

## Devising Performance A Critical History Theatre And Performance Practices

It has long been known that practicing musicians and dancers draw upon interdisciplinary relationships between sound and movement to inform their work and that many performance arts educators apply these relationships in working with aspiring composers, choreographers and performers. However, most material on the subject has been, to this point, relegated to single chapters in books and journal articles. Now, *Sound, Music and the Moving-Thinking Body* brings together the diverse topics researchers and practitioners across the sector are exploring, and raises issues concerning the collaborative aspects of creating and performing new work. *Sound, Music and the Moving-Thinking Body* is a result of the Composer, Choreographer and Performer Collaboration Conference of Contemporary Music and Dance/Movement 2012 hosted by the Institute of Musical Research, Senate House, University of London, and the Department of Music at Goldsmiths, University of London.

Site-specific performance – acts of theatre and performative events at landscape locations, in village streets, in urban situations. In houses, chapels, barns, disused factories, railway stations; on hillsides, in forest clearings, underwater. At the scale of civil engineering; as intimate as a guided walk. Leading theatre artist and scholar Mike Pearson draws upon thirty years practical experience, proposing original approaches to the creation and study of performance outside the auditorium. In this book he suggests organizing principles, innovative strategies, methods and exercises for making theatre in a variety of contexts and locations, and through examples, case studies and projects develops distinctive theoretical insights into the relationship of site and performance, scenario and scenography. This book encourages practical initiatives in the conception, devising and staging of performances, while also recommending effective models for its critical appreciation.

This book guides readers in taking a play from page to stage with young people. Advice from professional theatre directors, including Richard Eyre and Indu Rubasingham is combined with practical games and exercises to help both experienced and first-time directors create a play with young actors.

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.

'This is a close companion to Frantic Assembly's practice and one that is written with an open and engaging, even disarming, tone ... A rich, rewarding and compelling text.'

Stuart Andrews, University of Surrey As Frantic Assembly move into their twentieth year of producing innovative and adventurous theatre, this new edition of their well-loved book demystifies the process of devising theatre in an unusually candid way. Artistic directors Scott Graham and Steven Hoggett offer an intimate and invaluable insight into their evolution and success, in the hope that sharing their experiences of devising theatre will encourage and inspire students and fellow practitioners. The Frantic Assembly Book of Devising Theatre is a uniquely personal account of the history and practice of this remarkable company, and includes: · practical exercises · essays on devising, writing and choreography · suggestions for scene development · a 16-page colour section, and illustrations throughout · a companion website featuring clips of rehearsals and performances. This is an accessible, educational and indispensable introduction to the working processes of Frantic Assembly, whose playful, intelligent and dynamic productions continue to be acclaimed by audiences and critics alike.

*Devising Performance* charts the development of collaboratively created performances from the 1950s to the early twenty-first century. Through a range of case studies drawn from Britain, the USA and Australia, Heddon and Jane encourage us to look more carefully at different modes of devising and to consider their implications in the present day. Theatre has engaged with science since its beginnings in Ancient Greece. The intersection of the two disciplines has been the focus of increasing interest to scholars and students. The Cambridge Companion to Theatre and Science gives readers a sense of this dynamic field, using detailed analyses of plays and performances covering a wide range of areas including climate change and the environment, technology, animal studies, disease and contagion, mental health, and performance and cognition. Identifying historical tendencies that have dominated theatre's relationship with science, the volume traces many periods of theatre history across a wide geographical range. It follows a simple and clear structure of pairs and triads of chapters that cluster around a given theme so that readers get a clear sense of the current debates and perspectives.

This book provides the first comprehensive study of Anthony Neilson's unconventional rehearsal methodology. Neilson's notably collaborative rehearsal process affords an unusual amount of creative input to the actors he works with and has garnered much interest from scholars and practitioners alike. This study analyses material edited from 100 hours of footage of the rehearsals of Neilson's 2013 play *Narrative* at the Royal Court Theatre, as well as interviews with Neilson himself, the *Narrative* cast, and actors from other Neilson productions. Replete with case studies, Gary Cassidy also considers the work of other relevant practitioners where appropriate, such as Katie Mitchell, *Forced Entertainment*, Joan Littlewood, Peter Brook, *Complicite's* Simon McBurney, Stanislavski and Sarah Kane. *Contemporary Rehearsal Practice* will be of great interest to scholars, students and practitioners of theatre and performance and those who have an interest in rehearsal studies.

This book explores the development of Robert Lepage's distinctive approach to stage direction in the early (1984-1994) and middle (1995-2008) stages of his career, arguing that globalisation had a defining effect on shaping his aesthetic and his professional trajectory. In addition to globalisation theory, the book draws on cinema studies, queer theory, and theories of affect and reception. Each of six chapters treats a particular aspect of globalisation, using this as a means to explore one or more of Lepage's productions. Productions discussed include *The Dragon's Trilogy*, *Needles and Opium*, and *The Far Side of the Moon*. *Making theatre global: Robert Lepage's original stage productions* will be of interest to scholars of contemporary theatre,

advanced-level undergraduates, and arts lovers keen for new perspectives on one of the most talked-about theatre artists of the early 21st century.

What is the relationship between past and present in performance, given that the performing body is tangibly present in the here and now? What is the relationship between performance and authenticity? Between live, apparently 'confessional' performance and supposedly 'reality' television? *Autobiography in Performance* will provide a broad overview of the key concepts pertaining to 'autobiography' in the field of performance. Heddon's engaging style seamlessly blends the theoretical and the personal, raising and pursuing provocative questions around issues of 'truth', 'identity', personal history and political agency, confession, voyeurism and ethics. The book provides case studies of key international practitioners, including Tim Miller, Lisa Kron, Bobby Baker and Curious.

This engaging text explores the role of the writer and the text in collaborative practice through the work of contemporary writers and companies working in Britain, offering students and aspiring writers and directors effective practical strategies for collaborative work.

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.

This book examines contemporary approaches to adaptation in theatre through seventeen international case studies. It explores company and directorial approaches to adaptation through analysis of the work of Kneehigh, Mabou Mines, Robert Le Page and Katie Mitchell. It then moves on to look at the transformation of the novel onto the stage in the work of Mitchell, and in *The Red Badge of Courage*, *The Kite Runner*, *Anne Frank*, and *Fanny Hill*. Next, it examines contemporary radical adaptations of *Trojan Women* and *The Iliad*. Finally, it looks at five different approaches to postmodern metatheatrical adaptation in early modern texts of *Hamlet*, *The Changeling*, and *Faustus*, as well as the work of the Neo-Futurists, and the mash-up *Medea/Macbeth/Cinderella*. Overall, this comprehensive study offers insights into key productions, ideas about approaches to adaptation, and current debates on fidelity, postmodernism and remediation.

What is 'performance'? What are the boundaries of Performance Studies? How do we talk about contemporary performance practices today in simple but probing terms? What kinds of practices represent the field and how can we interpret them? Combining the voices of academics, artists, cultural critics and teachers, *Performance Perspectives* answers these questions and provides a critical introduction to Performance Studies. Presenting an accessible way into key terminology and context, it offers a new model for analyzing contemporary performance based on six frames or perspectives: • Body • Space • Time • Technology • Interactivity • Organization. Drawing on examples from a wide range of practices across site specific performance, virtual reality, dance, applied theatre and everyday performance, *Performance Perspectives* addresses the binary of theory and practice and highlights the many meeting points between studio and seminar room. Each chapter takes the innovative form of a three-way conversation, bringing together theoretical introductions with artist interviews and practitioner statements. The book is supported by activities for discussion and practical devising work, as well as clear guidance for further reading and an extensive reference list across media *Performance Perspectives* is essential reading for anyone studying, interpreting or making performance.

*Making a Performance* traces innovations in devised performance from early theatrical experiments in the twentieth-century to the radical performances of the twenty-first century. This introduction to the theory, history and practice of devised performance explores how performance-makers have built on the experimental aesthetic traditions of the past. It looks to companies as diverse as Australia's *Legs on the Wall*, Britain's *Forced Entertainment* and the USA-based *Goat Island* to show how contemporary practitioners challenge orthodoxies to develop new theatrical languages. Designed to be accessible to both scholars and practitioners, this study offers clear, practical examples of concepts and ideas that have shaped some of the most vibrant and experimental practices in contemporary performance.

At an unparalleled time of the construction of reality across the fields of the science and humanities on a variety of platforms, theatre and performance participates in the current obsession with the problems and possibilities of the epistemologies of the real by using and revising the conventions of dramatic writing and performance to create and recreate personal, national, historical, and virtual realities. *Theatre of the Real* examines a wide range of international theatre and performance that claims a special relationship to contemporary reality in order to theorize how theatre and performance participates in how we come to know, experience, and understand the important events of our personal, social and political lives. The wide range of works discussed include *Kamp and History of the World - Part Eleven* by Hotel Modern, *Is.Man* by Adelheid Roosen, *I am My Own Wife* by Doug Wright, and *Southern Exposure* by JoAnne Akalaitis.

*Devised Performance in Irish Theatre: Histories and Contemporary Practice* is the first collection to focus exclusively on devised theatre throughout the island of Ireland by bringing together a range of perspectives from both academics and practitioners. It situates the histories and contemporary practice of devised performance in the Irish theatre, responding to a decisive shift in the working approach of several prominent emerging companies including ANU Productions, Brokentalkers, THEATREclub, and THISISPOPBABY. This collection takes a historical approach that demonstrates how this contemporary surge of work builds on a physical and dance theatre movement in Irish theatre that began to coalesce in the 1990s through the work of companies like *Barabbas*, *Macnas*, *Blue Raincoat*, and *Pan Pan* which was in turn influenced by earlier community arts practice on the island of Ireland beginning in the late 1970s. *Devised Performance in Irish Theatre* makes visible a uniquely Irish body of work that will also further international understandings of devised performance as collaborative process and working methodology.

The book charts the development of collaboratively-created performances from the 1950s to the present day. Companies discussed include the Living Theatre, Open Theatre, Australian

Performing Group, People Show, Teatro Campesino, Théâtre de Complicité, Legs on the Wall, Forced Entertainment and Third Angel. Against this background of enormous variety, fundamental questions are posed: 'What is devised theatre?'; 'Why have theatre-makers chosen to devise performances since the 1950s?' and 'How has devised performance changed over the last fifty years?'

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 complementary 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, Beckett), while others introduce or rediscover less-discussed practitioners such as Joe Chaikin, Thomas Bernhard, Elfriede Jelinek, Michael Thalheimer and Karin Beier.

Black Acting Methods seeks to offer alternatives to the Euro-American performance styles that many actors find themselves working with. A wealth of contributions from directors, scholars and actor trainers address afrocentric processes and aesthetics, and interviews with key figures in Black American theatre illuminate their methods. This ground-breaking collection is an essential resource for teachers, students, actors and directors seeking to reclaim, reaffirm or even redefine the role and contributions of Black culture in theatre arts.

Devising Performance A Critical History Macmillan International Higher Education

This book explores the concept and vocabulary of postdramatic theatre from a pedagogical perspective. It identifies some of the major anxieties and paradoxes generated by teaching postdramatic theatre through practice, with reference to the aesthetic, cultural and institutional pressures that shape teaching practices. It also presents a series of case studies that identify the pedagogical fault lines that expose the power-relations inherent in teaching (with a focus on the higher education sector as opposed to actor training institutions). It uses auto-ethnography, performance analysis and critical theory to assist university teachers involved in directing theatre productions to deepen their understanding of the concept of postdramatic theatre.

This book articulates the first theoretical context for a 'cyborg theatre', metaphorically integrating on-stage bodies with the technologized, digitized, or mediatized, to re-imagine subjectivity for a post-human age. It covers a variety of examples, to propose new theoretical tools for understanding performance in our changing world.

The Director as Collaborator teaches essential directing skills while emphasizing how directors and theater productions benefit from collaboration. Good collaboration occurs when the director shares responsibility for the artistic creation with the entire production team, including actors, designers, stage managers, and technical staff. Leadership does not preclude collaboration; in theater, these concepts can and should be complementary. Students will develop their abilities by directing short scenes and plays and by participating in group exercises. New to the second edition: updated interviews, exercises, forms, and appendices new chapter on technology including digital research, previsualization and drafting programs, and web-sharing sites new chapter on devised and ensemble-based works new chapter on immersive theater, including material and exercises on environmental staging and audience–performer interaction

In this dynamic collection a team of experts map the development of Live Art culturally, thematically and historically. Supported with examples from around the world, the text engages with a number of key practices, asking what these practices do and how they can be contextualised and understood.

Redefining Theatre Communities explores the interplay between contemporary theatre and communities. It considers the aesthetic, social, and cultural aspects of community-conscious theatre-making. While doing so, the volume reflects on recent transformations in structural, textual, and theatrical conventions and traditions, and explores the changing modes of production and spectatorship in relation to theatre communities. The essays edited by Marco Galea and Szabolcs Musca present an array of emerging perspectives on the politics, ethics, and practices of community representation on the contemporary international theatre landscape. An international, interdisciplinary collection featuring work by theatre scholars, theatre-makers, and artistic directors from across Europe and beyond, Redefining Theatre Communities will appeal to those interested in the diverse forms of socially engaged theatre and performance.

Devising Theatre is a practical handbook that combines a critical analysis of contemporary devised theatre practice with descriptions of selected companies, and suggestions for any group devising theatre from scratch. It is the first book to propose a general theory of devised theatre. After identifying the unique nature of this type of performance, the author examines how devised theatre is perceived by professional practitioners, and provides an historical overview illustrating how it has evolved since the 1960s. Alison Oddey examines the particular working practices and products of a number of professional companies, including a Reminiscence theatre for the elderly and a theatre-in-education group, and offers ideas and exercises for exploration and experimentation.

Devising in Process examines the creative processes of eight theatre companies making devising-based performances. Companies covered include: • The People Show • Station House Opera • Shunt • The Red Room • Faulty Optic Theatre of Animation • theatre O • Gecko • Third Angel Authors were granted unusual access to the rehearsal room, enabling them to provide unique insights into how ideas evolve and develop, how strategies and methods are applied and how roles and relationships are structured. Covering a broad range of styles, the collection explores physical theatre, political theatre, puppetry, live art, new writing and performance with new technology. Accessibly framed, the book includes a comprehensive introduction which highlights similarities and differences in approach, examines the impact of economic and cultural factors and explores how definitions of devised theatre are changing and developing. This eye-opening collection will be important reading for students and practitioners interested in exploring 21st century devising processes.

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.

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.

An exploration of what lies at the heart of contemporary theatre. Written by the artistic director of Forced Entertainment, it investigates the process of devising performance, theatre's interdisciplinary role, and the city's influence.

Autobiography and Performance offers a comprehensive overview of the use of autobiography in performance. Examining the work of key practitioners, Heddon argues that autobiographical performances act as sites of resistance and intervention and uncovers the political potentials and limits that accompany the use of the personal in performance

Devising or collaborative creation is a mode of making performance used by many contemporary theatre companies and is widely taught at undergraduate level. This is one of the first comparative and comprehensive historical analyses of the subject.

This edited volume situates its contemporary practice in the tradition which emerged at the beginning of the twentieth century. Collective Creation in Contemporary Performance examines collective and devised theatre practices internationally and demonstrates the prevalence, breadth, and significance of modern collective creation.

This book explores the role and centrality of women in the development of collaborative theatre practice, alongside the significance of collective creation and devising in the development of the modern theatre. Tracing a web of women theatremakers in Europe and North America, this book explores the connections between early twentieth century collective theatre practices such as workers theatre and the dramatic play movement, and the subsequent spread of theatrical devising. Chapters investigate the work of the Settlement Houses, total theatre in 1920s’ France, the mid-century avant-garde and New Left collectives, the nomadic performances of Europe’s transnational theatre troupes, street-theatre protests, and contemporary devising. In so doing, the book further elucidates a history of modern theatre begun in A History of Collective Creation (2013) and Collective Creation in Contemporary Performance (2013), in which the seemingly marginal and disparate practices of collective creation and devising are revealed as central—and women theatremakers revealed as progenitors of these practices.

This series of three volumes provides a groundbreaking study of the work of many of the most innovative and important British theatre companies from 1965 to 2014. Each volume provides a survey of the political and cultural context, an extensive survey of the variety of theatre companies from the period, and detailed case studies of six of the most important companies. Volume Three, 1995-2014, charts the expansion of the sector in the era of Lottery funding and traces the resistant influences of earlier movements in the emergence of new companies and an independent theatre ecology that seeks to reconfigure the mainstream. Leading academics provide case studies of six of the most important companies, including: \* Mind the Gap, by Dave Calvert (University of Huddersfield, UK) \* Blast Theory, by Maria Chatzichristodoulou (University of Hull, UK) \* Suspect Culture, by Clare Wallace (Charles University, Prague, Czech Republic) \* Punchdrunk, by Josephine Machon (Middlesex University, UK) \* Kneehigh, by Duška Radosavljevic (University of Kent, UK) \* Stans Cafe, by Marissia Fragkou (Canterbury Christ Church University, UK)

The Twenty-First Century Performance Reader combines extracts from over 70 international practitioners, companies, collectives and makers from the fields of Dance, Theatre, Music, Live and Performance Art, and Activism to form an essential sourcebook for students, researchers and practitioners. This is the follow-on text from The Twentieth-Century Performance Reader, which has been the key introductory text to all kinds of performance for over 20 years since it was first published in 1996. Contributions from new and emerging practitioners are placed alongside those of long-established individual artists and companies, representing the work of this century’s leading practitioners through the voices of over 140 individuals. The contributors in this volume reflect the diverse and eclectic culture of practices that now make up the expanded field of performance, and their stories, reflections and working processes collectively offer a snapshot of contemporary artistic concerns. Many of the pieces have been specially commissioned for this edition and comprise a range of written forms – scholarly, academic, creative, interviews, diary entries, autobiographical, polemical and visual. Ideal for university students and instructors, this volume’s structure and global span invites readers to compare and cross-reference significant approaches outside of the constraints and simplifications of genre, encouraging cross-disciplinary understandings. For those who engage with new, live and innovative approaches to performance and the interplay of radical ideas, The Twenty-First Century Performance Reader is invaluable.

Based on empirical research, this innovative book explores issues of performativity and authorship in the theatre world under copyright law and addresses several inter-connected questions: who is the author and first owner of a dramatic work? Who gets the credit and the licensing rights? What rights do the performers of the work have? Given the nature of theatre as a medium reliant on the re-use of prior existing works, tropes, themes and plots, what happens if an allegation of copyright infringement is made against a playwright? Furthermore, who possesses moral rights over the work? To evaluate these questions in the context of theatre, the first part of the book examines the history of the dramatic work both as text and as performative work. The second part explores the notions of authorship and joint authorship under copyright law as they apply to the actual process of creating plays, referring to legal and theatrical literature, as well as empirical research. The third part looks at the notion of copyright infringement in the context of theatre, noting that cases of alleged theatrical infringement reach the courts comparatively rarely in comparison with music cases, and assessing the reasons for this with respect to empirical research. The fourth part examines the way moral rights of attribution and integrity work in the context of theatre. The book concludes with a prescriptive comment on how law should respond to the challenges provided by the theatrical context, and how theatre should respond to law. Very original and innovative, this book proposes a ground-breaking empirical approach to study the implications of copyright law in society and makes a wonderful case for the need to

consider the reciprocal influence between law and practice.

This edited collection gathers together leading voices in theatre and performance studies to debate the politics of participation across a range of performative forms - community theatre, live art, applied theatre, one-to-one performance and marathon running - and to find points of connection between them.

Devising Critically Engaged Theatre with Youth: The Performing Justice Project offers accessible frameworks for devising original theatre, developing critical understandings of racial and gender justice, and supporting youth to imagine, create, and perform possibilities for a more just and equitable society. Working at the intersections of theory and practice, Alrutz and Hoare present their innovative model for devising critically engaged theatre with novice performers. Sharing why and how the Performing Justice Project (PJP) opens dialogue around challenging and necessary topics already facing young people, the authors bring together critical information about racial and gender justice with new and revised practices from applied theatre, storytelling, theatre, and education for social change. Their curated collection of PJP "performance actions" offers embodied and reflective approaches for building ensemble, devising and performing stories, and exploring and analyzing individual and systemic oppression. This work begins to confront oppressive narratives and disrupt patriarchal systems—including white supremacy, racism, sexism, and homophobia. Devising Critically Engaged Theatre with Youth invites artists, teaching artists, educators, and youth-workers to collaborate bravely with young people to imagine and enact racial and gender justice in their lives and communities. Drawing on examples from PJP residencies in juvenile justice settings, high schools, foster care facilities, and community-based organizations, this book offers flexible and responsive ways for considering experiences of racism and sexism and performing visions of justice. Visit [performingjusticeproject.org](http://performingjusticeproject.org) for additional information and documentation of PJP performances with youth.

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