Modern Theories Of Performance From Stanislavski To Boal

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Macmillan International Higher Education

The Theater Event

Modern Theories of Performance

This innovative textbook presents an up-to-date synthesis of the central debates in contemporary social thought. It offers a different framework for the study of social theory. By focusing on the core concepts and issues - rather than on schools of thought or individual theorists - Malcolm Waters relates past and present theory to the key concerns of sociology today. Modern Sociological Theory gives a lucid overview of: the core concepts that sociological theory must address and attempt to reconcile - agency, rationality, structure and system; and the main phenomena that sociological theory sets to explain - culture, power, gender, differentiation and stratification. It explains the major contributions to the analysis of each concept by classical and contemporary theorists, and links these ideas to current sociological issues such as change and globalization, feminism and sociological theory and the return to cultural analysis.

This book examines recent advances in theories, models, and methods relevant to automated and autonomous systems. The following chapters provide perspectives on modern autonomous systems, such as self-driving cars and unmanned aerial systems, directly from the professionals working with and studying them. Current theories surrounding topics such as vigilance, trust, and fatigue are examined throughout as predictors of human performance in the operation of automated systems. The challenges related to attention and effort in autonomous vehicles described within give credence to still-developing methods of training and selecting operators of such unmanned systems. The book further recognizes the need for human-centered approaches to design; a carefully crafted automated technology that places the “human user” in the center of that design process. Features Combines scientific theories with real-world applications where automated technologies are implemented Disseminates new understanding as to how automation is now transitioning to autonomy Highlights the role of individual and team characteristics in the piloting of unmanned systems and how models of human performance are applied in system design Discusses methods for selecting and training individuals to succeed in an age of increasingly complex human-machine systems Provides explicit benchmark comparisons of progress across the last few decades, and identifies future prognostications and the constraints that impinge upon these lines of progress Human Performance in Automated and Autonomous Systems: Current Theory and Methods illustrates the modern scientific theories and methods to be applied in real-world automated technologies.

The triangular relationship between the social, the political and the cultural has opened up social and political theory to new challenges. The social can no longer be reduced to the category of society, and the political extends beyond the traditional concerns of the nature of the state and political authority. This Handbook will address a range of issues that have recently emerged from the disciplines of social and political theory, focusing on key themes as opposed to schools of thought or major theorists. It is divided into three sections which address: the most influential theoretical traditions that have emerged from the legacy of the twentieth century the most important new and emerging frameworks of analysis today the major theoretical problems in recent social and political theory. The Routledge International Handbook of Contemporary Social and Political Theory encompasses the most up-to-date developments in contemporary social and political theory, and as such is an essential research tool for both undergraduate and postgraduate students, as well as researchers, working in the fields of political theory, social and political philosophy, contemporary social theory, and cultural theory.

The field of education is in constant flux as new theories and practices emerge to engage students and improve the learning experience. Research advances help to make these improvements happen and are essential to the continued improvement of education. The Handbook of Research on Applied Learning Theory and Design in Modern Education provides international perspectives from education professors and researchers, cybernetics, psychologists, and instructional designers on the processes and mechanisms of the global learning environment. Highlighting a compendium of trends, strategies, methodologies, technologies, and models of applied learning theory and design, this publication is well-suited to meet the research and practical needs of academics, researchers, teachers, and graduate students as well as curriculum and instructional design professionals. This book investigates how contemporary artistic practices engage with the body and the intersection with political, technological, and ethical issues. Departing from the relationship between corporeality and performing arts (such as theater, dance, and performance), it turns to a pluralising understanding of embodiment that resides in the extra violent conditions of contemporary global necro-capitalism in order to conduct a thorough analysis that goes beyond arts and culture. It brings together theoretical academic texts by established and emerging scholars alike, exposing perspectives from different fields (philosophy, cultural studies, performance studies, theater studies, and dance studies) as well as from different geopolitical contexts. Through a series of thematic clusters, the study explores the reactivation of the body as a site of a new meaning-making politics.

"The Continuum Encyclopedia of Modern Criticism and Theory offers the student of literary and cultural studies a comprehensive, single-volume guide to the history and development of criticism in the humanities as the twenty-first century opens. While emphasizing the theory and practice of literary and cultural criticism, it provides extensive coverage of related and contextual discourses, as well as critical overviews of the work and reception of major figures responsible, directly or indirectly, for the development of those discourses in the now-related areas of philosophy, poetics, politics, aesthetics, linguistics and psychoanalysis."--From the "Foreword."

Why go to church? What happens in church and why does it matter? The Empty Church presents fresh answers to these questions by creating an interdisciplinary conversation between theater directors and Christian theologians. This original study expands church beyond the sanctuary and into life. Shannon Craig-Snell emphasizes the importance of liturgical worship in forming Christians as characters crafted by the texts of the Bible. This formation includes shaping how Christians know, in ways that involve the intellect, emotions, body, and will. Each chapter brings a theater director into dialogue with a theologian, teasing out the ways performance enriches hermeneutics, anthropology, and epistemology. Thinkers like Karl Barth, Peter Brook, Delores Williams, and Bertolt Brecht are examined for their insights into theology, worship, and theater. The result is a compelling depiction of church as performance of relationship with Jesus Christ, mediated by Scripture, in hope of the Holy Spirit. Liturgical worship, at its best, forms Christians in patterns of affections. This includes the cultivation of emotion memories influenced by biblical narratives, as well as a repertoire of physical actions that evoke particular affections. Liturgy also encourages Christians to step into various roles, enabling them to make intellectual and volitional choices about what roles to take up in society. Through liturgical worship, the author argues, Christians can be formed as people who hope, and therefore as people who live in...
expectation of the presence and grace of God. This entails a discipline of emptiness that awaits and appreciates the Holy Spirit. Church performance must therefore be provisional, ongoing, and open to further inspiration. In Performance, Cognitive Theory, and Devotional Culture, Jill Steinberg uses cognitive theory to explore the layperson's physical encounter with live religious performances, and & argue that laypeople's interactions with other devices, and with media - such as books and art objects - may also have functioned like performance events. By revealing the remarkable resonance between cognitive science and medieval visual theories, Steinberg demonstrates how understanding medieval culture can enrich the study of performance generally. She concludes by applying her theories of medieval performance culture to contemporary religious forms, including creationist museums, Hell Houses, and megachurches.

Condensed matter systems where interactions are strong are inherently difficult to analyze theoretically. The situation is particularly interesting in low-dimensional systems, where quantum fluctuations play a crucial role. Here, the development of non-perturbative methods and the study of integrable field theory have facilitated the understanding of the behavior of many quasi one- and two-dimensional strongly correlated systems. In view of the same rapid development that has taken place for both experimental and numerical techniques, as well as the emergence of novel testing-grounds such as cold atoms or graphene, the current understanding of strongly correlated condensed matter systems differs quite considerably from standard textbook presentations. The present volume of lecture notes aims to fill this gap in the literature by providing a collection of authoritative tutorial reviews, covering such topics as quantum phase transitions of antiferromagnets and cuprate-based high-temperature superconductors, electronic liquid crystal phases, graphene physics, dynamical mean field theory applied to strongly correlated systems, transport through quantum dots, quantum information perspectives on many-body physics, frustrated magnetism, statistical mechanics of classical and quantum computational complexity, and integrable methods in statistical field theory. As both graduate-level text and authoritative reference on this topic, this book will benefit newcomers and more experienced researchers in this field alike.

Challenging our understanding of ideas about psychology in Shakespeare's time, Shakespeare's Imagined Persons proposes we should view his characters as imagined persons. A new reading of B.F. Skinner's radical behaviourism brings out how - contrary to the impression he created - Skinner ascribes an important role in human behaviour to cognitive activity. Using this analysis, Peter Murray demonstrates the consistency of radical behaviourism with the psychology of character formation and acting in writers from Plato to Shakespeare - an approach little explored in the current debates about subjectivity in Elizabethan culture. Murray also shows that radical behaviourism can explain the phenomena observed in modern studies of acting and social role-playing. Drawing on these analyses of earlier and modern psychology, Murray goes on to reveal the dynamics of Shakespeare's characterizations of Hamlet, Prince Hal, Rosalind, and Perdita in a fascinating new light.

Discusses the development of theories of catharsis in the theater and looks at the philosophies of four modern drama theorists 'In our era, criticism is not merely a library of secondary aids to the understanding and appreciation of literary texts, but also a rapidly expanding body of knowledge in its own right.' David Lodge This anthology uses extracts from the works of the leading thinkers in the field of literary criticism to introduce the main ideas at the centre of today's literary and cultural debates. Each extract begins with an introduction that places the writing in context and ends with suggestions for further reading that will help students research the subject further. The new edition has been thoroughly updated and expanded to reflect the latest developments in the field, so there is now more coverage of post-colonialism, Queer theory and Ecocritical perspectives. There are improved references to web and electronic sources and a glossary of key terms to help students understand the subject.

Theatres of Immanence: Deleuze and the Ethics of Performance is the first monograph to provide an in-depth study of the implications of Deleuze's philosophy for theatre and performance. Drawing from Goat Island, Butoh and Kaporw, as well from Deleuze, Bergson and Laruelle, the book conceives performance as a way of thinking immanence.

Twenty years is a long time in the life of a science. While the historical roots of psychology have not changed since the first edition of this book, some of the offshoots of the various theories and systems discussed have been critically reexamined and have undergone far-reaching modifications. New and bold research has led to a broadening of perspectives, and recent developments in several areas required a considerable amount of rewriting. I have been fortunate in the last fifteen years to have worked with about 2,000 psychologists and other behavioral scientists who contributed to several collected volumes I have edited. As the editor-in-chief of the Encyclopedia of Psychiatry, Psychology, Psychoanalysis and Neurology, I have had the privilege of reading, scrutinizing, and editing the work of 1,500 experts in psychology and related disciplines. In addition, I have written several books and monographs and over one hundred scientific papers. Armed with all that experience, I have carefully examined the pages of the first edition. Chapter 8 required substantial rewriting and several new sections have been added to other chapters: "Current Soviet Psychology" (Chapter 2, Section 7); "Neural Mechanisms of Learning" (Chapter 5, Section 4); "Recent Developments in the Sociological School of Psychoanalysis" (Chapter 9, Section 4); and "Present Status of Gestalt Psychology" (Chapter 12, Section 4). Chapter 15 was omitted, and two new chapters were added: Chapter 14 ("Humanistic Psychology") and Chapter 16 ("Selected Research Areas"). This collection of published and unpublished essays connects antiquity with the present by debating the current prohibiting conceptions of performance theory and the insistence on a limited version of 'the contemporary'. The theatre is attractive for its history and also for its lively present. These essays explore aspects of historical performance in ancient Greece, and link thoughts on its significance to wider reflections on cultural theory from around the world and performance in the contemporary postmodern era, concluding with ideas on the new theatre of the diaspora. Each section of the book includes a short introduction; the essays and shorter interventions take various forms, but all are concerned with theatre, with practical aspects of theatre and theoretical dimensions of its study. The subjects range from ancient Greece to the present day, and include speculations on the origin of ancient tragic acting, the kinds of festival performance in ancient Athens, how performance is reflected in the tragic scripts, the significance of the presence of the chorus, technology and the ancient theatre, comparative thinking on Greek, Indian and Japanese theatre, a critique of the rhetoric of performance theory and of postmodernism, reflections on modernism and theatre, and on the importance of adaptation to theatre, studies of the theatre and diaspora in Britain.

The four-volume set LNCS 8517, 8518, 8519 and 8520 constitutes the proceedings of the Third International Conference on Design, User Experience and Usability, DUXU 2014, held as part of the 16th International Conference on Human-Computer Interaction, HCI 2014, held in Heraklion, Crete, Greece in June 2014, jointly with 13 other thematically similar conferences. The total of 1476 papers and 220 posters presented at the HCII 2014 conferences were carefully reviewed and selected from 4766 submissions. These papers address the latest research and development efforts and highlight the human aspects of design and use of computing systems. The papers accepted for presentation thoroughly cover the entire field of Human-Computer Interaction, addressing major advances in knowledge and effective use of computers in a variety of application areas. The total of 256 contributions included in the DUXU proceedings were carefully reviewed and selected for inclusion in this four-volume set. The 66 papers included in this volume are organized in topical sections on design theories, methods and tools; user experience evaluation; heuristic evaluation; media and design; design and creativity.

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In a series of short, engaging essays, an international team of distinguished scholars introduces students to 34 key topics seen as paramount to the future of performance studies. In doing so they contribute to the wide-ranging, adventurous and conscientious nature that makes
performance studies such an innovative, valuable and exciting field.

Rituals can provoke or escalate conflict, but they can also mediate it and although conflict is a normal aspect of human life, mass media technologies are changing the dynamics of conflict and shaping strategies for deploying rituals. This collection of essays emerged from a two-year project based on collaboration between the Faculty of Religious Studies at Radboud University Nijmegen in the Netherlands and the Ritual Dynamics Collaborative Research Center at the University of Heidelberg in Germany. An interdisciplinary team of twenty-four scholars locates, describes, and explores cases in which media-driven rituals or ritually saturated media instigate, disseminate, or escalate conflict. Each multi-authored chapter is built around global and local examples of ritualized, mediated conflict. The book's central question is: "When ritual and media interact (either by the mediating of ritual or by the ritualizing of media), how do the patterns of conflict change?"

There is perhaps no facet of modern society where the influence of computer automation has not been felt. Flight management systems for pilots, diagnostic and surgical aids for physicians, navigational displays for drivers, and decision-aiding systems for air-traffic controllers, represent only a few of the numerous domains in which powerful new automation technologies have been introduced. The benefits that have been reaped from this technological revolution have been many. At the same time, automation has not always worked as planned by designers, and many problems have arisen—from minor inefficiencies of operation to large-scale, catastrophic accidents. Understanding how humans interact with automation is vital for the successful design of new automated systems that are both safe and efficient. The influence of automation technology on human performance has often been investigated in a fragmentary, isolated manner, with investigators conducting disconnected studies in different domains. There has been little contact between these endeavors, although principles gleaned from one domain may have implications for another. Also, with a few exceptions, the research has tended to be empirical and only theory-driven. In recent years, however, various groups of investigators have begun to examine human performance in automated systems in general and to develop theories of human interaction with automation technology. This book presents the current theories and assesses the impact of automation on different aspects of human performance. Both basic and applied research is presented to highlight the general principles of human-computer interaction in several domains where automation technologies are widely implemented. The major premise is that a broad-based, theory-driven approach will have significant implications for the effective design of both current and future automation technologies. This volume will be of considerable value to researchers in human

While the body appears in almost all cultural discourses, it is nowhere as visible as in dance. This book captures the resurgence of the dancing body in the second half of the twentieth century by introducing students to the key phenomenological, kinaesthetic and psychological concepts relevant to both theatre and dance studies.

In Vintage Living Texts, students and any lover of literature will find the essential guide to the major works of A. S. Byatt. Also included is an exclusive in-depth interview with A. S. Byatt relating specifically to the novels under discussion. A. S. Byatt's themes, genre and narrative techniques are put under scrutiny and the emphasis is on providing a rich source of ideas for intelligent and inventive ways of approaching the novels. Amongst many other features you'll find inspirational reading plans and contextual material, suggested complementary and comparative reading and an indispensable glossary. Featured texts: Possession, Angels & Insects, and A Whistling Woman.

This title draws upon cognitive and affect theory to examine applications of contemporary performance practices in educational, social and community contexts. The writing explores the processes of creating work defined variously as collaborative, participatory and socially engaged.

As the complicated relationship between music and theatre has evolved and changed in the modern and postmodern periods, music has continued to be immensely influential in key developments of theatrical practices. In this study of musicality in the theatre, David Roesner offers a revised view of the nature of the relationship. The new perspective results from two shifts in focus: on the one hand, Roesner concentrates in particular on theatre-making - that is the creation processes of theatre and on the other, he traces a notion of 'musicality' in the historical and contemporary discourses as driver of theatrical innovation and aesthetic dispositif, focusing on musical qualities, metaphors and principles derived from a wide range of genres. Roesner looks in particular at the ways in which those who attempted to experiment with, advance or even revolutionize theatre often sought to use and integrate a sense of musicality in training and directing processes and in performances. His study reveals both the continuous changes in the understanding of music as model, method and metaphor for the theatre and how different notions of music had a vital impact on theatrical innovation in the past 150 years. Musicality thus becomes a complementory concept to theatricality, helping to highlight what is germane to an art form as well as to explain its traction in other art forms and areas of life. The theoretical scope of the book is developed from a wide range of case studies, some of which are re-readings of the classics of theatre history (Appia, Meyerhold, Artaud, Becket), while others introduce or rediscover less-discussed practitioners such as Joe Chaikin, Thomas Bernhard, Elfriede Jelinek, Michael Thalheimer and Karin Beier.

Deliberately eschewing disciplinary and temporal boundaries, this volume makes a major contribution to the de-traditionalization of political thinking within the discourses of international relations. Collecting the works of twenty-five theorists, this Ashgate Research Companion engages some of the most pressing aspects of political thinking in world politics today. The authors explore theoretical constitutions, critiques, and affirmations of uniquely modern forms of power, past and present. Among the themes and dynamics examined are textual appropriation and representation, materiality and capital formation, geopolitical dimensions of ecological crises, connections between representations of violence and securitization, subjectivity and genderization, counter-globalization politics, constructivism, biopolitics, post-colonial politics and theory, as well as the political prospects of emerging civic and cosmopolitan orders in a time of national, religious, and secular polarization.

Radically different in their approaches, the authors critically assess the discourses of IR as interpretive frames that are indebted to the historical formation of concepts, and to particular negotiations of power that inform the main methodological practices usually granted primacy in the field. Students as well as seasoned scholars seeking to challenge accepted theoretical frameworks will find in these chapters fresh insights into contemporary world-political topics and new resources for their critical interrogation.

Using the concept of theatricality to study Water Margin and Journey to the West, this study illuminates how reading and reading in early modern China became fused with a theatrical imagination in response to destabilizing social and political forces. Increasing the noise immunity of complex signal processing systems is the main problem in various areas of signal processing. At the present time there are many books and periodical articles devoted to signal detection, but many important problems remain to be solved. New approaches to complex problems allow us not only to summarize investigations, but also to improve the quality of signal detection in noise.

This book is devoted to fundamental problems in the generalized approach to signal processing in noise based on a seemingly abstract idea: the introduction of an additional noise source that does not carry any information about the signal in order to improve the qualitative performance of complex signal processing systems. Theoretical and experimental studies carried out by the author lead to the conclusion that the proposed generalized approach to signal processing in noise allows us to formulate a decision-making rule based on the determinate nature of the jointly sufficient statistics of the mean and variance of the likelihood function (or functional). Classical and modern signal detection theories allow us to define only the sufficient statistic of the mean of the likelihood function (or functional). The presence of additional information about the statistical characteristics of the like lihood function (or functional) leads to better-quality signal detection in comparison with the optimal signal detection algorithms of classical and modern theories.

Numerous books have been written about Toyota's approach to workplace improvement; however, most describe Toyota's practices as case
studies or stories. Designed to aid in the implementation of Lean manufacturing, The Modern Theory of the Toyota Production System: A Systems Inquiry of the World's Most Emulated and Profitable Management System explains that your organization already has what it takes to succeed with TPS and what’s probably missing is balance. Bridging the gap between implementation and theory, this text is the first of its kind to use systems theory to study how the pieces of the Toyota Production System (TPS) work together to achieve this much needed balance. Lean practitioners will learn how to use system theory to improve overall decision making when applying Lean or Toyota-like management systems. Explaining that the glue that holds the pieces of TPS together is just as important as the pieces themselves, the book provides you with invaluable guidance in the implementation of Lean manufacturing from a management perspective. It outlines a blueprint to help you develop a clear understanding of how the pieces of TPS need to come together so you can achieve something greater than what’s possible with the individual pieces.

For many years asset management was considered to be a marginal activity, but today, it is central to the development of financial industry throughout the world. Asset management's transition from an "art and craft" to an industry has inevitably called integrated business models into question, favouring specialisation strategies based on cost optimisation and learning curve objectives. This book connects each of these major categories of techniques and practices to the unifying and seminal conceptual developments of modern portfolio theory. In these bear market times, performance evaluation of portfolio managers is of central focus. This book will be of very few on the market and is by a respected member of the profession. Allows the professionals, whether managers or investors, to take a step back and clearly separate true innovations from mere improvements to well-known, existing techniques. Puts into context the importance of innovations with regard to the fundamental portfolio management questions, which are the evolution of the investment management process, risk analysis and performance measurement. Takes the explicit or implicit assumptions contained in the promoted tools into account and, by so doing, evaluate the inherent interpretative or practical limits.

This book—the culmination of forty years of friendship between J. Hillis Miller and Jacques Derrida, during which Miller also closely followed all Derrida's writings and seminars—is "for Derrida" in two senses. It is "for him," dedicated to his memory. The chapters also speak, in acts of reading, as advocates for Derrida's work. They focus especially on Derrida's late work, including passages from the last, as yet unpublished, seminars. The chapters are "partial to Derrida," on his side, taking his part, gratefully submitting themselves to the demand made by Derrida's writings to be read—slowly, carefully, faithfully, with close attention to semantic detail. The chapters do not progress forward to tell a sequential story. They are, rather, a series of perspectives on the heterogeneity of Derrida's work, or forays into that heterogeneity. The chief goal has been, to borrow a phrase from Wallace Stevens, "plainly to propound" what Derrida says. The book aims, above all, to render Derrida's writings justice. It should be remembered, however, that, according to Derrida himself, every rendering of justice is also a transformative interpretation. A book like this one is not a substitute for reading Derrida for oneself. It is to be hoped that it will encourage readers to do just that.

This volume traces the modern critical and performance history of this play, one of Shakespeare's most-loved and most-performed comedies. The essay focuses on such modern concerns as feminism, deconstruction, textual theory, and queer theory.

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 questions, "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.

The history of drama is typically viewed as a series of inert "styles." Tracing British and American stage drama from the 1880s onward, W. B. Worthen instead sees drama as the interplay of text, stage production, and audience. How are audiences manipulated? What makes drama meaningful? Worthen identifies three rhetorical strategies that distinguish an O'Neill play from a Yeats, or these two from a Brecht. Where realistic theater relies on the "natural" qualities of the stage scene, poetic theater uses the poet's word, the text, to control performance. Modern political theater, by contrast, openly places the audience at the center of its rhetorical designs, and the drama of the postwar period is shown to develop a range of post-Brechtian practices that make the audience the subject of the play. Worthen's book deserves the attention of any literary critic or serious theatergoer interested in the relationship between modern drama and the spectator. The history of drama is typically viewed as a series of inert "styles." Tracing British and American stage drama from the 1880s onward, W. B. Worthen instead sees drama as the interplay of text, stage production, and audience. How are audiences manipulated? What makes drama meaningful? Worthen identifies three rhetorical strategies that distinguish an O'Neill play from a Yeats, or these two from a Brecht. Where realistic theater relies on the "natural" qualities of the stage scene, poetic theater uses the poet's word, the text, to control performance. Modern political theater, by contrast, openly places the audience at the center of its rhetorical designs, and the drama of the postwar period is shown to develop a range of post-Brechtian practices that make the audience the subject of the play. Worthen's book deserves the attention of any literary critic or serious theatergoer interested in the relationship between modern drama and the spectator. Now with SAGE Publishing, Contemporary Sociological Theory and Its Classical Roots: The Basics, is a brief survey of sociology's major theories, and theoretical approaches, from the Classical founders to the present. With updated scholarship in the new Fifth Edition, authors George Ritzer and Jeffrey Steppinsky connect many theorists and schools of thought together under broad headings that offer students a synthesized view of sociological theory. This text is perfect for those who want an accessible overview of the entire tradition of sociological thinking, with an emphasis on the contemporary relevance of theory.

In the nineteenth century, copyright law expanded to include performances of theatrical and musical works. These laws transformed how people made and consumed performances. Exploring precedent-setting litigation on both sides of the Atlantic, this book traces how courts developed definitions of theater and music to suit new performance rights laws. From Gilbert and Sullivan battling to protect The Mikado to Augustin Daly petitioning to control his spectacular "railroad scene," artists worked with courts to refine vague legal language into clear, functional theories of drama, music, and performance. Through cases that ensured figures including Lord Byron, Laura Keene, and Dion Boucicault, this book discovers how the law theorized central aspects of performance including embodiment, affect, audience response, and the relationship between scripts and performances. This history reveals how the advent of performance rights reshaped how we value performance both as an artistic medium and as property.

The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner’s theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are
represented, with this volume covering those born after 1915. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures. This comprehensive study formulates an original theory that dramatic song must be perceived as a separate genre situated between poetry, music, and theater. It focuses on John Arden, Margareta D'Arcy, Edward Bond, Peter Barnes, John Osborne, Peter Nichols, Harold Pinter, Tom Stoppard, Peter Shaffer, and John McGrath.

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