

Representing The Past Essays In Performance Historiography

Representing the Past The Routledge Companion to Theatre and Performance Historiography Theatre/Performance
Historiography Interpreting the Theatrical Past The Methuen Drama Handbook of Theatre History and Historiography Toward
a Just Pedagogy of Performance Entangled Performance Histories Journal of Dramatic Theory and Criticism The Future of
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Cochrane Charles O'Malley Erika Fischer-Lichte Sheron J. Dailey C. Canning Alan Woods Sara Freeman Andrew Maxwell
Holmes Ernst Wilhelm Hengstenberg Ernst Wilhelm Hengstenberg Rachel J. Halverson Benedetto Croce Johannes Scherr
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representing the past is required reading for any serious scholar of theatre and performance historiography original in its conception global in its reach thought provoking and transformative in its effects gay gibson cima author early american women critics performance religion race

the routledge companion to theatre and performance historiography sets the agenda for inclusive and wide ranging approaches to writing history embracing the diverse perspectives of the twenty first century and critical media history written by an international team of authors whose expertise spans a multitude of historical periods and cultures this collection of fascinating essays poses the central question what is specific to the historiography of the performative the study of theatre in conjunction with the wider sphere of performance involves an array of multi faceted methods for collecting evidence interpreting sources and creating meaning reflecting on issues of recording from early modern musical scores through vhs technology to latest digital procedures and on what is missing from records or oblique in practices the contributors convey how theatre and performance history is integral to social and cultural relations this expertly curated collection repositions theatre and performance history and is essential reading for theatre and

performance studies students or those interested in social and cultural history more generally

how do the ethical implications of writing theatrical histories complicate the historiographical imperative in our current sociopolitical context this volume investigates a historiography whose function is to be a mode of thinking and exposes the inner contradictions in social and ideological organizations of historical subjects

shortlisted for the 2021 tapra edited collection prize the methuen drama handbook of theatre history and historiography is an authoritative guide to contemporary debates and practices in this field the book covers the key themes and methods that are current in theatre history research with a particular focus on expanding the object of study to include engagement with theatre and performance practices and the development of theatre histories around the world central to the book are eighteen specially commissioned essays by established and emerging scholars from a wide range of international contexts whose discussion of individual case studies is predicated on their understanding and experience of their local landscape of theatre history these essays reveal where important work continues to be done in the field and most valuably draws on academic contexts beyond the western academy to expand our knowledge of the exciting directions that such an approach opens up prefaced by an introduction tracing the development of the discipline of theatre history and changing historiographical approaches the handbook explores current issues pertaining to theatre and performance history research as well as providing up to date and robust introductions to the methods and historiographic questions being explored by researchers in the field featuring a series of essential research tools including a detailed list of resources and an annotated bibliography of key texts this is an indispensable scholarly handbook for anyone working in theatre and performance history and historiography

this book is a compendium of resources largely by and for artists and scholars interested in engaging in conversations of justice diversity and historiography in the fields of theatre and performance studies for these students and for the future instructors in our field who will use this book we hold a tripartite hope to expand to enable and to provide access in its whole we intend for this book to provoke its readers to question the narratives of history that they've received and that they may promulgate in their artistic and scholarly work we aim to question methods and ethics of reading present in the western mode of studying drama and performance history the contributions in the book not traditional chapters but manifestos experiences articles conversations and provocations raise questions and illuminate gaps and they do not speak in a unified voice or from a static position these pieces are written by artists graduate students teachers administrators and undergraduates these are expressions of hope and of experience and not of dogma this book is aimed toward instructors of undergraduates both graduate students and faculty at all levels of seniority within theatre and performance studies as well as at artists and practitioners of the art that wish to find more just ways of viewing history

entangled performance histories is the first book length study that applies the concept of entangled histories as a new paradigm in the field of theater and performance historiography entangled histories denotes the interconnectedness of multiple histories that cannot be addressed within national frameworks the concept refers to interconnected pasts in which historical processes of contact and exchange between performance cultures affected all involved presenting case studies from across the world spanning africa the arab speaking world asia the americas and europe the book's contributors systematically expand exemplify and examine the concept of entangled histories thus introducing various innovative concepts theories and methodologies for investigating reciprocally consequential processes of interweaving performance cultures from the past bringing together examples of entanglements in theater and performance histories from a broad

variety of geographical and historical backgrounds the book's contributions build together a broad basis for a possible and necessary paradigmatic shift in the field of theater and performance historiography ideal for researchers and students of history theater performance drama and dance this volume opens novel perspectives on the possibilities and challenges of investigating the entangled histories of theater and performance cultures on a global scale

this book argues that us theatre in the 20th century embraced the theories and practices of internationalism as a way to realize a better world and as part of the strategic reform of the theatre into a national expression live performance theatre internationalists argued could represent and reflect the nation like no other endeavour

theatre history studies this is a peer reviewed journal of theatre history and scholarship published annually since 1981 by the mid america theatre conference theatre history studies volume 37 stefan aquilina meyerhold and the revolution a reading through henri lefebvre's theories on everyday life vivian appler shuffled together under the name of a farce finding nature in aphra behn's the emperor of the moon kristi good kate soffel's life of crime a gendered journey from warden's wife to criminal actress peter a campbell staging ajax's suicide a historiography brian e g cook rousing experiences theatre politics and change megan lewis until you see the whites of their eyes brett bailey's exhibit b and the consequences of staging the colonial gaze patricia gaborik taking the theatre to the people performance sponsorship and regulation in mussolini's italy ilinca todorut and anthony sorge to image and to imagine walid raad rabih mouré and the arab spring shulamith lev aladgem where has the political theatre in israel gone rethinking the concept of political theatre today christine woodworth equal rights by all means beatrice forbes robertson's 1910 suffrage matinee and the onstage junction of the us and uk franchise movements lurana donnells o malley why i wrote the phyllis wheatley pageant play mary church

terrell s bicentennial activism juliet guzzetta the lasting theatre of dario fo and franca rame ashley e lucas chavez ravine culture clash and the political project of rewriting history noe montez the heavy lifting resisting the obama presidency s neoliberalist conceptions of the american dream in kristoffer diaz s the elaborate entrance of chad deity

a time to speak an integrative performance historiography of archibald macleish s panic and the fall of the city examines two neglected plays panic 1935 and the fall of the city 1937 by the american poet playwright archibald macleish 1892 1982 best known in studies of verse drama for his 1958 play j b macleish is a significant figure in american letters and these early plays hitherto neglected in theatre history and performance are crucial to an understanding of his career as a whole the thesis presents archival study of the history of these plays in performance integrated with the revival of the works themselves through contemporary performance practice because verse drama has historically been perceived in terms of its heightened literary qualities critical approaches to the genre have tended to focus on a literary text based analysis verse drama then has traditionally been at the forefront of such polarising scholarly binaries as text versus performance and the literary versus the theatrical within theatre studies in its integration of literary analysis theatre historiography and contemporary performance practice this dissertation aims to demonstrate the methodological possibilities of a more inclusive complementary and constructive approach to the study of verse drama macleish panic and the fall of the city provide intriguing case studies in exploring new approaches to the study of verse drama in its historical textual and performance contexts the first chapter contextualises panic linking macleish s journalism of the period and his attempts to sound the great depression through performed verse the second chapter analyses the three major historical productions of the play within their socio historical and theatrical contexts revealing important insight into the ways in which the various contextual performative frameworks surrounding these productions impacted upon their reception chapter three focusses

on my own experience of directing *Panic* at the Australian National University in 2011 and audience reactions to the performance the final two chapters are dedicated to the fall of the city as well as the processes leading from *Panic* to the fall of the city's production in 2011 chapter four provides contextual information analysing the production history of the play and the main issues for performance which this history highlights the fifth and final chapter discusses the performance of the play at the Australian National University in 2011 again incorporating audience response and feedback the conclusion provides a brief overview of the rest of Macleish's dramatic career and the formative influence of both *Panic* and the fall of the city on it a statement about the project's methodological significance to the genre of verse drama and a re-evaluation of the two plays in light of their performance outcomes

this book examines Siegfried Lenz's *Deutschstunde* 1968 *Das Vorbild* 1973 and *Heimattmuseum* 1978 and the *Historikerstreit* in West Germany the analysis of retrospective narratives in Lenz's novels a definitive literary statement on how a personal history is created and the dialogue between the participants in the *Historikerstreit* links individual history with the public debate thus parallels between retrospective narratives in fiction and narrative strategies in a professional exchange are exposed ultimately this correlation establishes a powerful link between narrative structure historical consciousness and ideology

traces the process of creating theatrical success and investigates how the politics involved influence what we perceive as good playwriting

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Introduction

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