handbook provides a detailed exploration of the rich and diverse theatrical work produced by women in the first two decades of 21st century British theatre The book explores key issues and methodologies relevant to women working in the UK s theatre industry including the legacies of feminism and its role in shaping contemporary work by women the politics of visibility and inclusion in theatrical institutions and collaborative strategies in creating original work It closely examines how women in contemporary British theatre tackle urgent social issues such as environmental risk the representation of marginalized identities and mental and physical wellbeing Chapters by both established and early career scholars from a variety of international contexts present new perspectives on significant questions and issues underpinning women s work in 21st century British theatre by engaging with contemporary debates from theatre and performance studies and cultural theory A concluding roundtable with women theatre practitioners addresses key questions pertaining to their work including working conditions the politics of funding and of ageing disability and care With a foreword by the Guardian's chief theatre critic Arifa Akbar and featuring research tools such as introductions to sections a detailed list of sources and an annotated bibliography this is an authoritative study for anyone with a keen research interest in the distinct contribution of women to Memos from a Theatre Lab: Spaces, Relationships, and Immersive contemporary British theatre and performance Theatre Nandita Dinesh, 2018-01-15 Drawing from Dinesh's findings in Memos from a Theatre Lab Exploring What Immersive Theatre Does this practice based research project second in an envisioned series of Immersive Theatre experiments in Dinesh's theatre laboratory considers the potential impact of pre existing relationships between actors spectators and performance spaces when using immersive theatrical aesthetics toward educational and or socio political objectives Memos from a Theatre Lab Spaces Relationships and Immersive Theatre explores the following questions When audience members do not know the actors outside the milieu of a theatrical performance does an immersive form hold different implications than if performers and spectators know each other in real life When actors and spectators are strangers to each other are performers more or less likely to judge the responses that are given to them within an immersive scenario What kinds of immersive situations especially in Applied Theatre interventions might benefit from the presence or absence of a pre existing relationship between performers audience members and the spaces in which these experiences occur In describing the processes involved in designing such an experiment crafting the relevant immersive performances and gathering analysing data from actors and spectators this book puts forward strategies for students researchers and practitioners who seek to better understand the form of Immersive Theatre Theatre Through the Camera Eye Sava Laura Sava, 2019-06-24 How do we experience theatre through film Laura Sava critically engages with the filmic representation of theatre focusing on a selection of art house and independent films which provide a sophisticated commentary on the interaction between the two

media Through an in depth analysis of films such as Jacques Rivette s L Amour fou Pedro Almodvar s All About My Mother and Charlie Kaufman's Synecdoche New York this book analyses the embedment of theatre in film and the notion of spectatorial address Using textual analysis in conjunction with concepts derived from narratology performance philosophy and film and theatre phenomenology it explores the mechanisms of representation involved in the intermedial diegetisation Critical Themes in Drama Kelly Freebody, Michael Finneran, 2021-03-25 Critical Themes in Drama is concerned with the relationship between drama and the current socio political context It builds on and contributes to ongoing scholarly conversations regarding the use benefit challenges and opportunities for drama and theatre as a social cultural educational and political act The intention of this book is to canvas current theory and practice in drama to provide an extended examination of how drama as a pro social practice intersects with socio cultural institutions to link critical discourse and examine ways drama may contribute to a broader social justice agenda Authors draw on a variety of theoretical tools from the fields of sociology anthropology and cultural studies. This combines with an exploration of work from drama practitioners across a variety of countries and practices to provide a map of how the field is shaped and how we might understand drama praxis as a social cultural and political force for change This book offers drama scholars practitioners researchers and teachers a critical exploration which is both hopeful and critical acknowledging the complexities and potential pitfalls while celebrating the opportunities for drama as a practice for social action and positive change On the Threshold of Knowing Lucia Rainer, 2017-04-15 In this in depth analysis of artistic and academic lectures and performances Lucia Rainer features an innovative conceptual and methodological tool that augments Goffman's Frame Analysis with a praxeological perspective This way she gives profound insight into how knowledge as a practice and a concept is associated with clarity rather than truth Based on four case studies including John Cage's unpublished and unabridged audio recording of Lecture on Nothing the study explores how the concept of lecture performances which adheres to two frames that never entirely blend provides a space to re negotiate the artistic academic relationship The Art of Collectivity Jennifer Beth Spiegel, Benjamin Ortiz Choukroun, 2019-09-12 Amidst epidemics of youth alienation and cultural polarization community based artistic practices are sprouting up around the world as antidotes to policies of austerity and social exclusion Rejecting the radical individualism of the neoliberal era many artistic projects promote collectivity and togetherness in navigating challenges and constructing shared futures. The Art of Collectivity is about how one such creative social program deployed this approach in service of a post neoliberal vision Focusing on a national social circus initiative launched by a newly elected Ecuadorean government to help actualize its citizens revolution the book explores the intersection between global cultural politics participatory arts collective health and social transformation The authors include scholars and practitioners of community arts humanities social sciences and health sciences from the Global North and Global South Sensitive to hierarchical binaries such as research practice north south and art science they work

together to provide a multifaceted analysis of the way cultural politics shape policy pedagogy and aesthetic sensibilities as well as their socio cultural and health related effects The largest study of social circus to date combining detailed quantitative qualitative and arts based research The Art of Collectivity is a timely contribution to the study of cultural policies critical pedagogies collective art making and community development

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Shakespeare Performance Studies W. B. Worthen, 2014-06-26 Taking a performance studies perspective on Shakespearean theatre W B Worthen argues that the theatrical event represents less an inquiry into the presumed meanings of the text than an effort to frame performance as a vehicle of cultural critique Using contemporary performances as test cases Worthen explores the interfaces between the origins of Shakespeare's writing as literature and as theatre the modes of engagement with Shakespeare's plays for readers and spectators and the function of changing performance technologies on our knowledge of Shakespeare This book not only provides the material for performance analysis but places important contemporary Shakespeare productions in dialogue with three influential areas of critical discourse texts and authorship the function of character in cognitive theatre studies and the representation of theatre and performing in the digital humanities. This book will be vital reading for scholars and advanced students of Shakespeare and of performance studies

Shakespeare and the Materiality of Performance E. Lin,2012-09-14 Winner of the MRDS 2013 David Bevington Award for Best New Book in Early Drama Studies Drawing on a wide variety of primary sources Lin reconstructs playgoers typical ways of thinking and feeling and demonstrates how these culturally trained habits of mind shaped dramatic narratives and the presentational dynamics of onstage action **Performer Training** Ian Watson,2013-11-05 Performer Training is an examination of how actors are trained in different cultures Beginning with studies of mainstream training in countries such as Poland Australia Germany and the United States subsequent studies survey Some of Asia's traditional training methods and recent experiments in performer training Eugenio Barba's training methods Jerzy Grotowski's most recent investigations. The Japanese American NOHO companies attempts at integrating Kyogen into the works of Samuel Beckett Descriptions of the training methods developed by Tadashi Suzuki and Anne Bogart at their Saratoga International Theatre Institute Recent efforts to re examine the role and scope of training like Britain's International Workshop Festival and the European League of Institutes of Arts masterclasses The reformulation of the use of emotions in performer training known as Alba Emoting

Improvisation in Drama, Theatre and Performance Anthony Frost, Ralph Yarrow, 2015-10-26 Improvisation is a tool for many things performance training rehearsal practice playwriting therapeutic interaction and somatic discovery This book opens up the significance of improvisation across cultures histories and ways of performing our life offering key insights into the what the how and the why of performance It traces the origins of improvisation and its influences both as a social and political phenomenon and its position in performance training Including history theory and practice this new edition encompasses Theatre and performance studies as well as drama acknowledging the rapid reconfiguration of these fields in recent years Its coverage also now extends to improvisation in the USA cinema LARPing street events and the improvising audience while also looking at improv s relationship to stand up comedy jazz poetry and free movement practices With an index of exercises and an extensive bibliography this book is indispensable to students of improvisation Actors and the Art of Performance Susanne Granzer, 2016-03-09 Actors and the Art of Performance Citizenship, 2020 Under Exposure combines the author's two main biographical paths her professional commitment to the fields of both theatre and philosophy The art of acting on stage is analysed here not only from the theoretical perspective of a spectator but also from the perspective of the actor The author draws on her experience as both a theatre actor and a university professor whose teachings in the art of acting rely heavily on her own experience and also on her philosophical knowledge The book is unique not only in terms of its content but also in terms of its style Written in a multiplicity of voices the text oscillates between philosophical reasoning and narrative forms of writing including micro narratives fables parables and inter alia by Carroll Hoffmann and Kleist Hence the book claims that a trans disciplinary dialogue between the art of acting and the art of philosophical thinking calls for an aesthetical research that questions and begins to seek alternatives to traditionally established and ingrained formats of philosophy Theatre and Performance Practices Graham Lay, Jane Milling, 2005*

Shakespeare in the Theatre: The American Shakespeare Center Paul Menzer, 2017-02-23 The original Blackfriars closed its doors in the 1640s ending over half a century of performances by men and boys In 2001 in the Shenandoah Valley of Virginia it opened once again The reconstructed Blackfriars home to the American Shakespeare Center represents an old playhouse for the new millennium and therefore symbolically registers the permanent revolution in the performance of Shakespeare Time and again the industry refreshes its practices by rediscovering its own history This book assesses how one American company has capitalised on history and in so doing has forged one of its own to become a major influence in contemporary Shakespearean theatre Unearthing Shakespeare Valerie Clayman Pye, 2017 What can the Globe Theatre tell us about performing Shakespeare Unearthing Shakespeare is the first book to consider what the Globe today s replica of Shakespeare s theatre can contribute to a practical understanding of Shakespeare s plays Valerie Clayman Pye reconsiders the material evidence of Early Modern theatre making presenting clear accessible discussions of historical theatre practice stages and staging and the relationship between actor and audience She relays this into a series of training exercises for actors at all levels From Shakesball and Telescoping to Elliptical Energy Training and The Radiating Box this is a rich set of resources for anyone looking to tackle Shakespeare with authenticity and confidence Rhythm in Acting and Performance Eilon Morris, 2017-07-27 Rhythm is often referred to as one of the key elements of performance and acting being of central importance to both performance making and training Yet what is meant by this term and how it is approached and applied in this context are subjects seldom discussed in detail Addressing these Rhythm in Acting and Performance explores the meanings mechanisms and metaphors associated with rhythm in this field offering an overview and analysis of the ways rhythm has been and is embodied and understood by performers directors educators playwrights designers and scholars From the rhythmic movements and speech of actors in ancient Greece to Stanislavski s use of Tempo rhythm as a tool for building a character and tapping emotions continuing through to the use of rhythm and musicality in contemporary approaches to actor training and dramaturgy this subject finds resonance across a broad range of performance domains In these settings rhythm has often been identified as an effective tool for developing the coordination and conscious awareness of individual performers ensembles and their immediate relationship to an audience This text examines the principles and techniques underlying these processes focusing on key approaches adopted and developed within European and American performance practices over the last century Interviews and case studies of individual practitioners offer insight into the ways rhythm is approached and utilised within this field Each of these sections includes practical examples as well as analytical reflections offering a basis for comparing both the common threads and the broad differences that can be found here Unpacking this often mystified and neglected subject this book offers students and practitioners a wealth of informative and useful insights to aid and inspire further creative and academic explorations of rhythm within this field

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