

Performance A Critical Introduction

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. Since its original publication in 1996, Marvin Carlson's *Performance: A Critical Introduction* has remained the definitive guide to understanding performance as a theatrical activity. It is an unparalleled exploration of the myriad ways in which performance has been interpreted, its importance to disciplines from anthropology to linguistics, and how it underpins essential concepts of human society. In this

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comprehensively revised and updated third edition, Carlson tackles the pressing themes and theories of our age, with expanded coverage of : the growth and importance of racial and ethnic performance; the emergence of performance concerned with age and disability; the popularity and significance of participatory and immersive theatre; the crucial relevance of identity politics and cultural performance in the twenty-first century. Also including a fully updated bibliography and glossary, this classic text is an invaluable touchstone for any student of performance studies, theatre history, and the performing and visual arts.

The first comprehensive survey of the major critical currents and approaches in the lively field of performance studies This is the first study to be entirely devoted to African literary drama in French, a major component of African theater. Beginning with a detailed analysis of its relationship to a variety of precolonial, but sometimes still contemporary, traditions of performance that constitute part of its roots, the author examines this drama in both its literary and theatrical dimensions. He discusses its development, themes and techniques up to and including contemporary theater. The book is divided into two sections: Part One offers a theoretical and historical background; Part Two analyzes key individual plays central to the repertoire, including two from the Caribbean. All quotations are translated into English.

"Will be welcomed by all interested in African history and anthropology. A valuable contribution and a rich mine of material." --Journal of African History In many parts of the African Muslim world, slavery still blights the landscape. What are the origins of this terrible institution? Why is it still practiced? How widespread is it and how does it differ from Western chattel slavery? This book tells the story of how the enslavement of Africans by Berbers, Arabs, and other Africans became institutionalized and legitimized throughout

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Muslim Africa. A classic, pioneering study, first published in 1971 and extensively updated in this revised edition, *Slavery in the History of Black Muslim Africa* provides an expansive portrait of domestic slavery from the tenth to the nineteenth century in the context of the religious, social, and economic conditions of the African Islamic world. Drawing on a host of accounts from contemporary observers such as Leo Africanus and Ibn Battuta, Fisher and Fisher describe the status and rights of slaves in Africa, and their various roles as currency, goods, eunuchs, soldiers, and statesmen, as well as the jarring historical interruption brought on by slave raiders and traders in West and North Africa.

Physical Theatres: A Critical Reader is an invaluable resource for students of physically orientated theatre and performance. This book aims to trace the roots and development of physicality in theatre by combining practical experience of the field with a strong historical and theoretical underpinning. In exploring the histories, cross-overs and intersections of physical theatres, this critical Reader provides: six new, specially commissioned essays, covering each of the book's main themes, from technical traditions to contemporary practises discussion of issues such as the foregrounding of the body, training and performance processes, and the origins of theatre in both play and human cognition a focus on the relationship and tensions between the verbal and the physical in theatre contributions from Augusto Boal, Stephen Berkoff, Étienne Decroux, Bertolt Brecht, David George, J-J. Rousseau, Ana Sanchez Colberg, Michael Chekhov, Jeff Nuttall, Jacques Lecoq, Yoshi Oida, Mike Pearson, and Aristotle.

This critical introduction to democracy promotion seeks to provide students with an understanding of some of the key dynamics and contentions revolving around this controversial policy agenda. Specifically, this textbook examines

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democracy promotion through seeking to answer, from the perspective of an approach informed by 'critical theory', a set of important questions often posed to democracy promoters, such as: Who is involved in democracy promotion today and what kinds of power relations are embedded in it? Is democracy promotion driven by the values or interests of key actors? Is democracy promotion regime-change by another name? Is democracy promotion 'context-sensitive' or an imposition of Western powers? Is democracy promotion about achieving liberal economic reform in target states? Is democracy promotion a tool of the powerful, a form of hegemonic control of target populations? The book suggests a set of provocative answers to these questions and also puts forward a set of challenges for democracy promoters and supporters to take on today. Democracy Promotion serves as an effective introduction to an increasingly topical policy agenda for students and general readers and, at the same time, seeks to advance an important set of new critical perspectives for practitioners and policy-makers of democracy promotion to consider.

This is the definitive introduction to coaching and mentoring, written by an experienced and multidisciplinary team. Taking you all the way through from the emerging theory to informed practice, the book covers:

- Skills, purposes and outcomes of coaching and mentoring processes
- The many settings in which they take place – public, private and voluntary
- Coaching and mentoring's evidence base and how it is assessed
- The professionalization of coaching and mentoring and a move towards integration.

Supported by a wide range of case studies, activities, further questions and topics for discussion, this book is a comprehensive but accessible introduction. The authors take a critical approach and go beyond the basics, to support your development as a critically reflective practitioner. It is essential reading for those

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studying coaching and mentoring, and professionals looking to integrate coaching and mentoring into their organizations. Teaching Critical Performance Theory offers teaching strategies for professors and artist-scholars across performance, design and technology, and theatre studies disciplines. The book's seventeen chapters collectively ask: What use is theory to an emerging theatre artist or scholar? Which theories should be taught, and to whom? How can theory pedagogies shape and respond to the evolving needs of the academy, the field, and the community? This broad field of enquiry is divided into four sections covering course design, classroom teaching, the studio space, and applied theatre contexts. Through a range of intriguing case studies that encourage thoughtful theatre practice, this book explores themes surrounding situated learning, dramaturgy and technology, disability and inclusivity, feminist approaches, race and performance, ethics, and critical theory in theatre history. Written as an invaluable resource for professionals and postgraduates engaged in performance theory, this collection of informative essays will also provide critical reading for those interested in drama and theatre studies more broadly.

English Language Arts offers both undergraduates and starting-graduate students in education an introduction to the connections that exist between language arts and a critical orientation to education. Because language influences all aspects of education, English teachers have a unique responsibility to create opportunities for learners to cultivate literacy practices that will empower them to reach their potential. Applying critical and

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theoretical perspectives to teaching English language arts, this primer considers how meanings are made in intersecting spaces of learners, teachers, and texts. Julie Gorlewski shows future and current teachers how critical English language arts education can be put into practice with concrete strategies and examples in both formal and informal educational settings. With opportunities for readers to engage in deeper discussion through suggested activities, English Language Arts' pedagogical features include: Model Classroom Scenarios Extension Questions Glossary of Key Terms Leadership is crucial to the success of any organisation. But how can one seek to most effectively develop the leadership ability of both themselves, and others? How should one define leadership? Are great leaders born or made? This text addresses such fundamental questions via a comprehensive and critical approach to the discussion of key leadership theories. The text encourages the reader to consider the role of both follower and leader in the leadership process, and to recognise the emergence of both effective, and destructive, leadership. Each chapter features 'Expert Insights' on leadership, written by leaders in their respective fields. These insights offer the reader a valuable real-world perspective of leadership that enriches the abstract theory covered in each chapter. The provision of case studies, examples and supplementary online material provide the effective delivery of both undergraduate and postgraduate lectures and workshops, and self-guided study. A concluding chapter that focuses on the development of

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one's self-leadership ultimately facilitates a comprehensive introduction to what is at once a seductive, complex, transformative and alluring topic. *A Critical Introduction to the Study of Religion* introduces the key concepts and theories from religious studies that are necessary for a full understanding of the complex relations between religion and society. The aim is to provide readers with an arsenal of critical concepts for studying religious ideologies, practices, and communities. This thoroughly revised second edition has been restructured to clearly emphasize key topics including: Essentialism Functionalism Authority Domination. All ideas and theories are clearly illustrated, with new and engaging examples and case studies throughout, making this the ideal textbook for students approaching the subject area for the first time.

This foundational study offers an accessible introduction to Native American and First Nations theatre by drawing on critical Indigenous and dramaturgical frameworks. It is the first major survey book to introduce Native artists, plays, and theatres within their cultural, aesthetic, spiritual, and socio-political contexts. *Native American and First Nations theatre* weaves the spiritual and aesthetic traditions of Native cultures into diverse, dynamic, contemporary plays that enact Indigenous human rights through the plays' visionary styles of dramaturgy and performance. The book begins by introducing readers to historical and cultural contexts helpful for reading Native American and First Nations drama, followed by an overview of Indigenous plays and theatre artists from across the century. Finally, it points

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forward to the ways in which Native American and First Nations theatre artists are continuing to create works that advocate for human rights through transformative Native performance practices. Addressing the complexities of this dynamic field, this volume offers critical grounding in the historical development of Indigenous theatre in North America, while analysing key Native plays and performance traditions from the mainland United States and Canada. In surveying Native theatre from the late 19th century until today, the authors explore the cultural, aesthetic, and spiritual concerns, as well as the political and revitalization efforts of Indigenous peoples. This book frames the major themes of the genre and identifies how such themes are present in the dramaturgy, rehearsal practices, and performance histories of key Native scripts.

Gender in Communication: A Critical Introduction embraces the full range of diverse gender identities and expressions to explore how gender influences communication, as well as how communication shapes our concepts of gender for the individual and for society. This comprehensive gender communication book is the first to extensively address the roles of religion, the gendered body, single-sex education, an institutional analysis of gender construction, social construction theory, and more. Throughout the book, you are equipped with critical analysis tools you can use to form your own conclusions about the ever-changing processes of gender in communication. New to the Third Edition: Current examples in the chapter openers illustrate how a critical gendered lens is necessary and

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useful by discussing recent events, such as Jon Stewart's critique of the outcry over a J. Crew ad, reactions to Serena Williams's body, photos of a young boy who likes to wear dresses, and the use of Photoshop to create thigh gaps. Updated chapters on voices, work, education, and family reflect major shifts in the state of knowledge. Expanded sections on trans and gender non-conforming identities reflect changes in language. All other chapters have been updated with new examples, new concepts, and new research. More than 500 new sources have been integrated throughout, and new sections on debates over bathroom bills, intensive mothering, humor, swearing, and Title IX have been added. "His" and "her" pronouns have been replaced with "they" in most cases, even if the reference is singular, in an effort to be more inclusive.

The new third edition of *A Critical Introduction to Sport Psychology* is the only textbook in the field that provides a detailed overview of key theories, concepts and findings within the discipline of sport psychology, as well as a critical perspective that examines and challenges these core foundations. Fully revised and updated, the new edition covers key research findings affecting both participation and performance in sport, including topics such as motivation, anxiety, emotional coping, concentration, mental imagery, expertise and team cohesion. In addition, the book includes a range of helpful features that bring the science to life, including critical thinking exercises, suggestions for student projects and new "In the spotlight" boxes that highlight key advances in theory or practice. A comprehensive

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glossary is also included, whilst a final chapter examines some new horizons in sport psychology, including embodied cognition and socio-cultural perspectives.

Sport is played with the body but often won in the mind; that is the theory. *A Critical Introduction to Sport Psychology* is the definitive textbook for anyone wishing to engage critically with this fascinating idea.

Revised and restructured, this second edition of *Modern Art* traces the historical and contemporary contexts for understanding modern art movements, and the theories that influenced and attempted to explain them. Its radical approach foregoes the chronological approach to art movements in favour of looking at the ways in which art has been understood. The editors investigate the main developments in art interpretation and draw examples from a wide range of genres including painting, sculpture, photography, installation and performance art. This second edition has been fully updated to include many more examples of recent art practice, as well as an expanded glossary and comprehensive marginal notes providing definitions of key terms. Extensively illustrated with a wide range of visual examples, *Modern Art* is the essential textbook for students of art history.

This volume is a study of the connected ideas of "queer" and "gender performance" or "performativity" over the past several decades, providing an ambitious history and crucial examination of these concepts while questioning their very bases. Addressing cultural forms from 1960s–70s sociology, performance art, and drag queen balls to more recent queer voguing performances by Pasifika and M?ori people from New Zealand and pop

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culture television shows such as RuPaul's Drag Race, the book traces how and why "queer" and "performativity" seem to belong together in so many discussions around identity, popular modes of gender display, and performance art. Drawing on art history and performance studies but also on feminist, queer, and sexuality studies, and postcolonial, indigenous, and critical race theoretical frameworks, it seeks to denaturalize these assumptions by questioning the US-centrism and white-dominance of discourses around queer performance or performativity. The book's narrative is deliberately recursive, itself articulated in order performatively to demonstrate the specific valence and social context of each concept as it emerged, but also the overlap and interrelation among the terms as they have come to co-constitute one another in popular culture and in performance and visual arts theory, history, and practice. Written from a hybrid art historical and performance studies point of view, this will be essential reading for all those interested in art, performance, and gender, as well as in queer and feminist theory.

Throughout his career, French philosopher Pierre Bourdieu sought to interrogate what he described as the 'social unconscious', the means by which power is held and transmitted across generations. Bourdieu's work has been hugely influential in disciplines across the social sciences and humanities for decades, yet Schirato and Roberts argue that few scholars are using his work to its full potential. Bourdieu's work is so wide-ranging that commentary tends to focus on specific theoretical

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concepts he developed or his books on particular fields of inquiry. However he continued to develop these concepts in his work across his whole career, and much of the richness of his thinking is lost if this isn't taken into account. Drawing on recently released lectures, Schirato and Roberts offer a systematic account of Bourdieu's full body of work, from his early research in Algiers to his last lectures in Paris. They show how Bourdieu continued to develop his concepts of habitus, field, capital, power and socio-cultural reproduction well into his later years. They also offer a nuanced reading of Bourdieu's thinking about education, class, language, knowledge and culture beyond the individual books Bourdieu published on these topics. This critical introduction to Bourdieu is essential reading for all Bourdieu scholars, and for researchers and thinkers using Bourdieu's work in their own social and cultural analysis. 'A terrific book, which sets out a comprehensive overview of Bourdieu's oeuvre in a way that no other text I know has done' - Professor John Frow, University of Sydney

An ideal introduction, explaining the history and key concerns of cultural studies

In *The Future of Ritual*, Richard Schechner explores the nature of ritualised behaviour and its relationship to performance and politics. A brilliant and uncontainable examination of cultural expression and communal action, *The Future of Ritual* asks pertinent questions about art, theatre and the changing meaning of 'culture' in today's intercultural world. An exciting new work by the author of *Performance Theory*.

Performance: A Critical Introduction Routledge

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On Vulnerability maps out an array of perspectives for critically examining the nature of vulnerability, its unequal patterning across different social groups, alongside the everyday social processes that render us vulnerable – interactions, identity and group dynamics. Each chapter equips the reader with a particular sensitising framework for navigating and questioning what it means to be vulnerable or how people cope amid vulnerability. From deviance, stigma and the spoiling or fracturing of identity, to perspectives such as intersectionality, risk, emotions and the vulnerable body, the book traces the theoretical roots of these different analytical lenses, before applying these through illuminating examples and case studies. Drawing on scholarship across more interpretative, analytic and critical traditions, the chapters combine into a multi-dimensional toolkit which will enable the study of the cultural meanings of vulnerability, the political-economic factors that shape its patterning, with a critical sensibility for ‘unlearning’ many assumptions, therefore challenging our sense of who is, or who can be, vulnerable. This book is designed to equip undergraduate and post-graduate students and researchers across the social, health and human sciences, aiding them as they study and question the experiences and structures of vulnerability in our social world.

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

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different modes of devising and to consider their implications in the present day.

Now in its sixth edition, this seminal textbook examines key debates in photographic theory and places them in their social and political contexts. Written especially for students in further and higher education and for introductory college courses, it provides a coherent introduction to the nature of photographic seeing.

Individual chapters cover: • Key debates in photographic theory and history • Documentary photography and photojournalism • Personal and popular photography • Photography and the human body • Photography and commodity culture • Photography as art. This revised and updated edition includes new case studies on topics such as: Black Lives Matter and the racialised body; the #MeToo movement; materialism and embodiment; nation branding; and an extended critical discussion of landscape as genre. Illustrated with over 100 colour and black and white photographs, it features work from Bill Brandt, Susan Derges, Rineke Dijkstra, Fran Herbello, Hannah Höch, Mari Katayama, Sant Khalsa, Karen Knorr, Dorothea Lange, Susan Meiselas, Lee Miller, Ingrid Pollard, Jacob Riis, Alexander Rodchenko, Andres Serrano, Cindy Sherman and Jeff Wall. A fully updated resource information, including guides to public archives and useful websites, full glossary of terms and a comprehensive bibliography, plus additional resources at routledgetextbooks.com/textbooks/9780367222758/ make this an ideal introduction to the field.

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This book provides a critical introduction to the current views and controversies regarding language evolution. It sheds new light on hot topics such as: How ancient is language? Did Neanderthals have some form of language? Did language evolve gradually and incrementally, through stages, or suddenly, in one leap, in all its complexity? Does language evolution involve natural selection or not? This book is essential reading for scholars and students interested in language evolution, especially those in the fields of linguistics, psychology, biology, anthropology, and neuroscience.

This comprehensively revised, illustrated edition discusses recent performance work and takes into consideration changes that have taken place since the book's original publication in 1996. Marvin Carlson guides the reader through the contested definition of performance as a theatrical activity and the myriad ways in which performance has been interpreted by ethnographers, anthropologists, linguists, and cultural theorists. Topics covered include: *the evolution of performance art since the 1960s *the relationship between performance, postmodernism, the politics of identity, and current cultural studies *the recent theoretical developments in the study of performance in the fields of anthropology, psychoanalysis, linguistics, and technology. With a fully updated bibliography and additional glossary of terms, students of

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performance studies, visual and performing arts or theatre history will welcome this new version of a classic text.

Sport and exercise psychology is a rapidly expanding field both academically and professionally. Aidan Moran provides the first textbook to combine an explanation of the theoretical foundations of sport and exercise psychology with critical reviews of contemporary research and practical suggestions for relevant independent research projects. Arranged in four complementary parts, the book moves from a general discussion of the nature and role of sport psychology to explorations of individual, group and health factors affecting performance. Designed to encourage students to apply their psychological knowledge and critical thinking abilities, each chapter features a summary and boxed highlights containing questions to help students gain maximum understanding of the material.

Stages of Conflict brings together an array of dramatic texts, tracing the intersection of theater and social and political life in the Americas over the past five centuries. Historical pieces from the sixteenth century to the present highlight the encounter between indigenous tradition and colonialism, while contributions from modern playwrights such as Virgilio Pinero, Jose Triana, and Denise Stolkos take on the tumultuous political and social upheavals of

the past century. The editors have added critical commentary on the origins of each play, affording scholars and students of theater, performance studies, and Latin American studies the opportunity to view the history of a continent through its rich and diverse theatrical traditions.--from publisher's statement.

What is Urban Theory? How can it be used to understand our urban experiences? Experiences typically defined by enormous inequalities, not just between cities but within cities, in an increasingly interconnected and globalised world. This book explains: Relations between urban theory and modernity in key ideas of the Chicago School, spatial analysis, humanistic urban geography, and 'radical' approaches like Marxism Cities and the transition to informational economies, globalization, urban growth machine and urban regime theory, the city as an "actor" Spatial expressions of inequality and key ideas like segregation, ghettoization, suburbanization, gentrification Socio-cultural spatial expressions of difference and key concepts like gender, sexuality, race, ethnicity and "culturalist" perspectives on identity, lifestyle, subculture How cities should be understood as intersections of horizontal and vertical – of coinciding resources, positions, locations, influencing how we make and understand urban experiences. Critical, interdisciplinary and pedagogically informed - with

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opening summaries, boxes, questions for discussion and guided further reading - *Urban Theory: A Critical Introduction to Power, Cities and Urbanism in the 21st Century* provides the tools for any student of the city to understand, even to change, our own urban experiences.

Since the turn of the century, Performance Studies has emerged as an increasingly vibrant discipline. Its concerns - embodiment, ethical research and social change - are held in common with many other fields, however a unique combination of methods and applications is used in exploration of the discipline. Bridging live art practices - theatre, performance art and dance - with technological media, and social sciences with humanities, it is truly hybrid and experimental in its techniques. This Companion brings together specially commissioned essays from leading scholars who reflect on their own experiences in Performance Studies and the possibilities this offers to representations of identity, self-and-other, and communities. Theories which have been absorbed into the field are applied to compelling topics in current academic, artistic and community settings. The collection is designed to reflect the diversity of outlooks and provide a guide for students as well as scholars seeking a perspective on research trends.

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?'

Why should we be tolerant? What does it mean to 'live and let live'? What ought to be tolerated and what not? Catriona McKinnon presents a comprehensive, yet accessible introduction to toleration in her new book. Divided into two parts, the first clearly introduces and assesses the major theoretical accounts of toleration, examining it in light of challenges from scepticism, value pluralism and reasonableness. The second part applies the theories of toleration to contemporary debates such as female circumcision, French Headscarves, artistic freedom, pornography and censorship, and holocaust denial. Drawing on the work of philosophers, such as Locke, Mill and Rawls, whose theories are central to toleration, the book provides a solid theoretical base to those who value toleration, whilst considering the challenges toleration faces in practice. It is the ideal starting point for those coming to the topic for the first time, as well as anyone

interested in the challenges facing toleration today. In recent years we have witnessed an increasing convergence of work in International Politics and Performance Studies around the troubled, and often troubling, relationship between politics and aesthetics. Whilst examination of political aesthetics, aesthetic politics, and politics of aesthetic practice has been central to research in both disciplines for some time, the emergence of a distinctive 'performative turn' in International Politics and a critical return to the centrality of politics and the concept of 'the political' in Performance Studies highlights the importance of investigating the productivity of bringing the methods and approaches of the two fields of enquiry into dialogue and mutual relation. Exploring a wide range of issues including rioting, youth-driven protests, border security practices and the significance of cultural awareness in war, this text provides an accessible and cutting edge survey of the intersection of international politics and performance examining issues surrounding the politics of appearance, image, event and place; and discusses the development and deployment of innovative critical and creative research methods, from auto-ethnography to site-specific theatre-making, from philosophical aesthetics to the aesthetic thought of new securities scenario-planning. The book's focus throughout is on the materiality of performance practices—on the

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politics of making, spectating, and participating in a variety of modes as political actors and audiences—whilst also seeking to explicate the performative dynamics of creative and critical thinking. Structured thematically and framed by a detailed introduction and conclusion, the focus is on producing a dialogue between contributors and providing an essential reference point in this developing field. This work is essential reading for students of politics and performance and will be of great interest to students and scholars of IR, performance studies and cultural studies.

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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. The New Art History provides a comprehensive introduction to the fundamental changes which have occurred in both the institutions and practice of art history over the last thirty years. Jonathan Harris examines and accounts for the new approaches to the study of art which have been grouped loosely under the term 'the new art history'. He distinguishes between these and earlier forms of 'radical' or 'critical' analysis, explores the influence of other disciplines and traditions on art history, and relates art historical ideas and values to social change. Structured around an examination of key texts by major contemporary critics, including Tim Clarke, Griselda Pollock, Fred Orton, Albert Boime, Alan Wallach and Laura Mulvey, each chapter discusses a key moment in the discipline of art history, tracing the development and interaction of Marxist, feminist and psychoanalytic critical theories. Individual

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chapters include: * Capitalist Modernity, the Nation-State and Visual Representation * Feminism, Art, and Art History * Subjects, Identities and Visual Ideology * Structures and Meanings in Art and Society * The Representation of Sexuality

This introductory text provides a comprehensive and detailed introduction to the theory and practice of quality in the context of 20th century management thinking. Intended primarily for students the text will also be of assistance to practising managers. Key features include: * a complete introduction to quality * an in-depth review of the work of the Quality Guru's methods, tools and techniques * international case studies drawing on public and private sectors * coverage of features both service and manufacturing industry * a Tutor Guide of OHP bases * case studies, summarized key learning points and assignment questions.

Regularly considered to be the cap-stone course on any business or management degree, strategy has developed into a wide-ranging and sometimes overwhelming field of study. However, in recent years the theory of strategy has come under increasing scrutiny for its perceived failures and detachment from real world practice. With an engaging and conversational tone, this new concise textbook offers an accessible and timely review of the theory and practice of strategic management, explored from a more critical perspective. In a

refreshing change from much of the literature, Richard Godfrey takes a wider view of strategy, incorporating insights from the worlds of sociology, psychology and history to highlight the complexity and plurality at the heart of the discipline. The book also incorporates a number of extensive case studies on contemporary business strategy from the likes of Apple, Nike, Zara and IKEA. Written for both an undergraduate and postgraduate audience, the book challenges a number of underlying assumption and beliefs about strategy and seeks to add clarity and context to the field.

Through an exploration of both practice and theory, this book investigates the relationship between listening and the theatrical encounter in the context of Western theatre and performance. Rather than looking to the stage for a politics or ethics of performance, Rajni Shah asks what work needs to happen in order for the stage itself to appear, exploring some of the factors that might allow or prevent a group of individuals to gather together as an 'audience'. Shah proposes that the theatrical encounter is a structure that prioritises the attentive over the declarative; each of the five chapters is an exploration of this proposition. The first two chapters propose readings for the terms 'listening' and 'audience', drawing primarily on Gemma Corradi Fiumara's writing about the philosophy of listening and Stanley Cavell's writing about being-in-

audience. The third chapter reflects on the work of Lying Fallow, the first of two practice elements which were part of this research, asking whether and how this project aligns with the modes of listening that Shah has proposed thus far, and introducing Eve Kosofsky Sedgwick's writing about the preposition 'beside' in relation to being-in-audience. In the fourth chapter, Shah examines the role of the invitation in setting up the parameters for being-in-audience, in relation to Sara Ahmed's writing about arrival and encounter. And in the final chapter the second practice element, Experiments in Listening, operates to expand our thinking about where and how the work of being-in-audience takes place. Blending the boundaries of theoretical, creative and practice-based artistic work, this book is accompanied by a series of five zines. These describe an embodied experience of knowledge from a personal perspective, both playfully and seriously following a line of enquiry developed in each of the chapters.

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