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# THEATRE AND COGNITIVE NEUROSCIENCE

Edited by Clelia Falletti,  
Gabriele Sofia and Victor Jacono



B L O O M S B U R Y

# Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues

**Nicola Shaughnessy**



## **Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues:**

An Introduction to Theatre, Performance and the Cognitive Sciences John Lutterbie, 2019-09-05 This is the first textbook designed for students practitioners and scholars of the performing arts who are curious about the power of the cognitive sciences to throw light on the processes of performance It equips readers with a clear understanding of how research in cognitive neuroscience has illuminated and expanded traditional approaches to thinking about topics such as the performer the spectator space and time culture and the text Each chapter considers four layers of performance conventional forms of theatre performance art and everyday life offering an expansive vision of the impact of the cognitive sciences on performance in the widest sense Written in an approachable style An Introduction to Theatre Performance and the Cognitive Sciences weaves together case studies of a wide range of performances with scientific evidence and post structural theory Artists such as Robert Wilson Societas Raffaello Sanzio Ariane Mnouchkine Bertolt Brecht and Antonin Artaud are brought into conversation with theories of Gilles Deleuze Shaun Gallagher Alva Noe Tim Ingold and the science of V S Ramachandran Vittorio Gallese and Antonio Damasio John Lutterbie offers a complex understanding of not only the act of performing but the forces that mark the place of theatre in contemporary society In drawing on a variety of scientific articles Lutterbie provides readers with an accessible account of significant research in areas in the field and reveals how the sciences can help us understand the experience of art

*Theatre and Cognitive Neuroscience* Clelia Falletti, Gabriele Sofia, Victor Jacono, 2016-02-25 This is the first volume to provide a detailed introduction to some of the main areas of research and practice in the interdisciplinary field of art and neuroscience With contributions from neuroscientists theatre scholars and artists from seven countries it offers a rich and rigorous array of perspectives as a springboard to further exploration Divided into four parts each prefaced by an expert editorial introduction it examines Theatre as a space of relationships a neurocognitive perspective The spectator's performative experience and embodied theatrology The complexity of theatre and human cognition Interdisciplinary perspectives on applied performance Each part includes contributions from international pioneers of interdisciplinarity in theatre scholarship and from neuroscientists of world renown researching the physiology of action the mirror neuron mechanism action perception space perception empathy and intersubjectivity While illustrating the remarkable growth of interest in the performing arts for cognitive neuroscience this volume also reveals the extraordinary richness of exchange and debate born out of different approaches to the topics

**Theatre, Performance and Cognition** Rhonda Blair, Amy Cook, 2016-03-24 Theatre Performance and Cognition introduces readers to the key debates areas of research and applications of the cognitive sciences to the humanities and to theatre and performance in particular It features the most exciting work being done at the intersection of theatre and cognitive science containing both selected scientific studies that have been influential in the field each introduced and contextualised by the editors together with related scholarship from the field of theatre and performance that demonstrates some of the applications of the cognitive sciences to

actor training the rehearsal room and the realm of performance more generally The three sections consider the principal areas of research and application in this interdisciplinary field starting with a focus on language and meaning making in which Shakespeare's work and Tom Stoppard's *Arcadia* are considered In the second part which focuses on the body chapters consider applications for actor and dance training while the third part focuses on dynamic ecologies of which the body is a part

Theatre and Cognitive Neuroscience Clelia Falletti, Gabriele Sofia, Victor Jacono, 2016-02-25 This is the first volume to provide a detailed introduction to some of the main areas of research and practice in the interdisciplinary field of art and neuroscience With contributions from neuroscientists theatre scholars and artists from seven countries it offers a rich and rigorous array of perspectives as a springboard to further exploration Divided into four parts each prefaced by an expert editorial introduction it examines Theatre as a space of relationships a neurocognitive perspective The spectator's performative experience and embodied theatrology The complexity of theatre and human cognition Interdisciplinary perspectives on applied performance Each part includes contributions from international pioneers of interdisciplinarity in theatre scholarship and from neuroscientists of world renown researching the physiology of action the mirror neuron mechanism action perception space perception empathy and intersubjectivity While illustrating the remarkable growth of interest in the performing arts for cognitive neuroscience this volume also reveals the extraordinary richness of exchange and debate born out of different approaches to the topics

The Routledge Companion to Theatre, Performance and Cognitive Science Rick Kemp, Bruce McConachie, 2018-09-05 The Routledge Companion to Theatre Performance and Cognitive Science integrates key findings from the cognitive sciences cognitive psychology neuroscience evolutionary studies and relevant social sciences with insights from theatre and performance studies This rapidly expanding interdisciplinary field dynamically advances critical and theoretical knowledge as well as driving innovation in practice The anthology includes 30 specially commissioned chapters many written by authors who have been at the cutting edge of research and practice in the field over the last 15 years These authors offer many empirical answers to four significant questions How can performances in theatre dance and other media achieve more emotional and social impact How can we become more adept teachers and learners of performance both within and outside of classrooms What can the cognitive sciences reveal about the nature of drama and human nature in general How can knowledge transfer from a synthesis of science and performance assist professionals such as nurses care givers therapists and emergency workers in their jobs A wide ranging and authoritative guide The Routledge Companion to Theatre Performance and Cognitive Science is an accessible tool for not only students but practitioners and researchers in the arts and sciences as well

**An Introduction to Theatre, Performance and the Cognitive Sciences** John Lutterbie, 2019-09-05 This is the first textbook designed for students practitioners and scholars of the performing arts who are curious about the power of the cognitive sciences to throw light on the processes of performance It equips readers with a clear understanding of how research in cognitive neuroscience has illuminated and expanded

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**Affective Performance and Cognitive Science** Nicola Shaughnessy, 2013-12-05 This book explores new developments in the dialogues between science and theatre and offers an introduction to a fast expanding area of research and practice The cognitive revolution in the humanities is creating new insights into the audience experience performance processes and training Scientists are collaborating with artists to investigate how our brains and bodies engage with performance to create new understanding of perception emotion imagination and empathy Divided into four parts each introduced by an expert editorial from leading researchers in the field this edited volume offers readers an understanding of some of the main areas of collaboration and research 1 Dances with Science 2 Touching Texts and Embodied Performance 3 The Multimodal Actor 4 Affecting Audiences Throughout its history theatre has provided exciting and accessible stagings of science while contemporary practitioners are increasingly working with scientific and medical material As Honour Bayes reported in the Guardian in 2011 the relationships between theatre science and performance are exciting explosive and unexpected Affective Performance and Cognitive Science charts new directions in the relations between disciplines exploring how science and theatre can impact upon each other with reference to training drama texts performance and spectatorship The book assesses the current state of play in this interdisciplinary field facilitating cross disciplinary exchange and preparing the way for future studies

**Performing Early Christian Literature** Kelly Iverson, 2021-10-07 Scholars of early Christian literature acknowledge that oral traditions lie behind the New Testament gospels While the concept of orality is widely accepted it has not resulted in a corresponding effort to understand the reception of the gospels within their oral milieu In this book Kelly Iverson reconsiders the experiential context in which early Christian literature was received and interpreted He argues that reading and performance are distinguishable media events and significantly that they produce distinctive interpretive experiences for readers and audiences alike Iverson marshals an array of methodological perspectives demonstrating how performance generates a unique experiential context that shapes and informs the interpretive process Iverson's study

explores the dynamic oral environment in which ancient audiences experienced the gospel stories He shows why an understanding of oral performance has important implications for the study of the NT as well as for several issues that are largely unquestioned by biblical scholars      *Affective Performance and Cognitive Science* Nicola Shaughnessy, 2013-12-05

This book explores new developments in the dialogues between science and theatre and offers an introduction to a fast expanding area of research and practice The cognitive revolution in the humanities is creating new insights into the audience experience performance processes and training Scientists are collaborating with artists to investigate how our brains and bodies engage with performance to create new understanding of perception emotion imagination and empathy Divided into four parts each introduced by an expert editorial from leading researchers in the field this edited volume offers readers an understanding of some of the main areas of collaboration and research

- 1 Dances with Science
- 2 Touching Texts and Embodied Performance
- 3 The Multimodal Actor
- 4 Affecting Audiences

Throughout its history theatre has provided exciting and accessible stagings of science while contemporary practitioners are increasingly working with scientific and medical material As Honour Bayes reported in the Guardian in 2011 the relationships between theatre science and performance are exciting explosive and unexpected *Affective Performance and Cognitive Science* charts new directions in the relations between disciplines exploring how science and theatre can impact upon each other with reference to training drama texts performance and spectatorship The book assesses the current state of play in this interdisciplinary field facilitating cross disciplinary exchange and preparing the way for future studies      *Performance, Medicine and the Human* Alex Mermikides, 2020-02-20

Performance and medicine are now converging in unprecedented ways London's theatres reveal an appetite for medical themes John Boyega is subjected to medical experiments in Jack Thorne's *Woycek* while Royal National Theatre produces a novel musical about cancer At the same time performance makers seek to improve our health using dance to increase mobility for those living with Parkinson's disease or performance magic as physiotherapy for children with paraplegia *Performance Medicine and the Human* surveys this emerging field providing case studies based on the author's own experience of devising medical performances in collaboration with cancer patients biomedical scientists and healthcare educators Examining contemporary medical performance reveals an ancient preoccupation evident in the practices of both theatre and healing with the human Like medicine theatre puts the human on display in order to understand and perhaps alleviate the suffering inherent to the human condition Medical practice constitutes a sort of theatre in which doctors nurses and patients perform their humaneness and humanity This insight has much to offer at a time when established notions of the human are being radically rethought partly in response to emerging biomedical knowledge *Performance Medicine and the Human* argues that contemporary medical performance can shed new light on what it means to be human and what we mean by the human the humane humanism and the humanities at a time when these notions are being fundamentally rethought Its insights are relevant to scholars in performance studies the medical humanities healthcare education and beyond

**Identity, Culture, and the Science Performance Volume 2** Vivian Appler, Meredith Conti, 2023-10-05 Volume 2 of Identity Culture and the Science Performance investigates performances that illuminate the hidden recesses and inscrutable mysteries of the natural and human made worlds While the first volume of this series prioritizes public outward facing and activist work at the intersections of art and science this volume considers performances of localized concealed inexplicable or intimate phenomena from the closed door procedures of biomedical trials to the impacts of climate change Interdisciplinary science dialogues have long been shaped by the cultures and identity communities in which they arise and circulate The essays interviews and creative works included here not only expose the historical and contemporary harms created by exclusive and prejudicial processes in art and science they also contemplate how a diverse inclusive body of science performers might help deepen how we see the unseen forces of our universe contribute to novel scientific understandings and disrupt disciplinary hierarchies long dominated by white men of privilege This collection expands upon extant scholarship on theatre and science by foregrounding identity as a crucial thematic and representational element within past and present performances of science Featuring interviews with science integrative artists such as Lauren Gundersen The Half Life of Marie Curie and Kim TallBear Native American DNA as well as creative works by playwrights Chantal Bilodeau and Claudia Barnett among others Identity Culture and the Science Performance Volume 2 From the Curious to the Quantum proposes shifts in perspective and procedure necessary to establish and maintain sustainable cultures of science and art

**Identity, Culture, and the Science Performance, Volume 1** Vivian Appler, Meredith Conti, 2022-08-11 Identity Culture and the Science Performance Volume 1 From the Lab to the Streets is the first of two volumes dedicated to the diverse sociocultural work of science oriented performance A dynamic volume of scholarly essays interviews with scientists and artists and creative entries it examines explicitly public facing science performances that operate within and for specialist and non specialist populations The book s chapters trace the theatrical and ethical contours of live science events re enact historical stagings of scientific expertise and demonstrate the pedagogical and activist potentials in performing science in community settings Alongside the scholarly chapters From the Lab to the Streets features creative work by contemporary science integrative artists and interviews with popular science communicators Sahana Srinivasan host of Netflix s Brainchild and Raven Baxter Raven the Science Maven and artists from performance ensembles The Olimpias and Superhero Clubhouse In exploring the science performance as a vital but flawed method of public engagement it offers a critique of the racist ableist sexist and heteronormative ideologies prevalent across the history of science as well as highlighting science performances that challenge and redress these ideologies Along with its complementary volume From the Curious to the Quantum this book documents the varied ways in which identity categories and cultural constructs are formed and reformed through science performances

**Performance and the Medical Body** Alex Mermikides, Gianna Bouchard, 2016-02-25 This edited collection focuses on performance practice and analysis that engages with medical and

biomedical sciences After locating the biologization of theatre at the turn of the twentieth century it examines a range of contemporary practices that respond to understandings of the human body as revealed by biomedical science In bringing together a variety of analytical perspectives the book draws on scholars scientists artists and practices that are at the forefront of current creative scientific and academic research Its exploration of the dynamics and exchange between performance and medicine will stimulate a widening of the debate around key issues such as subjectivity patient narratives identity embodiment agency medical ethics health and illness In focusing on an interdisciplinary understanding of performance the book examines the potential of performance and theatre to intervene in shape inform and extend vital debates around biomedical knowledge and practice in the contemporary moment

*Performing the Remembered Present* Pil Hansen, Bettina Bläsing, 2017-12-28 This international collection brings together scientists scholars and artist researchers to explore the cognition of memory through the performing arts and examine artistic strategies that target cognitive processes of memory The strongly embodied and highly trained memory systems of performing artists render artistic practice a rich context for understanding how memory is formed utilized and adapted through interaction with others instruments and environments Using experimental interpretive and Practice as Research methods that bridge disciplines the authors provide overview chapters and case studies of subjects such as collectively and environmentally distributed memory in the performing arts autobiographical memory triggers in performance creation and reception the journey from learning to memory in performance training the relationship between memory awareness and creative spontaneity and memorization and embodied or structural analysis of scores and scripts This volume provides an unprecedented resource for scientists scholars artists teachers and students looking for insight into the cognition of memory in the arts strategies of learning and performance and interdisciplinary research methodology

**Performing Psychologies** Nicola Shaughnessy, Philip Barnard, 2019-02-07 *Performing Psychologies* offers new perspectives on arts and health focussing on the different ways in which performance interacting with psychology can enhance understanding of the mind The book challenges stereotypes of disability madness and creativity addressing a range of conditions autism dementia and schizophrenia and performance practices including staged productions and applied work in custodial health and community settings Featuring case studies ranging from Hamlet to *The Curious Incident of the Dog in the Night Time* the pioneering work of companies such as Spare Tyre and Ridiculusmus and embracing dance and music as well as theatre and drama the volume offers new perspectives on the dynamic interactions between performance psychology and states of mind It contains contributions from psychologists performance scholars therapists and healthcare professionals who offer multiple perspectives on working through performance based media Presenting a richly interdisciplinary and collaborative investigation of the arts in practice this volume opens up new ways of thinking about the performance of psychologies and about how psychologies perform

*Performing Specimens* Gianna Bouchard, 2020-01-09 Through an examination of examples from performance museum



displays and popular culture that stage the body as a specimen Performing Specimens maps the relations between these performative acts and the medical practices of collecting storing and showing specimens in a variety of modes and contexts Moving from an examination of the medical and historical contexts of specimen display in the museum and the anatomy theatre to contemporary performance Gianna Bouchard engages with examples from live art bio art popular culture and theatre that stage the performer's body as a specimen It examines the ethical relationships involved in these particular moments of display both in the staging and in how we look at the specimen body This is a landmark study for those working in the fields of theatre performance and the medical humanities with a specific focus on the ethics of display and the ethics of spectatorship emerging at the intersection of performance and medicine Among the works and examples considered are 18th century anatomical waxes from the Museo di Storia Naturale la Specola in Florence Italy and their contemporary version in the Bodyworlds exhibition of plastinated corpses organ retention scandals current legislation such as the Human Tissue Act 2004 the work of performance company Clod Ensemble and Stein Holum Projects the performer and disability activist Mat Fraser and live artist Martin O'Brien alongside visual artists Helen Pynor and Peta Clancy artists Peggy Shaw and ORLAN

Embodying Art Chiara Cappelletto, 2022-11-08 In recent years neuroscientists have made ambitious attempts to explain artistic processes and spectatorship through brain imaging techniques But can brain science really unravel the workings of art Is the brain in fact the site of aesthetic appreciation Embodying Art recasts the relationship between neuroscience and aesthetics and calls for shifting the focus of inquiry from the brain itself to personal experience in the world Chiara Cappelletto presents close readings of neuroscientific and philosophical scholarship as well as artworks and art criticism identifying their epistemological premises and theoretical consequences She critiques neuroaesthetic reductionism and its assumptions about a mind/body divide arguing that the brain is embodied and embedded in affective cultural and historical milieus Cappelletto considers understandings of the human brain encompassing scientific philosophical and visual and performance arts discourses She examines how neuroaesthetics has constructed its field of study exploring the ways digital renderings and scientific data have been used to produce the brain as a cultural and visual object Tracing the intertwined histories of brain science and aesthetic theory Embodying Art offers a strikingly original and profound philosophical account of the human brain as a living artifact

*Performance and Cognition* Bruce McConachie, F. Elizabeth Hart, 2006-10-16 This anthology is the first of its kind In addition to opening up fresh perspectives on theatre studies with applications for dramatic criticism performance analysis acting practice audience response theatre history and other important areas the book sets the agenda for future work helping to map the emergence of this new approach Following a comprehensive introduction the contributors examine the interfaces between cognitive studies and Lacanian psychoanalysis phenomenology and communication theory different ideas from cognitive studies that open up the meanings of several plays the process of acting and the work of Antonio Damasio theatrical response the dynamics of perception and the riots that greeted the 1907

production of *The Playboy of the Western World* This original and authoritative work will be attractive to scholars and graduate students of drama theatre and performance      The Art of Experience Dagmara Gizło, 2020-12-30 The Art of Experience provides an interdisciplinary analysis of selected plays from Ireland's premier female playwright Marina Carr Dagmara Gizło explores the transformative impact of a theatrical experience in which interdisciplinary boundaries must be crossed This book demonstrates that theatre is therapeutic and therapy is theatrical The role of emotions cognitions and empathy in the theatrical experience is investigated throughout Dagmara Gizło utilises the methodological tools stemming from modern empirically grounded psychology such as cognitive behavioural therapy or CBT to the study of theatre's transformative potential This book will be of great interest to students and scholars of theatre performance and literature and will be a fascinating read for those at the intersection of cognitive studies and the humanities      **Kinesthetic Spectatorship in the Theatre** Stanton B. Garner, Jr., 2018-09-21 This book is about the centrality of movement movement perception and kinesthetic experience to theatrical spectatorship Drawing upon phenomenological accounts of movement experience and the insights of cognitive science neuroscience acting theory dance theory philosophy of mind and linguistics it considers how we inhabit the movements of others and how these movements inhabit us Individual chapters explore the dynamics of movement and animation action and intentionality kinesthetic resonance or mirroring language speech and empathy In one of its most important contributions to the study of theatre performance and spectatorship this book foregrounds otherness divergence and disability in its account of movement perception The discussions of this and other issues are accompanied by detailed analysis of theatre puppetry and dance performances

## Unveiling the Energy of Verbal Art: An Mental Sojourn through **Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues**

In a world inundated with screens and the cacophony of quick interaction, the profound power and emotional resonance of verbal art usually disappear in to obscurity, eclipsed by the constant onslaught of noise and distractions. Yet, nestled within the lyrical pages of **Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues**, a interesting perform of literary elegance that pulses with raw emotions, lies an unique trip waiting to be embarked upon. Penned with a virtuoso wordsmith, this enchanting opus instructions visitors on an emotional odyssey, softly exposing the latent potential and profound influence stuck within the elaborate internet of language. Within the heart-wrenching expanse with this evocative analysis, we will embark upon an introspective exploration of the book is key subjects, dissect its captivating publishing design, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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### **Table of Contents Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues**

1. Understanding the eBook Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues
  - The Rise of Digital Reading Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues
  - Advantages of eBooks Over Traditional Books
2. Identifying Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary

Dialogues

- User-Friendly Interface

### 4. Exploring eBook Recommendations from Theatre And Cognitive Neuroscience Performance And Science

Interdisciplinary Dialogues

- Personalized Recommendations
- Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues User Reviews and Ratings
- Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues and Bestseller Lists

### 5. Accessing Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues Free and Paid eBooks

- Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues Public Domain eBooks
- Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues eBook Subscription Services
- Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues Budget-Friendly Options

### 6. Navigating Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues eBook Formats

- ePub, PDF, MOBI, and More
- Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues Compatibility with Devices
- Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues Enhanced eBook Features

### 7. Enhancing Your Reading Experience

- Adjustable Fonts and Text Sizes of Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues
- Highlighting and Note-Taking Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues
- Interactive Elements Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues

### 8. Staying Engaged with Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues

- Joining Online Reading Communities
- Participating in Virtual Book Clubs

- Following Authors and Publishers Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues
- 9. Balancing eBooks and Physical Books Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues
  - Setting Reading Goals Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues
  - Fact-Checking eBook Content of Theatre And Cognitive Neuroscience Performance And Science Interdisciplinary Dialogues
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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