The Semiotics Of Theatre And Drama New Accents

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Double Special Issue Semiotics of Theatre and Drama Yana Meerzon 2008

Semiotics of Drama and Theatre Herta Schmid 1985-01-01 The volume presents perspectives in the theory of drama and theatre that are new for the following reasons: 1) the contributions reflect the international cooperation in developing drama and theatre as well as its theories; 2) this collection is the first attempt of presenting papers within the context of (Analytical) Theory of Science; 3) it is the first consistent set of papers starting from semiotics a s a meta-theory. The volume is divided into four sections: I Fundamental of Theatre Research, II Theory of Drama and Theatre, III Descriptive Theatre Research, IV Applied Theatre Research. The fifth and final section offers a selective bibliography of analytical approaches to drama and theatre.

Reader's Guide to Literature in English Mark Hawkins-Dady 2012-12-06 Reader's Guide Literature in English provides expert guidance to, and critical analysis of, the vast number of books available within the subject of English literature, from Anglo-Saxon times to the current American, British and Commonwealth scene. It is designed to help students, teachers and librarians choose the most appropriate books for research and study.

Shakespeare's Dramatic Transactions Michael Mooney 1990-07-31 Shakespeare's Dramatic Transactions uses conventions of performance criticism—staging and theatrical presentation—to analyze seven major Shakespearean tragedies: Hamlet, Othello, King Lear, Macbeth, Antony and Cleopatra, Richard II, and Richard III. As scholars and readers increasingly question the theoretical models used to describe the concepts of "mimesis" and "representation," this book describes how the actor's stage presentation affects the actor's representational role and the ways in which viewers experience Shakespearean tragedy. Michael Mooney draws on the work of East German critic Robert Weimann and his concept of figurenposition—the correlation between an actor's stage location and the speech, action, and stylization associated with that position—to understand the actor/stage location relationship in Shakespeare's plays. In his examination of the original staging of Shakespeare's tragedies, Mooney looks at the traditional interplay between a downstage "place" and upstage "location" to describe the difference between non-illusionistic action (often staged near the audience) and the illusionistic, localized action that characterizes mimetic art. The innovative and insightful approach of Shakespeare's Dramatic Transactions brings together the techniques of performance criticism and the traditional literary study of Shakespearean tragedy. In showing how the distinctions of stage location illuminate the interaction among language, representation, Mooney's compelling argument enhances our understanding of Shakespeare and the theater.

Theater of the Mind Neil Verma 2012-06-29 For generations, fans and critics have characterized classic American radio drama as a "theater of the mind." This book unpacks that characterization by recasting the radio play as an aesthetic object within its unique historical context. In Theater of the Mind, Neil Verma applies an array of critical methods to more than six thousand recordings to produce a vivid new account of radio drama from the Depression to the Cold War. In this sweeping exploration of dramatic conventions, Verma investigates legendary dramas by the likes of Norman Corwin, Lucille Fletcher, and Wyllis Cooper on key programs ranging from The Columbia Workshop, The Mercury Theater on the Air, and Cavalcade of America to Lights Out!, Suspense, and Dragnet to reveal how these programs promoted and evolved a series of models of the imagination. With close readings of individual sound effects and charts of broad trends among formats, Verma not only gives us a new account of the most flourishing form of genre fiction in the mid-twentieth century but also presents a powerful case for the central place of the aesthetics of sound in the history of modern experience.

Places of Performance Marvin Carlson 1989 Explores the cultural, social, and poltical aspects of theatrical architecture, from the threatres of ancient Greece of the present.

The Semiotics of Theater Erika Fischer-Lichte 1992 She discusses the nature of the theatrical text, the transformation of the literary and dramatic text into the theatrical text, the notation of the theatrical text, and its hermeneutics. For this English translation, the original three-volume German text has been abridged by the author.

The Transformative Power of Performance Erika Fischer-Lichte 2008-06-05 In this book, Erika Fischer-Lichte traces the emergence of performance as 'an art event' in its own right. In setting performance art on an equal footing with the traditional art object, she heralds a new aesthetics. The peculiar mode of experience that a performance provokes – blurring distinctions between artist and audience, body and mind, art and life – is here framed as the breeding ground for a new way of understanding performing arts, and through them even wider social and cultural processes. With an introduction by Marvin Carlson, this translation of the original Ästhetik des Performativen addresses key issues in performance art, experimental theatre and cultural performances to lay the ground for a new appreciation of the artistic event.

Theatre as Sign System Elaine Aston 2013-12-16 This invaluable student handbook is the first detailed guide to explain in detail the relationship between the drama text and the theory and practice of drama in performance. Beginning at the beginning, with accessible explanations of the meanings and methods of semiotics, Theatre as Sign System addresses key drama texts and offers new and detailed information about the theories of performance.

Thinking Through Theatre and Performance Maaike Bleeker 2019-02-07 Thinking Through Theatre and Performance presents a bold and innovative approach to the study of theatre and performance. Instead of topics, genres, histories or theories, the book starts with the questions that theatre and performance are uniquely capable of asking: How does theatre function as a place for seeing and hearing? How do not only bodies and voices but also objects and media perform? How do memories, emotions and ideas continue to do their work when the performance is over? And how can theatre and performance intervene in social, political and environmental structures and frameworks? Written by leading international scholars, each chapter of this volume is built around a key performance example, and detailed discussions introduce the methodologies and theories that help us understand how these performances are practices of enquiry into the world. Thinking through Theatre and Performance is essential for those involved in making, enjoying, critiquing and studying theatre, and will appeal to anyone who is interested in the questions that theatre and performance ask of themselves and of us.

Theatre at the Crossroads of Culture Patrice Pavis 2003-09-02 Western culture has a long and fraught history of cultural appropriation, a history that has particular resonance within performance practice. Patrice Pavis asks what is at stake politically and aesthetically when cultures meet at the crossroads of theatre.? A series of major recent productions are analysed, including Peter Brook's Mahabharata, Cixous/Mnouchkine's Indiande, and Barba's Faust. These focus discussions on translation, appropriation, adaptation, cultural misunderstanding, and theatrical exploration. Never losing sight of the theatrical experience, Pavis confronts problems of colonialism, anthropology, and ethnography. This signals a radical movement away from the director and the word, towards the complex relationship between performance, performer, and spectator. Despite the problematic politics of cultural exchange in the theatre, interculturalism is not a one-sided process. Using the metaphor of the hourglass to discuss the transfer between source and target culture, Pavis asks what happens when the hourglass is turned upside down, when the `foreign' culture speaks for itself.

Semiotics of Theatre & Drama 2002

Reading Theatre Anne Ubersfeld 1999-01-01 Ubersfeld show how formal analysis can enrich the work of theatre practioners and offers a reading of the symbolic structures of stage space and time as well as opening up mulitple possibilities for interpreting a play's line of action.

Theatre Semiotics Fernando de Toro 1995-01-01 Theatre Semiotics provides a thorough argument for the place and the necessity of semiotics within the interpretive process of theatre.

The Fictional Arts Eli Rozik 2011 An introduction to the analysis of fictional worlds in a set of fifteen arts, including theatre, opera, figurative ballet, mime, audio drama, figurative drawing/painting, figurative sculpture, strip cartoon, animation, puppet theatre, still photography, photo-novel, silent movie, cinema and TV drama.

The Semiotics of Beckett's Theatre Khaled Besbes 2007 Semiotics is an interdisciplinary field of research and Beckett s theatre is one which engages a large spectrum of subjects and concerns that touch upon multiple aspects of human experience. The Beckettian dramatic text, as shall be demonstrated in this book, is a fertile ground for a semiotic investigation that is orchestrated by the profound insights of C. S. Peirce. As it applies semiotics to Beckett s theatre, this book seeks to preserve, communicate and throw into relief those universal values in the playwright s works which remain unchallenged despite every change and every revolution in human societies. What this book will hopefully contribute to the general canon of theatrical studies is its study of the Beckettian dramatic text not as a model of the absurd tradition, but rather as a cultural product whose writer's thinking can scarcely be dissociated from the cultural environment within which it took shape, and whose deciphering requires the use of cultural codes and sub-codes which will undergo detailed examination in the course of analysis, a study that we may so generically call a cultural semiotic study of Beckett.

David Mamet's Glengarry Glen Ross Leslie Kane 2013-05-13 The 12 original and two classic essays offer a dialectic on performance and structure, and substantially advance our knowledge of this seminal playwright.

Women's Romantic Theatre and Drama Keir Elam 2016-12-05 As theatre and drama of the Romantic Period undergo a critical reassessment among scholars internationally, the contributions of women as playwrights, actresses, and managers are also being revalued. This volume, which brings together leading British, North American, and Italian critics, is a crucial step towards reclaiming the importance of women's dramatic and theatrical activities during the period. Writing for the theatre implied assuming a public role, a hazardous undertaking for women who, especially after the French Revolution, were assigned to the private, primarily domestic, sphere. As the contributors examine the covert strategies women used to become full participants in the public theatre, they shed light on the issue of women's agency, expressed both through the writing of highly politicized or ethicized drama, as in the case of Elizabeth Inchbald or Joanna Baillie, and through women's professional practice as theatre managers and stage producers, as in the case of Elizabeth Vestris and Jane Scott. Among the topics considered are women's history plays, domesticity, ethics and sexuality in women's closet drama, the politics of drama and performance, and the role of women as managers and producers. Specialists in performance studies, Romantic Period drama, and women's writing will find the essays both challenging and inspiring.

Body Show/s Peta Tait 2000 This collection contains critical analyses of cultural spectacle and social identity by eighteen major Australian scholars and practitioners. It discusses and describes bodies in contemporary performance, theatre, visual art and dance; in circus and ethnographic shows; in performance training, butoh and wrestling; at gay and lesbian dance parties; and in relation to digital images. It explores historical and theoretical issues of gender and postcoloniality, technology, and the location of bodies in architectural, social and virtual spaces.

An Approach to the Semiotics of Theatre Jiří Veltruský 2014-01-01 Jiří Veltruský (1919–1994) publikoval mnoho dílčích článků o sémiotice divadla, ale až na sklonku života se pokusil své poznatky, vycházející z pojetí Pražského lingvistického kroužku, shrnout do komplexní teorie. Ačkoliv dílo nebylo dokončeno, jeho rozsah umožnil posmrtně je rekonstruovat a v anglické verzi předložit odborné veřejnosti.

Theatre As Action Lars Kleberg 1993-05-01 After the 1917 revolution, Russian and Soviet avant-garde theatre attempted to create a new art for post-revolutionary society. This reconsideration of the Russian avant-garde theatre investigates the burgeoning new drama/theatre forms of the period. Kleberg considers assumptions made about the audience and by the audience, and seeks to determine whether discrepancies existed between the two. Offering fresh insights into the modernist period of Russian theatre, Theatre as Action provides a new typology of the stage/audience relationship in modernist Russian theatre. Constructivism of the 1920's is discussed on light of the plays of Meyerhold, Eisenstein, and Treytykov. The relation of the Soviet Russian avant-garde to the aesthetics of Bertold Brecht is also examined. This original, comprehensive work is a major contribution to our understanding of the confrontation of the ideal and the reality of Soviet 1920's, revealing the Wagnerian and Symbolist utopia beneath, and its crisis. It will be of particular interest to students of literature and drama.

Theatre as Sign System Elaine Aston 1991 An invaluable handbook explaining the relationship between the drama text and the theory and practice of drama in performance. It also explains the meanings and methods of semiotics and addresses key texts from Sophocles to Caryl Churchill.This invaluable student handbook is the first detailed guide to explain in detail the relationship between the drama text and the theory and practice of drama in performance.Beginning at the beginning, with accessible explanations of the meanings and methods of semiotics, Theatre as Sign System addresses key drama texts and offers new and detailed information about the theories of performance.

The Oxford Companion to Theatre and Performance Dennis Kennedy 2010-08-26 Ranging from ancient Greek tragedies to the latest developments in London, Paris, New York, and around the globe, The Oxford Companion to Theatre and Performance provides an all-embracing approach that encompasses drama and musical, opera and film, dance and radio, and non-dramatic performances including circuses, carnivals, and parades. Based on the celebrated two-volume Oxford Encyclopedia of Theatre and Performance, this compact, affordable Companion features more than 2,000 up-to-date entries, covering styles and movements, buildings, organizations, regions, and traditions--with a particularly strong focus on biographies of actors, playwrights, directors, designers, and critics. Editor Dennis Kennedy has significantly updated the timeline of historical and cultural events in the world of theatre and performance, and he has added an appendix of useful weblinks, which are supported and accessible through a companion website. Finally, the book includes many new entries that cover the people and companies who have come into prominence since the publication of the Encyclopedia.

Feminist Theories for Dramatic Criticism Gayle Austin 1990 Looks at post-war American drama by women, bridging the gap between theatrical theory and feminist theory

Semiotics of Theatre and Drama 2008

The Art of Light on Stage Yaron Abulafia 2015-07-16 The Art of Light on Stage is the first history of theatre lighting design to bring the story right up to date. In this extraordinary volume, award-winning designer Yaron Abulafia explores the poetics of light, charting the evolution of lighting design against the background of contemporary performance. The book looks at the material and the conceptual; the technological and the transcendental. Never before has theatre design been so vividly and excitingly illuminated. The book examines the evolution of lighting design in contemporary theatre through an exploration of two fundamental issues: 1. What gave rise to the new directions in lighting design in contemporary theatre? 2. How can these new directions be viewed within the context of lighting design history? The study then focuses on the phenomenological and semiotic aspects of the medium for light – the role of light as a performer, as the medium of visual perception and as a stimulus for imaginative representations – in selected contemporary theatre productions by Robert Wilson, Romeo Castellucci, Heiner Goebbels, Jossi Wieler and David Zinder. This ground-breaking book will be required reading for anyone concerned with the future of performance.

Brenda Murphy 1992-02-28 This is a book-length study of the intense creative relationship between Tennessee Williams and Elia Kazan.

Oral Interpretation Timothy Gura 2018-08-08 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.

Charlotte M. Canning 2010-04-15 "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 Crities: Performance, Religion, Race.

Contemporary British Drama David Lane 2010-09-07 This book offers an extended analysis of writers and theatre companies in Britain since 1995, and explores them alongside recent cultural, social and political developments. Referencing well-known practitioners from modern theatre, this book is an excelle

Anne Wagner 2013-07-11 The proposed volumes are aimed at a multidisciplinary audience and seek to fill the gap between law, semiotics and visuality providing a comprehensive theoretical and analytical overview of legal visual semiotics. They seek to promote an interdisciplinary debate from law, semiotics and visuality bringing together the cumulative research traditions of these related areas as a prelude to identifying fertile avenues for research going forward. Advance Praise for Law, Culture and Visual Studies This diverse and exhilarating collection of essays explores the many facets both historical and contemporary of visual culture in the law. It opens a window onto the substantive, jurisdictional, disciplinary and methodological diversity of current research. It is a cornucopia of materials that will enliven legal studies for those new to the field as well as for established scholars. It is a 'must read' that will leave you wondering about the validity of the long held obsession that reduces the law and legal studies to little more than a preoccupation with the word. Leslie J Moran Professor of Law, Birkbeck College, University of London Law, Culture & Visual Studies is a treasure trove of insights on the entwined roles of legality and visuality. From multiple interdisciplinary perspectives by scholars from around the world, these pieces reflect the fullness and complexities of our visual encounters with law and culture. From pictures to places to postage stamps, from forensics to film to folklore, this anthology is an exciting journey through the fertile field of law and visual culture as well as a testament that the field has come of age. Naomi Mezey, Professor of Law, Georgetown University Law Center, Washington, D.C., USA This highly interdisciplinary reference work brings together diverse fields including cultural studies, communication theory, rhetoric, law and film studies, legal and social history, visual and legal theory, in order to document the various historical, cultural, representational and theoretical links that bind together law and the visual. This book offers a breath-taking range of resources from both well-established and newer scholars who together cover the field of law's representation in, interrogation of, and dialogue with forms of visual rhetoric, practice, and discourse. Taken together this scholarship presents state of the art research into an important and developing dimension of contemporary legal and cultural inquiry. Above all, Law Culture and Visual Studies lays the groundwork for rethinking the nature of law in our densely visual culture: How are legal meanings produced, encoded, distributed, and decoded? What critical and hermeneutic skills, new or old, familiar or unfamiliar, will be needed? Topical, diverse, and enlivening, Law Culture and Visual Studies is a vital research tool and an urgent invitation to further critical thinking in the areas so well laid out in this collection. Desmond Manderson, Future Fellow, ANU College of Law / Research School of Humanities & the Arts, Australian National University, Australia

Mark Kobernick 1989-01-01 A semiotic analysis is made of the six major plays by Eugene O'Neill and an attempt is made to yield a systematic analysis towards humanistic interpretations of texts. Theoretical interpretations are enriched with discussions of the plays. Technical matters such as the segmentation of the text are specified in appendices. Six semiotic dimensions have been studied: motifs, theatrical semiotic systems, their use in communicational functions, role function of the dramatis personae, their levels of awareness, and aristotelian divisions.

Theatre Semiotics Marvin Carlson 1990

The Field of Drama Martin Esslin 1987 This book of criticism brings both theatre and film studies within a single theoretical framework.

Decolonizing the Stage Christopher B. Balme 1999 A study of post-colonial drama and theatre. It examines how dramatists from various societies have attempted to fuse the performance idioms of their traditions with the Western dramatic form, demonstrating how the dynamics of syncretic theatrical texts function in performance.

The Director as Collaborator Robert Knopf 2015-10-05 The Director as Collaborator teaches essential directing skills while emphasizing how directors and theatre productions benefit from collaboration. Good collaboration occurs when the director shares responsibility for the artistic creation with the entire production, including actors, designers, stage managers and technical staff. Leadership does not preclude collaboration; in theatre, these concepts can and should be complementary. Students will develop their abilities by directing short scenes and plays and by participating in group exercises.

The Semiotics of Theatre and Drama Keir Elam 2003-12-16 The late twentieth century saw an explosion of interest in semiotics, the science of the signs and processes by which we communicate. In this study, the first of its kind in English, Keir Elam shows how this new 'science' can provide a radical shift in our understanding of theatrical performance, one of our richest and most complex forms of communication. Elam traces the history of semiotic approaches to performance, from 1930s Prague onwards, and presents a model of theatrical communication. In the course of his study, he touches upon the 'logic' of the drama and the analysis of dramatic discourse. This edition also includes a new post-script by the author, looking at the fate of theatre semiotics since the publication of this book, and a fully updated bibliography. Much praised for its accessibility, The Semiotics of Theatre and Drama remains a 'must-read' text for all those interested in the analysis of theatrical performance.

Generating Theatre Meaning Eli Rozik 2010-08-09 This text offers a theory and methodology of performance analysis as an alternative to traditional play-analysis.

Performing Emotions Peta Tait 2017-07-05 In Performing Emotions, Peta Tait's central argument is that performing emotions in realism is also performing gender identity. Emotions are phenomena that are performable by bodies, which have cultural identities. In turn, these create cultural spaces of emotions. This study integrates scholarship on realist drama, theatre and approaches to acting, with interdisciplinary theories of emotion, phenomenology and gender theory. With chapters devoted to masculinity and femininity specifically, as well as to emotions generally, it investigates social beliefs about emotions through Chekhov's four major plays in translation, and English language commentaries on Constantin Stanislavski's direction (of the play's first productions) and his approaches to acting, and Olga Knipper's acting of the central women characters. Emotions exists as social relationships; they are imagined and embodied as gendered. Tait demonstrates how theatrical emotions are predicated on social performances and vice versa. In Chekhov's plays, which came to dominate a twentieth century theatre of emotions, characters interpret their emotions intertextually in relation to other theatrical and fictional narratives of emotions. Tait here interrogates these plays as sustained explorations of the inherent theatricality of characters expressing emotions from their phenomenological awareness. A theatrical language of gendered interiority is produced in the acting of emotions in Stanislavski's early realistic theatre. Alternatively, remapping the performances of emotional bodies can destabilise the culturally constructed boundary separating an inner, private self and an outer, social self in culturally produced geographies of emotions. As Tait shows, emotions can be performed as indivisible spatialities. Performing Emotions integrates theories of theatre, gender identity and emotion to investigate how sexual difference impacts on the representations of emotions. The book develops an accumulative analysis of the meanings of emotions in twentieth century realist drama, theatre and acting.

Bruce G. Shapiro 1999 This book draws together critical and literary theories and neuropsychology to provide a new artistic process for dramatic performance called iconicity. The premise of iconicity is that in dramatic performance actors use the same neural architecture that people use in their daily lives to execute events. The core of this neural architecture is the brain's capacitiy for internally generating, reduplicating, storing, and triggering imagery. The process of iconicity draws on the actor's use of this mental capacity. This book explores the principles of iconicity and develops them as a process for acting and staging dramatic performances. The first part of the book provides a theoretical explanation of iconicity. It offers a redefinition of acting and includes an examination of the ideology of acting and the role emotion plays in acting. The second part of the book is practically oriented. It explains dramatic structure in relation to iconicity, and it defines the four strands of the process: events, dialogue, interactions, and performance.

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