This book explores the intersection between apophaticism - negative theology - and performance. While apophaticism in literature and critical theory may have had its heyday in the heady debates about negative theology and deconstruction in the 1980s, negative ways of knowing and speaking have continued to structure conversations in theatre and performance studies around issues of embodiment, the non- and post-human, objects, archives, the ethics of otherwise in intercultural research, and the unreadable and inaccessible in the work of minority artists. A great part of the history of apophaticism lies in mystic literature. With the rise of the New Age movement, which claimed historical mysticism as part of its genealogy, apophaticism has often been sidelined as spirituality rather than serious study. This book argues that the apohatic continues to exert a strong influence on the discourse and culture of Western literature and especially performance, and that by reassessing this ancient form of negative epistemology, artists, scholars, students, and teachers alike can more deeply engage forms of unknowing through what cannot be said and cannot be represented in language, on the stage, and in every aspect of social life.

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.

How does materiality matter to legal scholarship? What can affect studies offer to legal scholars? What are the connections among legal studies, art history, and the knowledge and experience of law? What can the disciplines of book history, digital humanities, performance studies, disability studies, and post-colonial studies contribute to contemporary and historical understandings of law? These are only some of the important questions addressed in this wide-ranging collection of law and humanities scholarship. Collecting 45 new essays by leading international scholars, The Oxford Handbook of Law and Humanities showcases the work of law and humanities across disciplines, addressing methods, concepts and themes, genres, and areas of the law. The essays explore under-researched domains such as comics, videos, police files, form contracts, and paratexts, and shed new light on traditional topics, such as free speech, intellectual property, international law, indigenous peoples, immigration, evidence, and human rights. The Handbook provides an exciting new agenda for scholarship in law and humanities, and will be essential reading for anyone interested in the intersections of law and humanistic inquiry.

Table of contents

In the Course of Performance is the first book in decades to illustrate and explain the practices and processes of musical improvisation. Improvisation, by its very nature, seems to resist interpretation or elucidation. This difficulty may account for the very few attempts scholars have made to provide a general guide to this elusive subject. With contributions by seventeen scholars and improvisers, The Course of Performance offers a history of research on improvisation and an overview of the different approaches to the topic that can be used, ranging from cognitive study to detailed musical analysis. Such diverse genres as Italian lyrical singing, modal jazz, Indian classical music, Javanese gamelan, and African-American girls' singing games are examined. The most comprehensive guide to the understanding of musical improvisation available, The Course of Performance will be indispensable to anyone attracted to this fascinating art. Contributors are Stephen Blum, Sau Y. Chan, Jody Cormack, Valerie Woodring Goertzen, Lawrence Gushee, Eve Harwood, Tuilia M. Agrin, Peter N. Arneill, Ingrid Monson, Bruno Nettl, Jeff Pressing, Ali Jihad Racy, Ronald Riddle, Stephen Silaek, Chris Smith, R. Anderson Sutton, and T. Vissanathan.

The SAGE Handbook of Performance Studies brings together, in a single volume, reviews of the major research in performance studies and identifies directions for further investigation. It is the only comprehensive collection on the theories, methods, politics, and practices of performance relating to life and culture. Edited by D. Soyini Madison and Judith Hamera, this Handbook serves scholars and students across the disciplines by delineating the scope of the field, the critical and interpretive methods used, and the theoretical and ethical presumptions that guide work in this exciting and growing area.

Erika Fischer-Lichte's introduction to the discipline of Theatre and Performance Studies is a strikingly authoritative and wide-ranging guide to the study of theatre in all of its forms. This three-part structure moves from the first steps in starting to think about performance, through to the diverse and interrelated concerns required of higher-level study: Part 1 - Central Concepts for Theatre and Performance Research - introduces the language and key ideas that are used to discuss and think about theatre: concepts of performance; the emergence of meaning; and the theatrical event as an experience shared by actors and spectators. Part 1 contextualizes these concepts by tracing the history of Theatre and Performance Studies as a discipline. Part 2 - Fields, Theories and Methods - looks at how to analyse a performance and how to conduct theatre-historiographical research. This section is concerned with the 'doing' of Theatre and Performance Studies: establishing and understanding different methodological approaches; using sources effectively; and building theoretical frameworks. Part 3 - Pushing Boundaries - expands on the lessons of Parts 1 and 2 in order to engage with theatre and performance in a global context. Part 3 introduces the concept of 'interweaving performance cultures'; explores the interrelation of theatre with the other arts; and develops a transformative aesthetics of performance. Case studies throughout the book root its
Where To Download Performance Studies The Interpretation Of Aesthetic Texts 2nd Second Edition By Ronald J Pelias Tracy Stephenson Shaffer Published By Kendall Hunt Publishing 2007

Providing thorough coverage of the methods and tools required in studying historical and contemporary theatre, this Introduction examines the complexities of a rapidly changing and dynamic discipline. Following a cross-cultural perspective, the book surveys the ways theatre and performance are studied by looking initially at key elements such as performers, spectators and space. The central focus is on methodology, which is divided into sections covering theatre theory, historiography and textual and performance analysis. The book covers all the main theatrical genres - drama, opera and dance - providing students with a comparative, integrated perspective. Designed to guide students through the academic dimension of the discipline, the volume emphasizes questions of methodology, research techniques and approaches, and will therefore be relevant for a wide variety of theatre studies courses. Informative boxes provide background on key topics, and suggestions for further reading are included at the end of each chapter.

Bennett explores the relationship between theatre and museums, looking particularly at the collaborative processes that intertwine these two cultural practices. She argues that discourses of performance studies can open up new avenues of inquiry about the production and reception of the museum experience and its place in contemporary culture.

Publisher description

An organized treatment of performance studies theory, practice and pedagogy. The 18 essays by scholars and educators seek to reflect the emergent and contested nature of performance studies, a field that looks at the broad range of human performance from everyday conversation to formal theatre.

The SAGE Handbook of Performance Studies brings together, in a single volume, reviews of the major research in performance studies and identifies directions for further investigation. It is the only comprehensive collection on the theories, methods, politics, and practices of performance relating to life and culture. Edited by D. Soyni Madison and Judith Hamera, this Handbook serves scholars and students across the disciplines by delineating the scope of the field, the critical and interpretive methods used, and the theoretical and ethical presumptions that guide work in this exciting and growing area.

This book is a first attempt to map the broad context of performance studies from a multi-modal perspective. It collects original research on traditional performing arts (theatre, dance, opera), live (durational performance) and mediated/recorded performances (films, television shows), as well as performative discursive practices on social media by adopting several theories and methodologies all dealing with the notion of multimodality. As a mostly dynamic and also interactive environment for various text types and genres, the context of performance studies provides many opportunities to produce meaning verbally and non-verbally. All chapters in this book develop frameworks for the analysis of performance-related events and activities and explore empirical case studies in a range of different ages and cultures. A further focus lies on the communicative strategies deployed by different communities of practice, taking into account processes of production, distribution, and consumption of such texts in diverse spatial and temporal contexts.

Writing Performance, Identity, and Everyday Life invites the reader into Ronald J. Pelias’ world of artistic and everyday performance. Calling upon a broad range of qualitative methods, these selected writings from Pelias submerge themselves in the evocative and embodied, in the material and consequential, often creating moving accounts of their topics. The book is divided into four sections: Foundational Logics, Performance, Identity, and Everyday Life. Part I addresses the methodological underpinnings of the book, focusing on the ‘touchstones’ that inform Pelias’ work — performative, autoethnographic, poetic, and narrative methods. These directions push the researcher toward empathic engagement, a leaning toward others; using the literary to evoke the cognitive and affective aspects of experience; and an ethical sensibility located in social justice. Parts II—IV focus on artistic and everyday life performances, including discussions of the disciplinary shift from the oral interpretation of literature to the field of performance studies; empathy and the actor’s process; conceptions of performance; the performance of race, gender, and sexuality; and performances in interpersonal relations and academic circles. By the end, readers will see Pelias demonstrate the power of qualitative methods to engage and to present alternative ways of being. Pelias’ work shows us how to understand and feel the evocative strength of thinking performatively.

Since the turn of the century, Performance Studies has emerged as an increasingly vibrant discipline. Its concerns — embodiment, ethical research and social change — are held in common with many other fields, however a unique combination of methods and applications is used in exploration of the discipline. Bridging live art practices — theatre, performance art and dance — with technological media, and social sciences with humanities, it is truly hybrid and experimental in its techniques. This Companion brings together specially commissioned essays from leading scholars who reflect on their own experiences in Performance Studies and the possibilities this offers to representations of identity, self-and-other, and communities. Theories which have been absorbed into the field are applied to compelling topics in current academic, artistic and community settings. The collection is designed to reflect the diversity of outlooks and provide a guide for students as well as scholars seeking a perspective on research trends.

In its 13th Edition, the iconic Oral Interpretation continues to prepare students to analyze and perform literature through an accessible, step-by-step process. New selections join classic favorites, and chapters devoted to specific genres — narrative, poetry, group performance, and more — explore the unique challenges of each form. Now tighter and more focused than its predecessors, this edition highlights movements in contemporary culture — especially the contributions of social media to current communication. New writings offer advice and strategies for maximizing body and voice in performance, and enhanced devices guide novices in performance preparation.

Trauma-tragedy investigates the extent to which performance can represent the ‘unrepresentable’ of trauma. Throughout, there is a focus on how such representations might be achieved and if they could help us to understand trauma on personal and social levels. In a world increasingly preoccupied with and exposed to traumas, this volume considers what performance offers as a means of commentary that other cultural products do not. The book’s clear and coherent navigation of complex relation between performance and trauma and its analysis of practitioners and performance (from Sarah Kane to Societá Raffaello Sanzio, Harold Pinter to Forced Entertainment, and Phillip Pullman to Franco B) make it accessible and useful to students of performance and trauma studies, yet rigorous and incisive for scholars and specialists. Duggan explores ideas around the phenomenological and socio-political efficacy and impact of performance in relation to trauma. Ultimately, the book advances a new performance theory or mode, ‘trauma-tragedy’, that suggests much contemporary performance can generate the sensation of being present in trauma through its structural embodiment in performance, or ‘presence-in-trauma effects’.
This collection of essays highlights different questions concerning music theory, interpretation, and performance. Organized into four chapters, the first section looks into interpretation from a hermeneutic perspective, whereas the second analyses the application of this knowledge in musical practice. The discussion turns, in the third part, to a new field of music theory broadly labelled as performance studies. Focused on physical and psychological events, this section broaches fundamental issues such as gesture, bodily movement, expression, emotion, a whole set of processes that act within the framework of performance. The final section addresses the artistic practices in the 21st century across present-day cultural contexts. Proposing a space for reflection in which one tries to imagine the relation between the scientific field and the interpretative process, this volume reflects the central issues of research in performance analysis, establishing connections between different disciplines, methodologies and research trends. It will be of essential interest to researchers, musicians and performers, and music students.

Since its inception as an institutionalized discipline in the United States during the 1980s, performance studies has focused on the interdisciplinary analysis of a broad spectrum of cultural behaviours including theatre, dance, folkloric, popular entertainments, performance art, protests, cultural rituals, and the performance of self in everyday life. Performance Studies in Canada brings together a diverse group of scholars to explore the national emergence of performance studies as a field. Contributions to date no systematic bibliographic work in Canada has been made to consider the field's development, and Canada's largely unacknowledged past within international discussions about the discipline. This collection fills this gap by identifying multiple origins of performance studies scholarship in the country and highlighting significant works of performance practice and history that are rooted in Canadian culture. Essays illustrate how specific institutional conditions and cultural investments - Indigenous, francophone, multicultural, and more - produce alternative articulations of "performance" and reveal national identity as a performative construct. A state-of-the-art work on the state of the field, Performance Studies in Canada foregrounds national and global performance knowledge to invigorate the discipline around the world.

The first comprehensive survey of the major critical currents and approaches in the lively field of performance studies, Opera in Performance elucidates the performative dimension of contemporary opera productions. What are the most striking and decisive moments in a performance? Why do we respond so strongly to stagings that transform familiar scenes, to performers' bodily presence, and to virtuosic voices as well as ill-disposed ones? Drawing on phenomenology and performance theory, Clemens Risi explains how these moments arise out of a dialogue between performers and the audience, representation and presence, the familiar and the new. He then applies these insights in critical descriptions of his own experiences of various singers, stagings, and performances at opera houses and festivals from across the German-speaking world over the last twenty years. As the first book to focus on what happens in performance as such, this study shifts our attention to moments that have eluded articulation and provides tools for describing our own experiences when we go to the opera. This book will particularly interest scholars and students in theater and performance studies, musicology, and the humanities, and may also appeal to operagoers and theater professionals.

The fifteen original essays in Staging Philosophy make useful connections between the discipline of philosophy and the fields of theater and performance and use these insights to develop new theories about theater. Each of the contributors—leading scholars in the fields of philosophy and performance—breaks new ground, presents new arguments, and offers new theories that will pave the way for future scholarship. Staging Philosophy raises issues of critical importance by providing case studies of various philosophical movements and schools of thought, including aesthetics, analytic philosophy, phenomenology, deconstruction, critical realism, and cognitive science. The essays, which are organized into three sections—history and method, presence, and reception—take up fundamental issues such as spectatorship, empathy, ethics, theater as literature, and the essence of live performance. While some essays challenge assertions made by critics and historians of theater and performance, others analyze the assumptions of manifestos that prescribe how practitioners should go about creating texts and performances. The first book to bridge the disciplines of theater and philosophy, Staging Philosophy will provoke, stimulate, engage, and ultimately bring theater to the forefront of intellectual inquiry while it inspires further philosophical investigation into theater and performance. David K Raineri is a Associate Professor of Theater Studies, A frican American Studies, and English at Y ale University. His books include A Beautiful Pageant: A frican American Theatre, Drama, and Performance in the Harlem Renaissance, 1910-1920 and Renaissance, Parody, and Double Consciousness in A frican American Theatre, 1895-1910. He is coeditor of the series Theater: Theory/Text/Performance. David Z. Saltz is Professor of Theater Studies and Head of the Department of Theatre and Film Studies at the University of Georgia. He is coeditor of Theater Journal and is the principal investigator of the innovative Virtual Vaudeville Project at the University of Georgia.
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dedicated media editor, with the following resources for instructors and students: Interactive Glossary, Multiple Choice Questions, PowerPoint Slides, Videos, Website links for further study. Tutorials on specific skills within Performance Studies: Sample Discussion Questions, Exercises and Activities, Sample Syllabi. The book itself has been revised, with 25 new extracts and biographies, up-to-date coverage of global and intercultural performances, and further exploration of the growing international presence of Performance Studies as a discipline. Performance Studies is the definitive overview for undergraduates, with primary extracts, student activities, key biographies and over 200 images of global performance.

Contesting Performance is a collection of essays by international scholars that addresses the global development of performance research in the late twentieth and early twenty-first centuries. The collection functions as a critical reader on diverse approaches to studying performance that contest dominant paradigms of performance studies.

Opening Acts: Performance in/as Communication and Cultural Criticism offers new, rigorous ways to analyze communication and culture through performance. Editor Judith Hamera, along with a distinguished list of contributors, provides students with cutting-edge readings of everyday life, space, history, and intersections of all three, using a critical performance-based approach. This text makes three significant contributions to the field - it familiarizes readers with the core elements and commitments of performance-based analysis, links performance-based analysis to theoretical and analytical perspectives in communication and cultural studies, and provides engaging examples of how to use performance as a critical tool to open up communication and culture. Opening Acts offers new, rigorous ways to analyze communication and culture through performance. Editor Judith Hamera, along with a distinguished list of contributors, provides students with cutting-edge readings of everyday life, space, history, and intersections of all three, using a critical performance-based approach. This text makes three significant contributions to the field - it familiarizes readers with the core elements and commitments of performance-based analysis, links performance-based analysis to theoretical and analytical perspectives in communication and cultural studies, and provides engaging examples of how to use performance as a critical tool to open up communication and culture.

This collection brings together scholarship and creative writing that brings together two of the most innovative fields to emerge from critical and cultural studies in the past few decades: Disability studies and performance studies. It draws on writings about such media as live performance art, photography, silent film, dance, personal narrative and theatre, using such diverse perspectives and methods as queer theory, gender, feminist, and masculinity studies, dance studies, as well as providing first publication of creative writings by award-winning poets and playwrights. This book was based on a special issue of Text and Performance Quarterly.

Theories of Performance invites students to explore the possibilities of performance for creating, knowing, and staking claims to the world. Each chapter surveys, explains, and illustrates classic, modern, and postmodern theories that answer the question, “What is performance?” “Why do people perform?” and “How does performance constitute our social and political worlds?” The chapters feature performance as the entry point for understanding texts, drama, culture, social roles, identity, resistance, and technologies.

Richard Schechner’s pioneering textbook is a lively, accessible overview of the full range of performance, with primary extracts, student activities, key biographies, and over 200 images of global performance. The publication of Performance Studies: A reader was a defining moment for the field. This fourth edition has been revised with two new chapters, up-to-date coverage of global and intercultural performances, and an in-depth exploration of the growing international importance of Performance Studies. Among the book’s topics are the performing arts and popular entertainments, rituals, play and games, social media, the performances of the paleolithic period, and the performances of everyday life. Supporting examples and ideas are drawn from the social sciences, performing arts, poststructuralism, ritual theory, ethnology, philosophy, and aesthetics. Performance Studies: A reader features the broadest and most in-depth analysis possible. Performance Studies: A reader is the definitive overview for undergraduates at all levels and beginning graduate students in performance studies, the performing arts, and cultural studies. This new edition is also supported by a fully updated companion website, offering a variety of interactive resources, teaching tools, and research links.

The twelve essays in this volume reflect the most important trends in the study of musical performance. Three areas are investigated: the psychology of performance, the semantics of performance, and the relation between performance and analysis. The first section broaches fundamental issues such as text, expression, musical motion and the role of practice in the acquisition of expertise. The next four chapters address the shaping of structure and the projection of meaning in performance, while the last four consider performance as an analytical paradigm, as dramatic narrative, as act of criticism, as temporal process. Among the distinguished international authorship are many accomplished performers whose practical experience ensures that the book contains vital and stimulating insights into the interpretation of music, and that it will speak to a wide musical audience. The Performance Studies Reader is a lively and much-needed anthology of critical writings on the burgeoning discipline of performance studies. It provides an overview of the full range of performance theory for undergraduates at all levels, and beginning graduate students in performance studies, theatre, performing arts and cultural studies. The collection is designed as a companion to Richard Schechner’s popular Performance Studies: An introduction (Routledge, 2002), but is also ideal as a stand-alone text. Henry Bial collects together key critical pieces from the field, referred to as ‘suggested readings’ in Performance Studies: An introduction. He also broders the discussion with additional selections. The structure and themes of the Reader closely follow those of Schechner’s companion textbook. The articles in each section focus particularly on three primary areas in performance studies, theatre, anthropology and sociocultural studies.

This collection reflects not only the multidisciplinary nature of current thinking about performance, but also the complex and contested nature of the concept itself. In this second edition, the author opens with a discussion of important developments in the discipline. His closing chapter, “Global and Intercultural Performance”, is completely rewritten in light of the post-9/11 world. Fully revised chapters with new examples, biographies and source material provide a lively, accessible overview of the full range of performance for undergraduates at all levels in performance studies, theatre, performing arts and cultural studies. Among the topics discussed are the performing arts and popular entertainments, rituals, play and games as well as the performances of everyday life. Supporting examples and ideas are drawn from the social sciences, performing arts, poststructuralist, ritual theory, ethnology, philosophy, and aesthetics. User-friendly, with a special type design, Performance Studies: A reader also includes the following features: numerous extracts from primary sources giving alternative voices and methods as queer theory, gender, feminist, and masculinity studies, dance studies, as well as providing first publication of creative writings by award-winning poets and playwrights. This book was based on a special issue of Text and Performance Quarterly.
rationale. The book is wide-ranging in scope and holistic in approach, offering a means of enhancing a listener's appreciation of an interpretation. It is richly illustrated with examples taken from commercial recordings and from the author's own recordings of the three focal works. Downloadable resources of the latter are included.

How is performativity shaped by digital technologies - and how do performative practices reflect and alter techno-social formations? "Performing the Digital" explores, maps and theorizes the conditions and effects of performativity in digital cultures. Bringing together scholars from performance studies, media theory, sociology and organization studies as well as practitioners of performance, the contributions engage with the implications of digital media and its networked infrastructures for modulations of affect and the body, for performing cities, protest, organization and markets, and for the performativity of critique. With contributions by Marie-Luise Angerer, Timon Beyes, Scott deLahunta and Florian Jenett, Margarete Jahrmann, Susan Kozel, Ann-Christina Lange, Oliver Leistert, Martina Leeker, Jon McKenzie, Sigrid Merx, Melanie Öhren and Bernhard Herbordt, Imanuel Schipper and Jens Schröter.

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