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# Devising Performance A Critical History Theatre And Performance Practices

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Robert Lepage's original stage productions  
British Theatre Companies: 1995-2014  
The Director as Collaborator  
The Subjects of Literary and Artistic Copyright  
Performing Copyright  
Text and Performance in Contemporary British Theatre  
A History of Collective Creation  
Building a Performance  
Certain Fragments  
Autobiography and Performance  
Devising in Process  
Directing Young People in Theatre  
Devising Theatre and Performance  
Collective Creation in Contemporary Performance  
Key Concepts in Theatre/Drama Education  
Experiential Theatres  
The Cambridge Companion to Theatre and Science  
Performance and Participation  
Autobiography and Performance  
Justitia  
Sound, Music and the Moving-Thinking Body  
Efficiencies of Slowness  
Devising, Performance 2

The Frantic Assembly Book of Devising Theatre  
Teaching Postdramatic Theatre  
Off Book  
Modern Theories of Performance  
Devising, Performance 1  
Devising Performance  
Postdramatic Theatre and India  
Devising Performance  
Making a Performance  
Canadian Devised Theatre  
Music and/as Process  
A History of Collective Creation  
Contemporary Approaches to Adaptation in Theatre  
Women, Collective Creation, and Devised Performance  
Devising Critically Engaged Theatre with Youth  
Devising Theatre  
Devising, Performance 3

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Critical History Theatre  
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**ELLEN HINTON**

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*Robert Lepage's original stage productions*  
Routledge

This book explores the role and centrality of women in the development of collaborative theatre practice, alongside the significance of collective creation and

devising in the development of the modern theatre. Tracing a web of women theatremakers in Europe and North America, this book explores the connections between early twentieth century collective theatre practices such as workers theatre and the dramatic play movement, and the subsequent spread of theatrical devising. Chapters investigate the work of the Settlement Houses, total theatre in 1920s' France, the mid-century

avant-garde and New Left collectives, the nomadic performances of Europe's transnational theatre troupes, street-theatre protests, and contemporary devising. In so doing, the book further elucidates a history of modern theatre begun in *A History of Collective Creation* (2013) and *Collective Creation in Contemporary Performance* (2013), in which the seemingly marginal and disparate practices of collective creation

and devising are revealed as central—and women theatremakers revealed as progenitors of these practices.

**British Theatre Companies:**

**1995-2014** Intellect Books

DEVISING PROCESS - a multicultural experience.

**The Director as Collaborator** Springer

This edited collection gathers together leading voices in theatre and performance studies to debate the politics of participation and find points of connection across a range of performative forms - including community theatre, live art, applied theatre, one-to-one performance and marathon running. Arranged in three sections, 'Recognising Participation', 'Labours of Participation', and 'Authoring Participation', the book raises productive questions about how and why audiences are encouraged to participate in creating the artistic work. This intersection, the authors suggest, blurs the boundaries between producer and consumer, promising modes of engagement that are at once political, social and aesthetic. Applying theoretical ideas to concrete discussions of practice, this is an ideal resource for undergraduate and

postgraduate students of applied theatre, political and socially-engaged theatre, participatory theatre making and performance studies.

**The Subjects of Literary and Artistic Copyright** Cambridge University Press

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

fidelity, postmodernism and remediation.

**Performing Copyright** Bloomsbury Publishing

*Key Concepts in Theatre Drama Education* provides the first comprehensive survey of contemporary research trends in theatre/drama education. It is an intriguing rainbow of thought, celebrating a journey across three fields of scholarship: theatre, education and modes of knowing. Hitherto no other collection of key concepts has been published in theatre /drama education. Fifty seven entries, written by sixty scholars from across the world aim to convey the zeitgeist of the field. The book's key innovation lies in its method of writing, through collaborative networking, an open peer-review process, and meaning-making involving all contributors. Within the framework of key-concept entries, readers will find valuable judgments and the viewpoints of researchers from North and South America, Europe, Asia, Africa, New Zealand and Australia. The volume clearly shows that drama/theatre educators and researchers have created a language, with its own grammar and lucid syntax. The concepts outlined convey the current

knowledge of scholars, highlighting what they consider significant. Entries cover interdependent topics on teaching and learning, aesthetics and ethics, curricula and history, culture and community, various populations and their needs, theatre for young people, digital technology, narrative and pedagogy, research methods, Shakespeare and Brecht, other various modes of theatre and the education of theatre teachers. It aims to serve as the standard reference book for theatre/drama education researchers, policymakers, practitioners and students around the world. A basic companion for researchers, students, and teachers, this sourcebook outlines the key concepts that make the field prominent in the sphere of Arts Education.

**Text and Performance in Contemporary British Theatre** Palgrave Macmillan

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.

[A History of Collective Creation](#) Springer Science & Business Media  
Experiential Theatres is a collaboratively

edited and curated collection that delivers key insights into the processes of developing experiential performance projects and the pedagogies behind training theatre artists of the twenty-first century. Experiential refers to practices where the audience member becomes a crucial member of the performance world through the inclusion of immersion, participation, and play. As technologies of communication and interactivity have evolved in the postdigital era, so have modes of spectatorship and performance frameworks. This book provides readers with pedagogical tools for experiential theatre making that address these shifts in contemporary performance and audience expectations. Through case studies, interviews, and classroom applications the book offers a synthesis of theory, practical application, pedagogical tools, and practitioner guidance to develop a praxis-based model for university theatre educators training today's theatre students. Experiential Theatres presents a holistic approach for educators and students in areas of performance, design, technology, dramaturgy, and theory to help guide them through the processes of

making experiential performance.

Building a Performance Bloomsbury Publishing

This book revisits Hans-Thies Lehmann's theory of the postdramatic and participates in the ongoing debate on the theatre paradigm by placing contemporary Indian performance within it. None of the Indian theatre-makers under study built their works directly on the Euro-American model of postdramatic theatre, but many have used its vocabulary and apparatus in innovative, transnational ways. Their principal aim was to invigorate the language of Indian urban theatre, which had turned stale under the stronghold of realism inherited from colonial stage practice or prescriptive under the decolonizing drive of the 'theatre of roots' movement after independence. Emerging out of a set of different historical and cultural contexts, their productions have eventually expanded and diversified the postdramatic framework by crosspollinating it with regional performance forms. Theatre in India today includes devised performance, storytelling across forms, theatre solos, cross-media performance, theatre installations,

scenographic theatre, theatre-as-event, reality theatre, and so on. The book balances theory, context and praxis, developing a new area of scholarship in Indian theatre. Interspersed throughout are Indian theatre-makers' clarifications of their own practices vis-à-vis those in Europe and the US.

**Certain Fragments** Springer  
 Congratulations! You got the part! Now what? Many actors of all levels find it challenging to apply classroom and studio techniques to the rehearsal process. Rehearsing for a class is vastly different than a professional situation, and a consistent, practical, and constructive method is needed to truly bring to life vibrant and intricate characters. Building a Performance: An Actor's Guide to Rehearsal provides tools and techniques through different stages of the rehearsal process to enable actors to make more dynamic choices, craft complex characters, and find an engaging and powerful level of performance. John Basil and Dennis Schebetta bring decades of acting and teaching experience to help actors apply the skills they learned in the classroom directly to the professional

rehearsal room or film/television set. They show how to glean distinct choices from early readings of the script, how to add dynamics to their physical and vocal decisions, how to explore interactions with other actors in rehearsal, and how to address specific challenges unique to each role. While students will benefit from the practical applications and advice, intermediate and advanced actors will find exciting and new ways to engage with the material and with other actors at rehearsal. Actors of all levels will gain tips and techniques so that they can continue to discover more about their character. With these tools, actors will be inspired to dig into the text and build a dynamic performance.

Autobiography and Performance

Cambridge Scholars Publishing

Offering a comprehensive overview of the use of autobiography in performance, this title uncovers the political potentials and limits that accompany the use of the personal in performance.

**Devising in Process** Taylor & Francis

This book explores the concept and vocabulary of postdramatic theatre from a pedagogical perspective. It identifies some

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

*Directing Young People in Theatre* Taylor & Francis

*Devising Theatre* is a practical handbook that combines a critical analysis of contemporary devised theatre practice with descriptions of selected companies, and suggestions for any group devising theatre from scratch. It is the first book to propose a general theory of devised theatre. After identifying the unique nature of this type of performance, the author examines how devised theatre is perceived by professional practitioners,

and provides an historical overview illustrating how it has evolved since the 1960s. Alison Oddey examines the particular working practices and products of a number of professional companies, including a Reminiscence theatre for the elderly and a theatre-in-education group, and offers ideas and exercises for exploration and experimentation. *Devising Theatre and Performance* Cambridge Scholars Publishing *Devising in Process* examines the creative processes of eight theatre companies making devising-based performances. Companies covered include: - The People Show - Station House Opera - Shunt - The Red Room - Faulty Optic Theatre of Animation - theatre O - Gecko - Third Angel Authors were granted unusual access to the rehearsal room, enabling them to provide unique insights into how ideas evolve and develop, how strategies and methods are applied and how roles and relationships are structured. Covering a broad range of styles, the collection explores physical theatre, political theatre, puppetry, live art, new writing and performance with new technology. Accessibly framed, the book includes a

comprehensive introduction which highlights similarities and differences in approach, examines the impact of economic and cultural factors and explores how definitions of devised theatre are changing and developing. This eye-opening collection will be important reading for students and practitioners interested in exploring 21st century devising processes.

### **Collective Creation in Contemporary Performance** Springer

DEVISING PROCESS - a multicultural experience.

*Key Concepts in Theatre/Drama Education* Routledge

'This is a close companion to Frantic Assembly's practice and one that is written with an open and engaging, even disarming, tone ... A rich, rewarding and compelling text.' Stuart Andrews, University of Surrey As Frantic Assembly move into their twentieth year of producing innovative and adventurous theatre, this new edition of their well-loved book demystifies the process of devising theatre in an unusually candid way. Artistic directors Scott Graham and Steven Hoggett offer an intimate and invaluable

insight into their evolution and success, in the hope that sharing their experiences of devising theatre will encourage and inspire students and fellow practitioners. The Frantic Assembly Book of Devising Theatre is a uniquely personal account of the history and practice of this remarkable company, and includes: · practical exercises · essays on devising, writing and choreography · suggestions for scene development · a 16-page colour section, and illustrations throughout · a companion website featuring clips of rehearsals and performances. This is an accessible, educational and indispensable introduction to the working processes of Frantic Assembly, whose playful, intelligent and dynamic productions continue to be acclaimed by audiences and critics alike.

**Experiential Theatres** Intellect (UK)  
The modern era in the theatre is remarkable for the extraordinary role and influence of theoretical practitioners, whose writings have shaped our sense of the possibilities and objectives of performance. This study offers a critical exploration of the theoretical writings of key modern practitioners from Stanislavski to Boal. Designed to be read

alongside primary source material, each chapter offers not only a summary and exposition of these theories, but a critical commentary on their composition as discourses. Close scrutiny of the cultural context and figurative language of these important, and sometimes difficult, texts yields fresh insight into the ideas of these practitioners.

The Cambridge Companion to Theatre and Science Springer

Devising Critically Engaged Theatre with Youth: The Performing Justice Project offers accessible frameworks for devising original theatre, developing critical understandings of racial and gender justice, and supporting youth to imagine, create, and perform possibilities for a more just and equitable society. Working at the intersections of theory and practice, Alrutz and Hoare present their innovative model for devising critically engaged theatre with novice performers. Sharing why and how the Performing Justice Project (PJP) opens dialogue around challenging and necessary topics already facing young people, the authors bring together critical information about racial and gender justice with new and revised

practices from applied theatre, storytelling, theatre, and education for social change. Their curated collection of PJP "performance actions" offers embodied and reflective approaches for building ensemble, devising and performing stories, and exploring and analyzing individual and systemic oppression. This work begins to confront oppressive narratives and disrupt patriarchal systems—including white supremacy, racism, sexism, and homophobia. Devising Critically Engaged Theatre with Youth invites artists, teaching artists, educators, and youth-workers to collaborate bravely with young people to imagine and enact racial and gender justice in their lives and communities. Drawing on examples from PJP residencies in juvenile justice settings, high schools, foster care facilities, and community-based organizations, this book offers flexible and responsive ways for considering experiences of racism and sexism and performing visions of justice. Visit [performingjusticeproject.org](http://performingjusticeproject.org) for additional information and documentation of PJP performances with youth.  
Performance and Participation Rowman & Littlefield

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

### **Autobiography and Performance**

Stanford University

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

Marissia Fragkou (Canterbury Christ Church University, UK)

Justitia Routledge

What is the history of devised theatre? Why have theatre-makers, since the 1950s, chosen to devise performances? What different sorts of devising practices are there? What are the myths attached to devising, and what are the realities? First published in 2005, *Devising Performance* remains the only book to offer the reader a history of devising practice. Charting the development of collaboratively created performances from the 1950s to the early 21st century, it presents a range of case studies drawn from Britain, America and Australia. Companies discussed include The Living Theatre, Open Theatre, Australian Performing Group, People Show, Teatro Campesino, Théâtre de Complicité, Legs on the Wall, Forced Entertainment, Goat Island and Graeae. Providing a history of devising practice, Deirdre Heddon and Jane Milling encourage us to look more carefully at the different modes of devising and to consider the implications of our use of these practices in the 21st century.



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