

## 39 Microlectures

"Robert DiYanni and Anton Borst's *Classroom Confidential* provides a clear, compact guide to the basics of college teaching. Grounded in the authors' classroom experience, their pedagogical coaching at NYU's Center for the Advancement of Teaching, and their examination of the latest learning science research, it explains how to teach in the college classroom from a learner's perspective—what methods, principles, and activities achieve the best learning outcomes. Chapters address major topics from course and syllabus design to discussion-based teaching, critical reading, and assessment, while brief "interludes" cover various pedagogical elements and applications—including what to do on the first and last days of class and how to incorporate service and experiential learning into curricula. Throughout, the authors provide practical suggestions and strategies, while explaining the underlying pedagogical principles. They also address recent topics that promise to remain fixtures of the educational landscape, such as teaching with technology and teaching in a global context. They steer a middle course on technology, suggesting ways to maximize its benefits while minimizing its distractions. The book coheres around a philosophy of active learning and student engagement. DiYanni and Borst argue that teaching practices should challenge students to think and learn, requiring them to do things with newly acquired knowledge—create models, conduct experiments, debate issues, and more. The authors enlist reliable scholarly research to demonstrate that active learning, of the kind they advocate, achieves results: students learn more and better, and their learning is deeper and longer lasting. The authors' pedagogy echoes their epistemology, as they demonstrate how learning and teaching are inextricably intertwined, organic rather than mechanical activities"--

We are all hardwired with a unique voice and vision—it is written in our DNA, however most of us find it difficult to identify and honor that voice. We question our validity, reject our attempts, rule ourselves unworthy, and erect countless obstacles to our self expression and creativity. *On Finding Your Voice* looks at the mindset and thought patterns that stops us, the obstacles we build to negate ourselves and hold back our progress—and provides perspectives to help you dismantle those blockages, one by one.

The *Routledge Companion to Performance Philosophy* is a volume of especially commissioned critical essays, conversations, collaborative, creative and performative writing mapping the key contexts, debates, methods, discourses and practices in this developing field. Firstly, the collection offers new insights on the fundamental question of how thinking happens: where, when, how and by whom philosophy is performed. Secondly, it provides a plurality of new accounts of performance and performativity – as the production of ideas, bodies and knowledges – in the arts and beyond. Comprising texts written by international artists, philosophers and scholars from multiple disciplines, the essays

engage with questions of how performance thinks and how thought is performed in a wide range of philosophies and performances, from the ancient to the contemporary. Concepts and practices from diverse geographical regions and cultural traditions are analysed to draw conclusions about how performance operates across art, philosophy and everyday life. The collection both contributes to and critiques the philosophy of music, dance, theatre and performance, exploring the idea of a philosophy from the arts. It is crucial reading material for those interested in the hierarchy of the relationship between philosophy and the arts, advancing debates on philosophical method, and the relation between Performance and Philosophy more broadly.

The Twentieth-Century Performance Reader has been the key introductory text to all types of performance for over fifteen years. Extracts from over fifty practitioners, critics and theorists from the fields of dance, drama, music, theatre and live art form an essential sourcebook for students, researchers and practitioners. This carefully revised third edition offers focus on contributions from the world of music, and also privileges the voices of practitioners themselves ahead of more theoretical writing. A bestseller since its original publication in 1996, this new edition has been expanded to include contributions from: Bobby Baker; Joseph Beuys; Rustom Bharucha; Anne Teresa de Keersmaeker; Hanns Eisler; Karen Finley; Philip Glass; Guillermo Gómez-Peña; Matthew Goulish; Martha Graham; Wassily Kandinsky; Jacques Lecoq; Hans-Thies Lehmann; George Maciunas; Ariane Mnouchkine; Meredith Monk; Lloyd Newson; Carolee Schneemann; Gertrude Stein; Bill Viola. Each extract is fully supplemented by a contextual summary, a biography of the writer, and suggestions for further reading. The volume's alphabetical structure invites the reader to compare and cross-reference major writings on all types of performance outside of the constraints and simplifications of genre, encouraging cross-disciplinary understandings. All who engage with live, innovative performance, and the interplay of radical ideas, will find this collection invaluable.

"Looking for the perfect meaning of love? Ask a perfect stranger. That's what Karen Sorensen did on the streets of New York City. She set up a table, put out a sign that read "Love Research," and asked the passersby: Have you ever fallen in love? What does love mean to you? Has your love ever been tested? How do you prepare for love? From a jaded inner-city teen to a five-year-old translating for his Russian Grandmother, people from all walks of life lined up to take part. Every answer won the respondent a flower—and Karen a new understanding. Hundreds of interviews and flowers later, this delightful, moving, even profound book brings together the most entertaining and enlightening reflections on the meaning of love ever gathered into one volume. Love/luv/(noun)—because love really is in the eye of the beholder." 'A series of accidents has brought you this book. You may think of it not as a book, but as a library, an elevator, an amateur performance in a nearby theatre. Open it to the table of contents. Turn to the page that sounds the most

interesting to you. Read a sentence or two. Repeat the process. Read this book as a creative act, and feel encouraged.'

39 Microlectures: In Proximity of Performance is a collection of miniature stories, parables, musings and thinkpieces on the nature of reading, writing, art, collaboration, performance, life, death, the universe and everything. It is a unique and moving document for our times, full of curiosity and wonder, thoughtfulness and pain. Matthew Goulish, founder member of performance group Goat Island, meditates on these and other diverse themes, proving, along the way, that the boundaries between poetry and criticism, and between creativity and theory, are a lot less fixed than they may seem. The book is revelatory, solemn yet at times hilarious, and genuinely written to inspire - or perhaps provoke - creativity and thought.

Represents the range and diversity of writings on dance from the mid to late 20th century, providing contemporary perspectives on ballet, modern dance, postmodern 'movement performance' jazz and ethnic dance.

On Repetition aims to unpack the different uses and functions of repetition within contemporary performance, dance practices, craft and writing. The collection, edited by Eirini Kartsaki, explores repetition in relation to intimacy, laughter, technology, familiarity and fear – proposing a new vocabulary for understanding what is at stake in works that repeat. Drawing on psychoanalysis, philosophy, linguistics, sociology and performance studies – and employing case studies from a range of practices – the essays presented here combine to form a unique interdisciplinary exploration of the functions of repetition in contemporary culture.

Bringing together interdisciplinary leaders in methodology and arts-based research (ABR), this comprehensive handbook explores the synergies between artistic and research practices and addresses issues in designing, implementing, evaluating, and publishing ABR studies. Coverage includes the full range of ABR genres, including those based in literature (such as narrative and poetic inquiry); performance (music, dance, playbuilding); visual arts (drawing and painting, collage, installation art, comics); and audiovisual and multimethod approaches. Each genre is described in detail and brought to life with robust research examples. Team approaches, ethics, and public scholarship are discussed, as are innovative ways that ABR is used within creative arts therapies, psychology, education, sociology, health sciences, business, and other disciplines. The companion website includes selected figures from the book in full color, additional online-only figures, and links to online videos of performance pieces. See also Dr. Leavy's authored book, *Method Meets Art*, Second Edition, an ideal course text that provides an accessible introduction to ABR.

Di Benedetto considers theatrical practice through the lens of contemporary neuroscientific discoveries in this provoking study, which lays the foundation for considering the physiological basis of the power of theatre practice to affect human behavior. He presents a basic summary of the ways that the senses function in relation to cognitive science and physiology, offering an overview of dominant trends of discussion on the realm of the senses in performance. Also presented are examples of how those

ideas are illustrated in recent theatrical presentations, and how the different senses form the structure of a theatrical event. Di Benedetto concludes by suggesting the possible implications these neuroscientific ideas have upon our understanding of theatrical composition, audience response, and the generation of meaning.

Taking up the work of prominent theater and performance artists, *Beyond Text* reveals the audacity and beauty of avant-garde performance in print. With extended analyses of the works of Edward Gordon Craig, German expressionist Lothar Schreyer, the Living Theatre, Carolee Schneemann, and Guillermo Gómez-Peña, the book shows how live performance and print aesthetically revived one another during a period in which both were supposed to be in a state of terminal cultural decline. While the European and American avant-gardes did indeed dismiss the dramatic author, they also adopted print as a theatrical medium, altering the status, form, and function of text and image in ways that continue to impact both the performing arts and the book arts. *Beyond Text* participates in the ongoing critical effort to unsettle conventional historical and theoretical accounts of text-performance relations, which have too often been figured in binary, chronological (“from page to stage”), or hierarchical terms. Across five case studies spanning twelve decades, *Beyond Text* demonstrates that print—as noun and verb—has been integral to the practices of modern and contemporary theater and performance artists.

This project focuses on the process and performance of three contemporary collective creation groups: Goat Island, Elevator Repair Service, and Nature Theater of Oklahoma. I draw processual and aesthetic connections between collective creation methodologies and the consequences of those methodologies in performance, claiming that processes leave footprints that are ultimately visible to audiences, though their visibility requires new ways of seeing. Taking into account an American genealogy of collective creation, I outline the footprints of method through the images of everyday employment, instances of untrained bodies enacting danced gesture, and the speeds and velocities that characterize the work of these three contemporary groups. Through these aesthetics we can locate evidence of methodological principles that constitute a politics. In the work of Goat Island, Elevator Repair Service, and Nature Theater of Oklahoma, this politics does not play out through the ideological content of performance, but is embedded within collaborative acts of making.

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The chapters in this volume reflect the debates that progressed during the 4th Global Conference on Visions of Humanity in Cyberculture, Cyberspace and Science Fiction, held as a part of Cyber Hub activity in the frames of the ID.net Critical Issues research in Oxford, United Kingdom in July 2009.

*Physical Theatres: A Critical Introduction* is the first account to provide a comprehensive overview of non text-based theatre, from experimental dance to traditional mime. This book synthesizes the history, theory and practice of physical theatres for students and performers, in what is both a core area of study and a dynamic and innovative aspect of theatrical practice. This comprehensive book: traces the roots of physical performance in classical and popular theatrical traditions looks at the Dance Theatre of DV8, Pina Bausch, Liz Aggiss and Jérôme Bel examines the contemporary practice of companies such as Théâtre du

Soleil, Complicité and Goat Island focuses on principles and practices in actor training, with reference to figures such as Jacques Lecoq, Lev Dodin, Philippe Gaulier, Monika Pagneux, Etienne Decroux, Anne Bogart and Joan Littlewood. *Physical Theatres: A Critical Introduction* can be used as a standalone text, or together with its companion volume, *Physical Theatres: A Critical Reader*, to provide an invaluable introduction to the physical in theatre and performance.

Guillermo Gómez-Peña has spent many years developing his unique style of performance-activism; his theatricalizations of postcolonial theory. In *Ethno-Techno: Writings on Performance, Activism and Pedagogy*, he pushes the boundaries still further, exploring what's left for artists to do in a post-9/11 repressive culture of what he calls 'the mainstream bizarre'. Over forty-five photos document his artistic experiments and the text not only explores and confronts his political and philosophical parameters; it offers groundbreaking insights into his, and his company's, methods of production, development and teaching. The result is an extraordinary and inspiring glimpse into the life and work of one of the most daring, innovative and challenging performance artists of our age.

Throughout the 21st century, various craft practices have drawn the attention of academics and the general public in the West. In *Craft is Political*, D Wood has gathered a collection of essays to argue that this attention is a direct response to and critique of the particular economic, social and technological contexts in which we live. Just as Ruskin and Morris viewed craft and its ethos in the 1800s as a kind of political opposition to the Industrial Revolution, Wood and her authors contend that current craft activities are politically saturated when perspectives from the Global South, Indigenous ideology and even Western government policy are examined. *Craft is Political* argues that a holistic perspective on craft, in light of colonialism, post-colonialism, critical race theory and globalisation, is overdue. A great diversity of case studies is included, from craft and design in Turkey and craft markets in New Zealand to Indigenous practitioners in Taiwan and Finnish craft education. *Craft is Political* brings together authors from a variety of disciplines and nations to consider politicised craft.

On choreography: "Choreography is a negotiation with the patterns your body is thinking" On rules: "Try breaking the rules on a need to break the rules basis" *A Choreographer's Handbook* invites the reader to investigate how and why to make a dance performance. In an inspiring and unusually empowering sequence of stories, ideas and paradoxes, internationally renowned dancer, choreographer and teacher Jonathan Burrows explains how it's possible to navigate a course through this complex process. It is a stunning reflection on a personal practice and professional journey, and draws upon five years' of workshop discussions, led by Burrows. Burrows' open and honest prose gives the reader access to a range of exercises, meditations, principles and ideas on choreography that allow artists and dance-makers to find their own aesthetic process. It is a book for anyone interested in making performance, at whatever level and in

whichever style.

Collaboration between artists has been practised for centuries, yet over recent decades the act of collaborating has taken different meanings. This publication examines cultural, philosophical and political issues tied to specific instances of collaborative practice in the performing arts. Leading scholars and practitioners review historical developments of collaborative practice and reveal what it means to work together in creative contexts at the beginning of the twenty-first century. Key questions addressed include how artists are developing new ways of working together in response to contemporary economic trends, the significance of collaborating across culture and what opportunities are apparent when co-working between genres and disciplines. Noyale Colin and Stefanie Sachsenmaier present these perspectives in three thematic sections which interrogate the premises of collective intentions, the working strategies of current practitioners, as well as the role of failure and compromise in collaborative modes of creative work. This volume is an invaluable resource for scholars, practitioners and those interested in contemporary artistic methods of working.

Tiny is a poetic retelling of Sophocles' Antigone. Instead of having two brothers who kill each other in a civil war, Tiny has one who kills himself after coming home from a far-away war. Our heroine mourns her brother, forever, but—with best friend Izzy, boyfriend Hank, and a collective dance night held in an old artificial limb store—she escapes freezing herself in grief, too.

This book investigates the crucial question of 'restitution' in the work of W. G. Sebald. Written by leading scholars from a range of disciplines, with a foreword by his English translator Anthea Bell, the essays collected in this volume place Sebald's oeuvre within the broader context of European culture in order to better understand his engagement with the ethics of aesthetics. Whilst opening up his work to a range of under-explored areas including dissident surrealism, Anglo-Irish relations, contemporary performance practices and the writings of H. G. Adler, the volume notably returns to the original German texts. The recurring themes identified in the essays – from Sebald's carefully calibrated syntax to his self-consciousness about 'genre', from his interest in liminal spaces to his literal and metaphorical preoccupation with blindness and vision – all suggest that the 'attempt at restitution' constitutes the very essence of Sebald's understanding of literature.

Theatres of Immanence: Deleuze and the Ethics of Performance is the first monograph to provide an in-depth study of the implications of Gilles Deleuze's philosophy for theatre and performance. Engaging with a wide range of interdisciplinary practitioners including Goat Island, Butoh, Artaud, John Cage, the Living Theatre, Robert Wilson and Allan Kaprow, as well as with the philosophies of Deleuze and Guattari, Henri Bergson and François Laruelle, the book conceives performance as a way of thinking 'immanence': the open and endlessly creative whole of which all things are a

part. *Theatres of Immanence* builds upon Deleuze's emphasis on immanence, affect, change and movement to provide new approaches to five key topics in theatre and performance: 1) authorship and collaboration, 2) voice and language, 3) animals in performance, 4) audience participation and 5) time or duration. The book provides an accessible introduction to Deleuze's ideas and draws attention to the ethical dimensions of performance, asking: 'what good is theatre, and particularly immanent theatre, anyway?'

Provides an international forum where theatrical scholarship and practice can meet.

This book provides an interpretative analysis of the notion of spirituality through the lens of contemporary performance and posthuman theories. The book examines five performance/artworks: *The Artist is Present* (2010) by Marina Abramovi?; *The Deer Shelter Skyscape* (2007) by James Turrell; *CAT* (1998) by Ansuman Biswas; *Journey to the Lower World* by Marcus Coates (2004); and the work with pollen by Wolfgang Laib. Through the analysis of these works the notion of spirituality is grounded in materiality and embodiment allowing the conceptual juxtaposition of spirit and matter to introduce the paradoxical as the guiding thread of the narrative of the book. Here, the human is interrogated and negotiated with/within a plurality of other living organisms, intangible existences and micro and macrocosmic ecologies. Silence, meditation, shamanic journeys, reciprocal gazing, restraint, and contemplation are analyzed as technologies used to manipulate perception and adventure into the multilayered condition of matter.

This book provides a descriptive, progressive narrative on the flipped classroom including its history, connection to theory, structure, and strategies for implementation. Important questions to consider when evaluating the purpose and effectiveness of flipping are answered. The book also highlights case studies of flipped higher education classrooms within five different subject areas. Each case study is similarly structured to highlight the reasons behind flipping, principles guiding flipped instructions, strategies used, and lessons learned. An appendix that contains lesson plans, course schedules, and descriptions of specific activities is also included.

What does it mean to "fail" in performance? How might staging failure reveal theatre's potential to expand our understanding of social, political and everyday reality? What can we learn from performances that expose and then celebrate their ability to fail? In *Performance Theatre and the Poetics of Failure*, Sara Jane Bailes begins with Samuel Beckett and considers failure in performance as a hopeful strategy. She examines the work of internationally acclaimed UK and US experimental theatre companies Forced Entertainment, Goat Island and Elevator Repair Service, addressing accepted narratives about artistic and cultural value in contemporary theatre-making. Her discussion draws on examples where misfire, the accidental and the intentionally amateur challenge our perception of skill and virtuosity in such diverse modes of performance as slapstick and punk. Detailed rehearsal and performance analysis are used to engage theory and contextualise practice, extending the dialogue between theatre arts, live art and postmodern dance. The result is a critical account of performance theatre that offers essential

reading for practitioners, scholars and students of Performance, Theatre and Dance Studies.

"Robert DiYanni's *You Are What You Read* is a guide for readers that seeks to restore the pleasures of reading lost in the digital age (and accounted for most eloquently by Sven Birkerts in *The Gutenberg Elegies*)"--

Launching the landmark *Performing Landscapes* series, *Performing Mountains* brings together for the first time Mountain Studies and Performance Studies in order to examine an international selection of dramatic responses to mountain landscapes. Moving between different registers of writing, the book offers a critical assessment of how the cultural turn in landscape studies interacts with the practices of environmental theatre and performance. Conceived in three main parts, it begins by unpicking the layers of disciplinary complexity in both fields, before surveying the rich history and practice of rituals, playtexts and site specific works inspired by mountains. The last section moves to a unique analysis of mountains themselves using key concepts from performance: training, scenography, acting and spectatorship. Threaded throughout is a very personal tale of mountain research, offering a handrail or alternative guide through the book.

*Performing Immanence: Forced Entertainment* is a unique probe into the multi-faceted nature of the works of the British experimental theatre Forced Entertainment via the thought of Gilles Deleuze and Félix Guattari. Jan Suk explores the transformation-potentiality of the territory between the actors and the spectators, namely via Forced Entertainment's structural patterns, sympathy provoking aesthetics, audience integration and accentuated emphasis of the now. Besides writings of Tim Etchells, the company's director, the foci of the analyses are devised as well as durational projects of Forced Entertainment. The examination includes a wider spectrum of state-of-the-art live artists, e.g. Tehching Hsieh, Franko B or Goat Island, discussed within the contemporary performance discourse. *Performing Immanence: Forced Entertainment* investigates how the immanent reading of Forced Entertainment's performances brings the potentiality of creative transformative experience via the thought of Gilles Deleuze. The interconnections of Deleuze's thought and the contemporary devised performance theatre results in the symbiotic relationship that proves that such readings are not mere academic exercises, but truly life-illuminating realizations.

*Presence in Play: A Critique of Theories of Presence in the Theatre* is the first comprehensive survey and analysis of theatrical presence to be published. Theatre as an art form has often been associated with notions of presence. The 'live' immediacy of the actor, the unmediated unfolding of dramatic action and the 'energy' generated through an actor-audience relationship are among the ideas frequently used to explain theatrical experience – and all are underpinned by some understanding of 'presence.'

Precisely what is meant by presence in the theatre is part of what *Presence in Play* sets out to explain. While this work is rooted in twentieth century theatre and performance since modernism, the author draws on a range of historical and theoretical material.

Encompassing ideas from semiotics and phenomenology, *Presence in Play* puts forward a framework for thinking about presence in theatre, enriched by poststructuralist theory, forcefully arguing in favour of 'presence' as a key concept for theatre studies today.

The Methuen Drama Companion to Performance Art offers a comprehensive guide to the major issues and interdisciplinary

debates concerning performance in art contexts that have developed over the last decade. It understands performance art as an institutional, cultural, and economic phenomenon rather than as a label or object. Following the ever-increasing institutionalization and mainstreaming of performance, the book's chapters identify a marked change in the economies and labor practices surrounding performance art, and explore how this development is reflective of capitalist approaches to art and event production. Embracing what we perceive to be the 'oxymoronic status' of performance art-where it is simultaneously precarious and highly profitable-the essays in this book map the myriad gestures and radical possibilities of this extreme contradiction. This Companion adopts an interdisciplinary perspective to present performance art's legacies and its current practices. It brings together specially commissioned essays from leading innovative scholars from a wide range of approaches including art history, visual and performance studies, dance and theatre scholarship in order to provide a comprehensive and multifocal overview of the emerging research trends and methodologies devoted to performance art.

The second edition of *The Routledge Dance Studies Reader* offers fresh critical perspectives on classic and modern dance forms, including ballroom, tango, Hip-hop, site-specific performance, and disability in dance. Alexandra Carter and Janet O'Shea deliver a substantially revised and updated collection of key texts, featuring an enlightening new introduction, which tracks differing approaches to dance studies. Important articles from the first edition are accompanied by twenty new works by leading critical voices. The articles are presented in five thematic sections, each with a new editorial introduction and further reading. Sections cover: Making dance Performing dance Ways of looking Locating dance in history and society Debating the discipline *The Routledge Dance Studies Reader* gives readers access to over thirty essential texts on dance and provides expert guidance on their critical context. It is a vital resource for anyone interested in understanding dance from a global and contemporary perspective.

Collective creation - the practice of collaboratively devising works of performance - rose to prominence not simply as a performance making method, but as an institutional model. By examining theatre practices in Europe and North America, this book explores collective creation's roots in the theatrical experiments of the early twentieth century.

Rough sex, black magic, murder, and the science-and eros-of gambling meet in the ultimate book about Las Vegas James McManus was sent to Las Vegas by Harper's to cover the World Series of Poker in 2000, especially the mushrooming progress of women in the \$23 million event, and the murder of Ted Binion, the tournament's prodigal host, purportedly done in by a stripper and her boyfriend with a technique so outré it took a Manhattan pathologist to identify it. Whether a jury would convict the attractive young couple was another story altogether. McManus risks his entire Harper's advance in a long-shot attempt to play in the tournament himself. Only with actual table experience, he tells his skeptical wife, can he capture the hair-raising brand of poker that determines the world champion. The heart of the book is his deliciously suspenseful account of the tournament itself-the players, the hand-to-hand combat, and his own unlikely progress in it. Written in the tradition of *The Gambler* and *The Biggest Game in Town*, *Positively Fifth Street* is a high-stakes adventure, a penetrating study of America's card game, and a terrifying but often hilarious account of one man's effort to understand what Edward O. Wilson has called "Pleistocene exigencies"-the eros and logistics of our primary competitive instincts.

What is the relation of art and history? What is art today? Why does art affect us? In *Field Notes on the Visual Arts*, 75 scholars, curators, and artists traverse chronology and geography to reveal the meanings and dilemmas of art. Organized under eight major headings – Anthropomorphism, Appropriation, Contingency, Detail, Materiality, Time, and Tradition – the contributions are written by historians of art, literature, culture and science, as well as archaeologists, anthropologists, philosophers, curators and artists. By bringing together voices that are generally separated both inside and outside the academy, *Field Notes on the Visual Arts* makes clear that the work of art is both meaningful and resistant to meaning.

Goat Island are one of the world's leading contemporary performance ensembles. Their intimate, low-tech, intensely physical performances represent a unique hybrid of strategies and techniques drawn from live art, experimental theatre and postmodern dance. *Small Acts of Repair: Performance, Ecology and Goat Island*, is the first book to document and critique the company's performances, processes, politics, aesthetics, and philosophies. It reflects on the company's work through the critical lens of ecology – an emerging and urgent concern in performance studies and elsewhere. This collage text combines and juxtaposes writing by company members and arts commentators, to look in detail at Goat Island's distinctive collaborative processes and the reception of their work in performance. The book includes a section of practical workshop exercises and thoughts on teaching drawn from the company's extensive experience, providing an invaluable classroom resource. By documenting the creative processes of this extraordinary company, this book will make an important contribution to the critical debates surrounding contemporary performance practices. In so doing, it pays compelling tribute to committed art-making, creativity, collaboration, and the nature of the possible.

This is a book for audiences. It is a book about audiences. It is a book for anyone who watches, is watched, and all the spaces in between. Introducing the idea of performance as a shared transformative experience, this engaging book will help you make sense of the performer/audience interaction in a landscape where boundaries are collapsing. Drawing on themes of performance, exchange and the body, it offers an accessible entry into the philosophy of spectatorship.

Charting the rise of the immersive theatre phenomenon, this is the first survey of immersive theories and practices for students, scholars and practitioners of contemporary performance. It includes original interviews with immersive artists and examines key topics such as site-specific performance and immersive technologies.

As practitioner-researchers, how do we discuss and analyse our work without losing the creative drive that inspired us in the first place? Built around a diverse selection of writings from leading researcher-practitioners and emerging artists in a variety of fields, *The Creative Critic: Writing as/about Practice* celebrates the extraordinary range of possibilities available when writing about one's own work and the work one is inspired by. It re-thinks the conventions of the scholarly output to propose that critical writing be understood as an integral part of the artistic process, and even as artwork in its own right. Finding ways to make the intangible nature of much of our work 'count' under assessment has become increasingly important in the Academy and beyond. *The Creative Critic* offers an inspiring and useful sourcebook for students and practitioner-researchers navigating this area. Please see the companion site to the book, <http://www.creativecritic.co.uk>, where some of the chapters have become unfixed from the page.

*Imagined Theatres* collects theoretical dramas written by some of the leading scholars and artists of the contemporary stage. These dialogues, prose poems, and microfictions describe imaginary performance events that explore what might be possible and impossible in the theatre. Each scenario is mirrored by a brief accompanying reflection, asking what they might mean for our thinking about the theatre. These

many possible worlds circle around questions that include: In what way is writing itself a performance? How do we understand the relationship between real performances that engender imaginary reflections and imaginary conceptions that form the basis for real theatrical productions? Are we not always imagining theatres when we read or even when we sit in the theatre, watching whatever event we imagine we are seeing?

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