



Duška Radosavljević

THEATRE-MAKING

Interplay Between Text and Performance in the 21st Century



Theatre Making Interplay Between Text And Performance In The 21st Century

Catherine Love



Theatre Making Interplay Between Text And Performance In The 21st Century:

Theatre-Making D. Radosavljevic, 2013-06-24 Theatre Making explores modes of authorship in contemporary theatre seeking to transcend the heritage of binaries from the Twentieth century such as text based vs devised theatre East vs West theatre vs performance with reference to genealogies through which these categories have been constructed in the English speaking world

Social and Political Theatre in 21st-Century Britain Vicky Angelaki, 2017-02-23 In a context of financial crisis that has often produced a feeling of identity crisis for the individual the theatre has provided a unifying forum treating spectators as citizens This book critically deals with representative plays and playwrights who have stood out in the UK and internationally in the post recession era delivering theatre that in the process of being truthful to the contemporary experience has also redefined theatrical form and content Built around a series of case studies of seminal contemporary plays exploring issues of social and political crisis the volume is augmented by interviews with UK and international directors artistic directors and the playwrights whose work is examined As well as considering UK stage productions Angelaki analyses European North American and Australian productions of post 2000 plays by writers including Caryl Churchill Mike Bartlett Dennis Kelly Simon Stephens Martin Crimp Debbie Tucker Green Duncan Macmillan Nick Payne and Lucy Prebble At the heart of the analysis and of the plays discussed is an appreciation of what interconnects artists and audiences enabling the kind of mutual recognition that fosters the feeling of collectivity As the book argues this is the state whereby the theatre meets its social imperative by eradicating the distance between stage and spectator and creating a genuinely shared space of ideas and dialogue taking on topics including the economy materialism debt culture the environment urban protest social media and mental health Social and Political Theatre in 21st Century Britain demonstrates that such contemporary playwriting invests in and engenders moments of performative reciprocity and spirituality so as to present the audience with a cohesive collective experience

Text and Performance in Contemporary British Theatre Catherine Love, 2023-02-27 Text and Performance in Contemporary British Theatre interrogates the paradoxical nature of theatre texts which have been understood both as separate literary objects in their own right and as material for performance Drawing on analysis of contemporary practitioners who are working creatively with text the book re-examines the relationship between text and performance within the specific context of British theatre The chapters discuss a wide range of theatre makers creating work in the UK from the 1990s onwards from playwrights like Tim Crouch and Jasmine Lee Jones to companies including Action Hero and RashDash In doing so the book addresses issues such as theatrical authorship artistic intention and the apparent incompleteness of plays as both written and performed phenomena Text and Performance in Contemporary British Theatre also explores the implications of changing technologies of page and stage analysing the impact of recent developments in theatre making editing and publishing on the status of the theatre text Written for scholars students and practitioners alike Text and Performance in Contemporary British Theatre provides an original perspective on one of the most enduring

problems to occupy theatre practice and scholarship Devised Theater's Collaborative Performance Telory D Arendell, 2022-10-19 This book provides a fascinating and concise history of devised theatre practice As both a founding member of Philadelphia's Pig Iron Theater Company and a Professor Telory Arendell begins this journey with a brief history of Joan Littlewood's Theatre Workshop and Living Newspapers through Brecht's Berliner Ensemble and Joe Chaikin's Open Theatre to the racially inflected commentary of Luis Valdez's Teatro Campesino and Ariane Mnouchkine's collaboration with Théâtre de Soleil This book explores the impact of devised theatre on social practice and analyzes Goat Island's use of Pina Bausch's gestural movement Augusto Boal's Theatre of the Oppressed in Giving Voice Anna Deavere Smith's devised envelope for Verbatim Theatre The Tectonic Theatre Project's moment work Teya Sepinuck's Theatre of Witness Pig Iron's use of Lecoq mime to build complex physical theatre scripts and The Riot Group's musical arrangement of collaborative devised text Included are a foreword by Allen J Kuharski and three devised plays by Theatre of Witness Pig Iron and The Riot Group Replete with interviews from the initial Pig Iron collaborators on subjects of writing directing choreographing teaching and developing a pedagogical platform that supports devised theatre *Aural/Oral Dramaturgies* Duška Radosavljević, 2022-10-26 Aural Oral Dramaturgies Theatre in the Digital Age focuses on the aural turn in contemporary theatre making examining a number of seemingly disparate trends that foreground speech and sound post verbatim theatre amplified storytelling works using microphones and headphones and gig theatre that incorporates live music performance Its main argument is that the dramaturgical underpinnings of these works contribute to an understanding of theatre as an extra literary activity greater than the centrality of the script that traditionally dominated many historical discussions This quality is usually expressed in terms of the corporeality in dance and physical theatre but the aural oral turn gives an alternative viewpoint on the interplay between text and performance The book's case studies draw on the ways in which a range of theatre companies engage with the dramaturgy of speech and sound in their work It is further accompanied by a specially curated collection of digital resources including interviews conversations and presentations from artists and academics This is a key text for scholars students and practitioners of contemporary performance and anyone working with dramaturgies of orality and auality in today's performance environment New Dramaturgy Katalin Trencsényi, Bernadette Cochrane, 2014-04-24 Recent shifts in the theatrical landscape have had corresponding implications for dramaturgy The way we think about theatre and performance today has changed our approaches to theatre making and composition Emerging new aesthetics and new areas of dramaturgical work such as live art devised and physical theatre experimental performance and dance demand new approaches and sensibilities New Dramaturgy International Perspectives on Theory and Practice is the first book to explore new dramaturgy in depth and considers how our thinking about dramaturgy and the role of the dramaturg has been transformed Edited by Katalin Trencsényi and Bernadette Cochrane New Dramaturgy International Perspectives on Theory and Practice provides an unrivalled resource for practitioners scholars and students Theatre and

Dramaturgy Zoe Svendsen, 2023-09-21 What is a dramaturg What is dramaturgy What are the political implications for the way that plays produce meaning in performance Over the last decade the role of the dramaturg has become more common in the theatrical process but it is still a new term for many theatre goers Theatre Dramaturgy offers a working definition of what dramaturgy means and asks how understanding theatre from the perspective of dramaturgy can help us understand the world around us This concise study examines how western histories and practices of theatre have functioned to achieve their effects through understanding dramaturgy as the arrangement or structure of the work in time and space both at the fictional level and in relation to performance Exploring the relationship between plays and their meaning in production this guide focuses on how understanding dramaturgy is critical to understanding how plays achieve their effects *Directors' Theatre* Peter M. Boenisch, David Williams, David Bradby, 2019-12-11 This extended new edition of a seminal text marks the 30th anniversary of the original book's major intervention in the discipline Bradby and Williams field defining book introduced the continental European approach to directing recognising the work of the modern stage director as an artist in his or her own right for the first time Now edited by Peter M Boenisch in collaboration with David Williams this new edition includes an additional four chapters by leading contemporary experts on theatre direction Covering recent practices and developments as well as new trends in the academic research on directing *Directors' Theatre* interrogates working ethics and performance aesthetics directors work with actors as a central creative source and their responses to the ongoing reassessment of theatre's role and function in contemporary culture This long awaited reissue will make a classic authoritative study on directors and directing accessible to a new generation of students scholars and artists It is essential reading for undergraduate and postgraduate students of Theatre Performance Studies and Directing New to this Edition Includes four new chapters written by leading contemporary experts on theatre direction Patrice Pavis Katalin Trencsnyi the research team of Luk Van den Dries and Du kaRadosavljevic New chapters discuss recent approaches and developments in theatre directing as well as research on directing including artists such as Luk Perceval Daniel Jeanneteau Improbable and Ivo van Hove while also introducing the development of theatre direction in Eastern Europe The original text has been carefully revised by David Williams and chapters have been supplemented with new introductions and conclusions

Beyond Documentary Realism Cyrielle Garson, 2021-02-22 Verbatim theatre a type of performance based on actual words spoken by real people has been at the heart of a remarkable and unexpected renaissance of the genre in Great Britain since the mid nineties The central aim of the book is to critically explore and account for the relationship between contemporary British verbatim theatre and realism whilst questioning the much debated mediation of the real in these theatre practices

Stage Business and the Neoliberal Theatre of London Alex Ferrone, 2021-01-21 This book examines contemporary English drama and its relation to the neoliberal consensus that has dominated British policy since 1979 The London stage has emerged as a key site in Britain's reckoning with neoliberalism On one hand many playwrights have denounced the

acquisitive values of unfettered global capitalism on the other plays have more readily revealed themselves as products of the very market economy they critique their production histories and formal innovations uncomfortably reproducing the strategies and practices of neoliberal labour markets Stage Business and the Neoliberal Theatre of London thus arrives at a usefully ambivalent political position one that praises the political power of the theatre its potential as a form of resistance to the neoliberal rationality that rides roughshod over democratic values while simultaneously attending to the institutional bondage that constrains it For of course the theatre itself everywhere straddles the line of capitulating to the marketization of our cultural life *The Routledge Companion to Dramaturgy* Magda Romanska, 2014-08-07 Dramaturgy in its many forms

is a fundamental and indispensable element of contemporary theatre In its earliest definition the word itself means a comprehensive theory of play making Although it initially grew out of theatre contemporary dramaturgy has made enormous advances in recent years and it now permeates all kinds of narrative forms and structures from opera to performance art from dance and multimedia to filmmaking and robotics In our global mediated context of multinational group collaborations that dissolve traditional divisions of roles as well as unbend previously intransigent rules of time and space the dramaturg is also the ultimate globalist intercultural mediator information and research manager media content analyst interdisciplinary negotiator social media strategist This collection focuses on contemporary dramaturgical practice bringing together contributions not only from academics but also from prominent working dramaturgs The inclusion of both means a strong level of engagement with current issues in dramaturgy from the impact of social media to the ongoing centrality of interdisciplinary and intermedial processes The contributions survey the field through eight main lenses world dramaturgy and global perspective dramaturgy as function verb and skill dramaturgical leadership and season planning production dramaturgy in translation adaptation and new play development interdisciplinary dramaturgy play analysis in postdramatic and new media dramaturgy social media and audience outreach Magda Romanska is Visiting Associate Professor of Slavic Languages and Literatures at Harvard University Associate Professor of Theatre and Dramaturgy at Emerson College and Dramaturg for Boston Lyric Opera Her books include *The Post Traumatic Theatre of Grotowski and Kantor* 2012 Boguslaw Schaeffer *An Anthology* 2012 and *Comedy An Anthology of Theory and Criticism* 2014 **Theatre and Adaptation**

Margherita Laera, 2014-08-28 Contemporary theatrical productions as diverse in form as experimental performance new writing West End drama musicals and live art demonstrate a recurring fascination with adapting existing works by other artists writers filmmakers and stage practitioners Featuring seventeen interviews with internationally renowned theatre and performance artists *Theatre and Adaptation* provides an exceptionally rich study of the variety of work developed in recent years First hand accounts illuminate a diverse range of approaches to stage adaptation ranging from playwriting to directing Javanese puppetry to British children's theatre and feminist performance to Japanese Noh The transition of an existing source to the stage is not a smooth one this collection examines the practices and the complex set of negotiations each work

of transition and appropriation involves Including interviews with Soc etas Raffaello Sanzio Handspring Puppet Company Katie Mitchell Rimini Protokoll Elevator Repair Service Simon Stephens Ong Keng Sen and Toneelgroep Amsterdam the volume reveals performance s enduring desire to return rewrite and repeat Theatre Criticism Duška Radosavljevic,2016-09-08 The world of theatre criticism is rapidly changing in its form function and modes of operation in the twenty first century The dominance of the internet has led to a growing trend of selfappointed theatre critics and bloggers who are changing the focus and purpose of the discussion around live performance Even though the blogosphere has garnered suspicion and hostility from some mainstream newspaper critics it has also provided significant intellectual and ideological challenges to the increasingly conservative profile of the professional critic This book features 16 commissioned contributions from scholars arts journalists and bloggers as well as a small selection of innovative critical practice Authors from Australia Canada Croatia Germany Greece Italy Latvia Russia the UK and the US share their perspectives on relevant historical theoretical and political contexts influencing the development of the discipline as well as specific aspects of the contemporary practices and genres of theatre criticism The book features an introductory essay by its editor Du ka Radosavljevic **Writing for Theatre** Kim Wiltshire,2015-12-01 Writing for theatre is a unique art form different even from other kinds of scriptwriting Making theatre is a truly collaborative process which can be a tricky aspect to grasp when starting out This book will take you on a journey from the origins of theatre to what it means to write for the stage today It includes a series of interviews with writers directors and dramaturgs all of whom are making theatre now providing an unrivalled glimpse into the world of contemporary theatre making Kim Wiltshire explores the foundations traits and skills necessary for playwriting alongside the creative possibilities of writing theatre in the digital age Each part of the book ends with a series of exercises which students of the craft can use to practise their art and stretch their creativity The Art Gallery on Stage Mariacristina Cavecchi,2024-03-21 Winner of the AIA Associazione Italiana di Anglistica Book Prize 2024 The Art Gallery on Stage is the first book to consider the representation of the art gallery on the contemporary British stage and to discuss how playwrights have begun to regard it as inspiration location focus or theme in an ever more intense game of cross fertilization The study analyzes the impact on dramatic form and theatrical presentation of what has been a paradigmatic shift in the way art galleries and museums display their collections and how these are perceived establishing a hitherto unexplored connection between modes of exhibiting and modes of representation It traces a trajectory from plays that were initially performed in traditional theatres in accordance with a naturalistic play structure to plays that favour of a radical reconfiguration of visual representation Indeed since the beginning of the new millennium playwrights and theatre makers have increasingly experimented with new dramatic forms and site specific venues while forging collaborations with art makers and curators The book focuses on plays from the 1980s onwards such as Howard Barker s Scenes from an Execution Nick Dear s The Art of Success Alan Bennett s A Question of Attribution Timberlake Wertenbaker s Three Birds

Lighting on a Field and The Line David Edgar's Pentecost Martin Crimp's Attempt on Her Life Rebecca Lenkiewicz's Shoreditch Madonna and The Painter David Leddy's Long Live the Little Knife and Tim Crouch's My Arm An Oak Tree and England and considers the vital contribution to the field made by set designers Ultimately through this study we come to understand how modern drama can offer a set of interpretative tools to enhance our understanding of the mechanisms underlying the social construction of art and furthermore the potential of theatre and the gallery space to question our fundamental cultural assumptions and values

The Methuen Drama Handbook of Women in Contemporary British Theatre Marissia Fragkou, Rebecca Benzie, 2025-02-06 This handbook provides a detailed exploration of the rich and diverse theatrical work produced by women in the first two decades of 21st century British theatre The book explores key issues and methodologies relevant to women working in the UK's theatre industry including the legacies of feminism and its role in shaping contemporary work by women the politics of visibility and inclusion in theatrical institutions and collaborative strategies in creating original work It closely examines how women in contemporary British theatre tackle urgent social issues such as environmental risk the representation of marginalized identities and mental and physical wellbeing Chapters by both established and early career scholars from a variety of international contexts present new perspectives on significant questions and issues underpinning women's work in 21st century British theatre by engaging with contemporary debates from theatre and performance studies and cultural theory A concluding roundtable with women theatre practitioners addresses key questions pertaining to their work including working conditions the politics of funding and of ageing disability and care With a foreword by the Guardian's chief theatre critic Arifa Akbar and featuring research tools such as introductions to sections a detailed list of sources and an annotated bibliography this is an authoritative study for anyone with a keen research interest in the distinct contribution of women to contemporary British theatre and performance

Performance, Resistance and Refugees Suzanne Little, Samid Suliman, Caroline Wake, 2022-12-30 This book offers a unique Australian perspective on the global crisis in refugee protection Using performance as both an object and a lens this volume explores the politics and aesthetics of migration control border security and refugee resistance The first half of the book titled On Stage examines performance objects such as verbatim and documentary plays children's theatre immersive performance slam poetry video art and feature films Specifically it considers how refugees and their artistic collaborators assert their individuality agency and authority as well as their resistance to cruel policies like offshore processing through performance The second half of the book titled Off Stage employs performance as a lens to analyse the wider field of refugee politics including the relationship between forced migrants and the forced displacement of First Nations peoples that underpins the settler colonial state philosophies of cosmopolitanism the role of the canon in art history and the spectacle of bordering practices In doing so it illuminates the strategic performativity and nonperformativity of the law philosophy the state and the academy more broadly in the exclusion and control of refugees Taken together the chapters in this volume

draw on and contribute to a wide range of disciplines including theatre and performance studies cultural studies border studies and forced migration studies and will be of great interest to students and scholars in all four fields **Acting on Cultural Policy** Jane Woddis,2023-01-01 This book investigates the role of arts practitioners in cultural policy making challenging the perception that arts practitioners have little or no involvement in policy and seeking to discover the extent and form of their engagement Examining the subject through a case study of playwriting policy in England since 1945 and paying particular attention to playwrights organisations and their history of self directed activity the book explores practitioners participation in cultural policy making encompassing both invited and uninvited interventions that also weave together policy activity and creative practice It discusses why their involvement matters and argues that arts practitioners and their organisations can be understood as participants in civil society whose policy activity contributes to the maintenance and enlargement of democratic practices and values **Acting** Bella Merlin,2023-12-19 Acting The Basics 3rd Edition is a dynamic response to recent societal and entertainment industry changes focusing on inclusion diversity and equity and the actor s trajectory from training to rehearsal to performance on stage and screen with hands on tools and global perspectives The book offers vital ways of building a practical acting toolkit through breath body voice emotions imagination and spirit We begin with a socio cultural look at actor as magician storyteller healer and social changer Throughout there are insights from Black Indigenous First Nations South East Asian intercultural and feminist practitioners together with methods focusing on disability and accessibility intimacy directives mindfulness and intersectionality Key canonical figures still feature e g Stanislavsky Meisner Brecht and Suzuki with re visioned perspective Scattered throughout are post COVID insights plus expanded sections on screen acting including self tapes and Shakespeare This book is useful for beginner or expert as it s always helpful getting back to basics Because the author is both an actor and an actor trainer the tools are steeped in user friendly application At the same time transferable skills e g dynamic listening and empathy are shown as relevant to everyone With a glossary of terms and useful online suggestions including blogs videos and podcasts this is ideal for anyone learn anew about the practice and history of acting or to take their acting and teaching into new terrain **An Oak Tree** Catherine Love,2017-07-14 You will see no false nothing false tonight the Hypnotist Tim Crouch s second play collapses a tale of loss and grief into an exploration of theatrical representation in a piece of theatre that is at once formally innovative and profoundly moving Written for two actors An Oak Tree depicts the fraught meeting of a grieving father and the stage hypnotist who was behind the wheel of the car that killed his daughter with the father played by a different actor at each performance walking on stage with no prior knowledge of the play Catherine Love explores An Oak Tree s connections with conceptual art the unique process of its creation its interrogation of stage representation its relationship with audiences and its place as part of Crouch s ongoing body of work

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