

Research Methods In Theatre And Performance Research Methods For The Arts And The Humanities

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Research Methods in Theatre and Performance Baz Kershaw
2011-04-18 How have theatre and performance research methods

and methodologies engaged the expanding diversity of performing arts practices? How can students best combine performance/theatre research

approaches in their projects? This book's 29 contributors provide

The Routledge Introduction to Theatre and Performance Studies

Erika Fischer-Lichte 2014 Erika Fischer-Lichte's introduction to the discipline of Theatre and Performance Studies is a strikingly authoritative and wide ranging guide to the study of theatre in all of its forms. Its three-part structure moves from the first steps in starting to think about performance, through to the diverse and interrelated concerns required of higher-level study: Part 1 – Central Concepts for Theatre and Performance Research – introduces the language and key ideas that are used to discuss and think about theatre: concepts of performance; the emergence of meaning; and the theatrical event as an experience shared by actors and spectators. Part 1 contextualizes these concepts by tracing the history of Theatre and Performance Studies as a

discipline. Part 2 – Fields, Theories and Methods – looks at how to analyse a performance and how to conduct theatre-historiographical research. This section is concerned with the 'doing' of Theatre and Performance Studies: establishing and understanding different methodological approaches; using sources effectively; and building theoretical frameworks. Part 3 – Pushing Boundaries – expands on the lessons of Parts 1 and 2 in order to engage with theatre and performance in a global context. Part 3 introduces the concept of 'interweaving performance cultures'; explores the interrelation of theatre with the other arts; and develops a transformative aesthetics of performance. Case studies throughout the book root its theoretical discussion in theatrical practice. Focused accounts of plays, practitioners and performances map the development of Theatre and

Performance Studies as an academic discipline, and of the theatre itself as an art form. This is the most comprehensive and sophisticated introduction to the field available, written by one of its foremost scholars.

Performance as Research

Annette Arlander 2017-12-06

Performance as Research (PAR) is characterised by an extraordinary elasticity and interdisciplinary drive.

Performance as Research:

Knowledge, Methods, Impact celebrates this energy, bringing together chapters from a wide range of disciplines and eight different countries. This volume focuses explicitly on three critical, often contentious themes that run through much discussion of PaR as a discipline: Knowledge - the areas and manners in which performance can generate knowledge Methods - methods and methodologies for approaching performance as research Impact - a broad

understanding of the impact of this form of research These themes are framed by four essays from the book's editors, contextualising their interrelated conversations, teasing out common threads, and exploring the new questions that the contributions pose to the field of performance. As both an intervention into and extension of current debates, this is a vital collection for any reader concerned with the value and legitimacy of performance as research.

Applied Theatre: Research Peter

O'Connor 2015-02-26 Applied

Theatre: Research is the first book to consolidate thinking about applied theatre as research through a thorough investigation of ATAR as a research methodology. It will be an indispensable resource for teachers and researchers in the area. The first section of the book details the history of the relationship between applied

theatre and research, especially in the area of evaluation and impact assessment, and offering an examination of the literature surrounding applied theatre and research. The book then explores how applied theatre as research (ATAR) works as a democratic and pro-social adjunct to community based research and explains its complex relationship to arts informed inquiry, Indigenous research methods and other research epistemologies. The book provides a rationale for this approach focusing on its capacity for reciprocity within communities. The second part of the book provides a series of international case studies of effective practice which detail some of the key approaches in the method and based on work conducted in Australia, New Zealand, Singapore and the South Pacific. The case studies provide a range of cultural contexts for the playing out of various forms of ATAR, and a concluding chapter

considers the tensions and the possibilities inherent in ATAR. This is a groundbreaking book for all researchers who are working with communities who require a method that moves beyond current research practice. *Performance Ethnography* Norman K. Denzin 2003-06-24 In *Performance Ethnography*, one of the world's most distinguished authorities on qualitative research, established the initial published connection of performance narratives with performance ethnography and autoethnography; the linkage of these formations to critical pedagogy and critical race theory; and the histories of these formations, and shown how they may be connected. *Performance Ethnography* is divided into three parts. Part I covers pedagogy, ethnography, performance, and theory as the foundation for a performative social science. Part II addresses the worlds of family, nature,

praxis, and action, employing a structure that is equal parts memoir, essay, short story, and literary autoethnography. Part III examines the ethics and practical politics of performance autoethnography, anchored in the post-9/11 discourse in the United States. The amalgam serves as an invitation for social scientists and ethnographers to confront the politics of cultural studies and explore the multiple ways in which performance and ethnography can be both better understood and used as mechanisms for social change and economic justice. .

The SAGE Handbook of Performance Studies Judith A. Hamera 2006 Publisher description

Practice-as-Research L. Allegue 2009-08-11 Practice-as-Research: In Performance and Screen presents a thoroughgoing exploration of the major fissures of established knowledge created by a new trans-disciplinary,

worldwide project for the twenty-first century. Focussing on the most fleeting and yet pervasive practices of the performance and screen arts, it both documents and analyses the practical-theoretical integration of hands-on creative and scholarly methods of research. Through an innovative combination of manuscript, catalogue and digital multi-media formats, it aims to embody the principles of performance and screen practice-as-research in its structure and design – making book pages and DVD images mutually illuminating. With over fifty practitioner-researcher contributors, Practice-as-Research constitutes the most comprehensive presentation of this sometimes controversial and frequently fresh way of doing things with an imaginative convergence of artistic and scholarly processes.

Somatic Voices in Performance Research and Beyond Christina

Kapadocha 2020-10-21 Somatic Voices in Performance Research and Beyond brings together a community of international practitioner-researchers who explore voice through soma or soma through voice. Somatic methodologies offer research processes within a new area of vocal, somatic and performance praxis. Voice work and theoretical ideas emerge from dance, acting and performance training while they also move beyond commonly recognized somatics and performance processes. From philosophies and pedagogies to ethnic-racial and queer studies, this collection advances embodied aspects of voices, the multidisciplinary potentialities of somatic studies, vocal diversity and inclusion, somatic modes of sounding, listening and writing voice. Methodologies that can be found in this collection draw on: eastern traditions body psychotherapy-somatic psychology Alexander

Technique, Feldenkrais Method Authentic Movement, Body-Mind Centering, Continuum Movement, Integrative Bodywork and Movement Therapy Fitzmaurice Voicework, Linklater Technique, Roy Hart Method post-Stanislawski and post-Grotowski actor-training traditions somaesthetics The volume also includes contributions by the founders of: Shin Somatics, Body and Earth, Voice Movement Integration SOMart, Somatic Acting Process This book is a polyphonic and multimodal compilation of experiential invitations to each reader's own somatic voice. It culminates with the "voices" of contributing participants to a praxical symposium at East 15 Acting School in London (July 19–20, 2019). It fills a significant gap for scholars in the fields of voice studies, theatre studies, somatic studies, artistic research and pedagogy. It is also a vital read for graduate students,

doctoral and postdoctoral researchers.

Ethnotheatre Johnny Saldaña 2016-06-16 Ethnotheatre transforms research about human experiences into a dramatic presentation for an audience. Johnny Saldaña, one of the best-known practitioners of this research tradition, outlines the key principles and practices of ethnotheatre in this clear, concise volume. He covers the preparation of a dramatic presentation from the research and writing stages to the elements of stage production. Saldaña nurtures playwrights through adaptation and stage exercises, and delves into the complex ethical questions of turning the personal into theatre. Throughout, he emphasizes the vital importance of creating good theatre as well as good research for impact on an audience and performers. The volume includes multiple scenes from contemporary ethnodramas plus

two complete play scripts as exemplars of the genre.

Research Methods in Theatre and Performance Baz Kershaw 2011

This study investigates a range of current research domains, methodologies and methods in theatre and performance studies. Case studies provide evidence of the usefulness of certain methods for particular projects.

Theatre Translation Angela

Tiziana Tarantini 2021-07-19 This book examines the effects of translation on theatrical performance. The author adapts and applies Kershaw et al.'s Practice as Research model to an empirical investigation analysing the effects of translation on the rhythm and gesture of a playtext in performance, using the contemporary plays *Convincing Ground* and *The Gully* by Australian playwright David Mence which have been translated into Italian. The book is divided into two parts: a theoretical exegesis encompassing

Translation Studies, Performance Studies and Gesture Studies, and a practical investigation comprising of a workshop where excerpts of the plays are explored by two groups of actors. The chapters are accompanied by short clips of the performance workshop hosted on SpringerLink. The book will be of interest to students and scholars in the fields of Translation Studies (and Theatre Translation more specifically), Theatre and Performance, and Gesture Studies.

Research Methodologies for Drama Education Judith Ackroyd 2006 Drama education has been lacking a research methodology. This much needed text provides models constructed by leading researchers in the field and presented at the International Drama in Education Research Institute Conference in 2004. Each chapter in this collection from across the Anglophone world describes a different

research methodology. It explains how the methodology was applied to the practice and outlines how teachers and other researchers can employ it in their own contexts. Led by the editor's chapter on the context of research, the contributions include: *The Process of Institute Research Stations* by Philip Taylor *The Reflective Practitioner* by Jonothan Neelands *Critical Ethnography* by Kathleen Gallagher *Narrative Inquiry* by Bellarie Zatzman A case study by Joe Winston *Performance Ethnography* by Jane Bacon *Post-structuralist Deconstruction* by Ian McCormick *Feminist Methodology* by Sharon Grady The book will be essential reading for research students and teachers because it provides models and approaches that connect with the immediacy of their practice.

Theatre and Audience Lois Weaver 2017-09-16 What does

theatre do for – and to – those who witness, watch, and participate in it? Theatre & Audience provides a provocative overview of the questions raised by theatrical encounters between performers and audiences.

Focusing on European and North American theatre and its audiences in the twentieth and twenty-first centuries, it explores belief in theatre's potential to influence, impact and transform. Illustrated by examples of performance which have sought to generate active audience involvement – from Brecht's epic theatre to the Blue Man Group – it seeks to unsettle any simple equation between audience participation and empowerment. Foreword by Lois Weaver.

Arts-Based Educational Research and Qualitative Inquiry Thalia M. Mulvihill 2019-11-04 Arts-Based Educational Research and Qualitative Inquiry introduces novice qualitative researchers,

within education and related fields, to arts-based educational research (ABER). Abundant prompts and exercises are provided to help readers apply the concepts and experiment with various applications of the ideas presented. The authors walk the path with novice researchers offering a variety of approaches to the practice of arts-based methods, while providing a guided overview of ABER, and include pedagogical features in each chapter. Exercises are designed to assist educational researchers who wish to expand their repertoire of methodologies. The authors also weave into the discussion the possibilities and limitations of many types of arts-based methods while introducing readers to the growing methodological literature. By offering a tapestry of ways to engage the novice researcher, the book illustrates that it is not always possible to separate cognitive findings from aesthetic

knowing. This book will help qualitative researchers to expand their methodologies to include arts-based approaches to their projects and by doing so reshape their identities as qualitative researchers. It also offers some evaluative criteria and tool kits for experimenting with various arts and educational research.

Performance Studies: The Basics

Andreea S. Micu 2021-10-26

Performance Studies: The Basics offers an overview of the multiple, often overlapping definitions of performance, from performance art, performance as everyday life, and rituals, to the performative dimensions of identity, such as gender, race and sexuality. This book defines the interdisciplinary field of performance studies as it has evolved over the past four decades at the intersection of academic scholarship and artistic and activist practices. It discusses performance as an important means of communicating and of

understanding the world, highlighting its intersections with critical theory and arguing for the importance of performance in the study of human behaviour and social practices. Complete with a helpful glossary and bibliography, as well as suggestions for further reading, this book is an ideal starting point for those studying performance studies as well as for general readers with an interest in the subject.

Ethnodramatherapy Stephen

Snow 2021-11

"Ethnodramatherapy explores the integration of the performance ethnography method, known as ethnodrama, with the principles and practices of drama therapy to establish a sound theoretical formulation for ethnodramatherapy, and considers its use as art, as therapy, as research and as a vehicle for social justice. The book begins by defining ethnodramatherapy - an original synthesis created by the

author through deep study and practice of Mienczakowski's ethnodrama, combined with thirty-five years of his own practice and research in drama therapy, creative arts therapies and therapeutic theatre. The book describes the origins of ethnodramatherapy, along with its evolution and method. It then delves into applications of the practice highlighted by five case studies with different audiences in different settings. Subjects include adults with developmental disabilities, female adolescents in youth protection, caregivers for loved ones with mental illnesses and Chinese students exploring controversial issues of oppression in China. Complex ethical issues are reviewed and suggestions are made on how to deal with some of the challenging ethical situations that are likely to arise in the ethnodramatherapy process. What emerges is a powerful tool that harnesses

theatrical art, ethnographic research and the clinical techniques of drama therapy to create a potential for emancipatory experience for both performers and audiences. This exciting and dynamic synthesis of drama therapy, performance ethnography, theatrical art and social activism will be of interest to the whole community of theatre practitioners and scholars who use theatre to effect individual and social change, including the disciplines of applied theatre, theatre education, experimental theatre, performance studies, and, of course, drama therapy, psychodrama and the other creative arts therapies"--

Understanding Communication Research Methods Stephen M. Croucher 2014-10-17

Comprehensive, innovative, and focused on the undergraduate student, this textbook prepares students to read and conduct research. Using an engaging

how-to approach that draws from scholarship, real-life, and popular culture, the book offers students practical reasons why they should care about research methods and a guide to actually conduct research themselves. Examining quantitative, qualitative, and critical research methods, the textbook helps undergraduate students better grasp the theoretical and practical uses of method by clearly illustrating practical applications. The book defines all the main research traditions, illustrates key methods used in communication research, and provides level-appropriate applications of the methods through theoretical and practical examples and exercises, including sample student papers that demonstrate research methods in action.

Theater as Data Miguel Escobar Varela 2021-08-02 In *Theater as Data*, Miguel Escobar Varela explores the use of computational methods and digital data in

theater research. He considers the implications of these new approaches, and explains the roles that statistics and visualizations play. Reflecting on recent debates in the humanities, the author suggests that there are two ways of using data, both of which have a place in theater research. Data-driven methods are closer to the pursuit of verifiable results common in the sciences; and data-assisted methods are closer to the interpretive traditions of the humanities. The book surveys four major areas within theater scholarship: texts (not only playscripts but also theater reviews and program booklets); relationships (both the links between fictional characters and the collaborative networks of artists and producers); motion (the movement of performers and objects on stage); and locations (the coordinates of performance events, venues, and touring circuits). *Theater as Data*

examines important contributions to theater studies from similar computational research, including in classical French drama, collaboration networks in Australian theater, contemporary Portuguese choreography, and global productions of Ibsen. This overview is complemented by short descriptions of the author's own work in the computational analysis of theater practices in Singapore and Indonesia. The author ends by considering the future of computational theater research, underlining the importance of open data and digital sustainability practices, and encouraging readers to consider the benefits of learning to code. A web companion offers illustrative data, programming tutorials, and videos.

Playbuilding as Qualitative

Research Joe Norris 2017-03-02

This book is for both art-based researchers and research-informed artists, exploring the theatrical genre known as

Collective Creation, or Playbuilding. Performers generate data around chosen topics— from addiction and sexuality to qualitative research—by compiling scenes from their disparate voices. Audience members become involved in the investigation, and the performed scenes do not end the conversation but challenge and extend it. Through discussion and audience participation, the process examines how knowledge is defined and how data is mediated.

Applied Theatre Second Edition

Monica Prendergast 2016-06-01

Six years after its initial publication, Applied Theatre returns with a second edition. As the first book to assist practitioners and students to develop critical frameworks for implementing their own theatrical projects, it served as a vital addition to this area of growing interest, winning the

Distinguished Book of the Year award from the American Alliance for Theatre and Education. Editors Monica Prendergast and Juliana Saxton have updated the book to reflect shifts in practice over the last few years in the world of applied theatre. Drawing on their backgrounds in drama education and pedagogy, the co-editors offer introductory chapters and dozens of case studies on applied theatre projects around the globe. This new edition of *Applied Theatre* will encourage students and practitioners to acquire a deeper understanding of the field and its best practices.

The Routledge Introduction to Theatre and Performance Studies

Erika Fischer-Lichte 2014-04-03
Erika Fischer-Lichte's introduction to the discipline of Theatre and Performance Studies is a strikingly authoritative and wide ranging guide to the study of theatre in all of its forms. Its three-part structure moves from

the first steps in starting to think about performance, through to the diverse and interrelated concerns required of higher-level study: Part 1 – Central Concepts for Theatre and Performance Research – introduces the language and key ideas that are used to discuss and think about theatre: concepts of performance; the emergence of meaning; and the theatrical event as an experience shared by actors and spectators. Part 1 contextualizes these concepts by tracing the history of Theatre and Performance Studies as a discipline. Part 2 – Fields, Theories and Methods – looks at how to analyse a performance and how to conduct theatre-historiographical research. This section is concerned with the 'doing' of Theatre and Performance Studies: establishing and understanding different methodological approaches; using sources effectively; and building theoretical frameworks. Part 3 –

Pushing Boundaries – expands on the lessons of Parts 1 and 2 in order to engage with theatre and performance in a global context. Part 3 introduces the concept of 'interweaving performance cultures'; explores the interrelation of theatre with the other arts; and develops a transformative aesthetics of performance. Case studies throughout the book root its theoretical discussion in theatrical practice. Focused accounts of plays, practitioners and performances map the development of Theatre and Performance Studies as an academic discipline, and of the theatre itself as an art form. This is the most comprehensive and sophisticated introduction to the field available, written by one of its foremost scholars.

Impacting Theatre Audiences

Dani Snyder-Young 2022-03-03

This edited collection explores methods for conducting critical empirical research examining the

potential impacts of theatrical events on audience members. Dani Snyder-Young and Matt Omasta present an overview of the burgeoning subfield of audience studies in theatre and performance studies, followed by an introduction to the wide range of ways scholars can study the experiences of spectators. Consisting of chapter-length case studies, the book addresses methodologies for examining spectatorship, including qualitative, quantitative, historical/historiographic, arts-based, participatory, and mixed methods approaches. This volume will be of great interest to theatre and performance studies scholars as well as industry professionals working in marketing, audience development, and community engagement.

How Drama Activates Learning

Michael Anderson 2013-08-01

How Drama Activates Learning: Contemporary Research and Practice draws together leaders

in drama education and applied theatre from across the globe, including authors from Europe, North America and Australasia. It explores how learning can be activated when drama pedagogies and philosophies are applied across diverse contexts and for varied purposes. The areas explored include: • history • literacy, oracy and listening • health and human relationships education • science • democracy, social justice and global citizenship education • bullying and conflict management • criticality • digital technologies • additional language learning Drawing on a range of theoretical perspectives, the contributors present case studies of drama and applied theatre work in school and community settings, providing rich descriptions of practice accompanied by detailed analysis underpinned by the theoretical perspectives of key thinkers from both within and beyond the

field of drama.

Undergraduate Research in

Dance Lynnette Young Overby

2019-01-04 Undergraduate

Research in Dance: A Guide for

Students supplies tools for

scaffolding research skills

alongside examples of

undergraduate research in dance

scholarship. Dance can be studied

as an expressive embodied art

form with physical, cognitive,

and affective domains, and as an

integral part of society, history,

and vast areas of interdisciplinary

content. To this end, the

guidance provided by this book

will equip future dance

professionals with the means to

move the field of dance forward.

Chapters 1–9 guide students

through the fundamentals of

research methods, providing a

foundation to help students get

started in understanding research

protocols and processes. Students

will learn skills such as how to

choose a research topic, refine

research questions, conduct

literature reviews, cite sources, synthesize and analyze data, develop conclusions and results, and present their findings. Chapters 10–19 detail forms of undergraduate research in a rich diversity of fields within dance that are taught in many collegiate dance programs including dance therapy, history, science, psychology, education, and technology, in addition to public scholarship, choreography, and interdisciplinary topics. The book also includes a final chapter which provides annotated online resources, and many of its chapters are supported by examples of abstracts of capstone projects, senior theses, and conference presentations by undergraduate researchers across the United States. Suitable for both professors and students, *Undergraduate Research in Dance* is an ideal reference book for any course that has a significant opportunity for the creation of new knowledge, or as

an essential interdisciplinary connection between dance and other disciplines.

Performance Autoethnography

Norman K. Denzin 2018-04-20

This book is a manifesto. It is about rethinking performance autoethnography, about the formation of a critical performative cultural politics, about what happens when everything is already performative, when the dividing line between performativity and performance disappears. This is a book about the writing called autoethnography. It is also about what this form of writing means for writers who want to perform work that leads to social justice. Denzin's goal is to take the reader through the history, major terms, forms, criticisms and issues confronting performance autoethnography and critical interpretive. To that end many of the chapters are written as performance texts, as ethnodramas. A single thesis

organizes this book: the performance turn has been taken in the human disciplines and it must be taken seriously. Multiple informative performance models are discussed: Goffman's dramaturgy; Turner's performance anthropology; performance ethnographies by A. D. Smith, Conquergood, and Madison; Saldana's ethnodramas; Schechter's social theatre; Norris's playacting; Boal's theatre of the oppressed; and Freire's pedagogies of the oppressed. They represent different ways of staging and hence performing ethnography, resistance and critical pedagogy. They represent different ways of "imagining, and inventing and hence performing alternative imaginaries, alternative counter-performances to war, violence, and the globalized corporate empire" (Schechner 2015). This book provides a systematic treatment of the origins, goals, concepts, genres, methods, aesthetics, ethics

and truth conditions of critical performance autoethnography. Denzin uses the performance text as a vehicle for taking up the hard questions about reading, writing, performing and doing critical work that makes a difference.

The Arden Research Handbook of Shakespeare and Contemporary Performance

Peter Kirwan 2021-03-25 The Arden Research Handbook of Shakespeare and Contemporary Performance is a wide-ranging, authoritative guide to research on Shakespeare and performance studies by an international team of leading scholars. It contains chapters on the key methods and questions surrounding the performance event, the audience, and the archive – the primary sources on which performance studies draws. It identifies the recurring trends and fruitful lines of inquiry that are generating the most urgent work in the field, but also

contextualises these within the histories and methods on which researchers build. A central section of research-focused essays offers case studies of present areas of enquiry, from new approaches to space, bodies and language to work on the technologies of remediation and original practices, from consideration of fandoms and the cultural capital invested in Shakespeare and his contemporaries to political and ethical interventions in performance practice. A distinctive feature of the volume is a curated section focusing on practitioners, in which leading directors, writers, actors, producers, and other theatre professionals comment on Shakespeare in performance and what they see as the key areas, challenges and provocations for researchers to explore. In addition, the Handbook contains various sections that provide non-specialists with practical help: an A-Z of key terms and concepts, a

guide to research methods and problems, a chronology of major publications and events, an introduction to resources for study of the field, and a substantial annotated bibliography. The Arden Research Handbook of Shakespeare and Contemporary Performance is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries, a guide to beginning or developing research in the field, and an essential companion for all those interested in Shakespeare and performance. *Undergraduate Research in Theatre* Michelle Hayford 2021-07-14 Undergraduate Research in Theatre: A Guide for Students supplies tools for scaffolding research skills alongside examples of undergraduate research in theatre and performance scholarship. The book begins with an overview of the necessity of framing theatre as

undergraduate research and responding to calls for revolutionizing the discipline toward greater equity, diversity, and inclusion. Dedicated chapters for the research, skills, and methods employed by each theatre area follow: scripted theatre; devised and new works; applied theatre; scenic, costume, sound, and lighting design; and theatre theory and interdisciplinary studies. Throughout the book, undergraduate research activities are demonstrated by 36 case studies authored by undergraduates from six countries about diverse areas of theatre study. Suitable for both professors and students, *Undergraduate Research in Theatre* is an ideal resource for any course that has an opportunity for the creation of new knowledge or as an essential interdisciplinary connection between theatre, performance, and other disciplines.

The Culture of Connectivity Jose van Dijck 2013-01-02 Social media penetrate our lives: Facebook, YouTube, Twitter and many other platforms define daily habits of communication and creative production. This book studies the rise of social media, providing both a historical and a critical analysis of the emergence of major platforms in the context of a rapidly changing ecosystem of connective media. Author José van Dijck offers an analytical prism that can be used to view techno-cultural as well as socio-economic aspects of this transformation as well as to examine shared ideological principles between major social media platforms. This fascinating study will appeal to all readers interested in social media. *The Self in Performance* Susana Pendzik 2017-01-10 This book is the first to examine the performance of autobiographical material as a theatrical form, a research subject, and a

therapeutic method. Contextualizing personal performance within psychological and theatrical paradigms, the book identifies and explores core concepts, such as the function of the director/therapist throughout the creative process, the role of the audience, and the dramaturgy involved in constructing such performances. It thus provides insights into a range of Autobiographic Therapeutic Performance forms, including Self-Revelatory and Autoethnographic Performance. Addressing issues of identity, memory, authenticity, self-reflection, self-indulgence, and embodied self-representation, the book presents, with both breadth and depth, a look at this fascinating field, gathering contributions by notable professionals around the world. Methods and approaches are illustrated with case examples that range from clients in private

practice in California, through students in drama therapy training in the UK, to inmates in Lebanese prisons.

Research Methods in Theatre and Performance Baz Kershaw

2011-04-18 How have theatre and performance research methods and methodologies engaged the expanding diversity of performing arts practices? How can students best combine performance/theatre research approaches in their projects? This book's 29 contributors provide hands-on answers to such questions. Challenging and debating received research wisdom and exploring innovative procedures for rigorous enquiry via archives, technology, practice-as-research, scenography, performer training, applied theatre/performance, body in performance and more, they create a focussed compendium of future research options.

Beyond the Score Nicholas Cook

2013 In *Beyond the Score: Music as Performance*, author Nicholas Cook supplants the traditional musicological notion of music as writing, asserting instead that it is as performance that music is loved, understood, and consumed. This book reconceives music as an activity through which meaning is generated in real time, as Cook rethinks familiar assumptions and develops new approaches. Focusing primarily but not exclusively on the Western 'art' tradition, Cook explores perspectives that range from close listening to computational analysis, from ethnography to the study of recordings, and from the social relations constructed through performance to the performing (and listening) body. In doing so, he reveals not only that the notion of music as text has hampered academic understanding of music, but also that it has inhibited performance practices, placing them in a

textualist straightjacket. *Beyond the Score* has a strong historical emphasis, touching on broad developments in twentieth-century performance style and setting them into their larger cultural context. Cook also investigates the relationship between recordings and performance, arguing that we do not experience recordings as mere reproductions of a performance but as performances in their own right. *Beyond the Score* is a comprehensive exploration of new approaches and methods for the study of music as performance, and will be an invaluable addition to the libraries of music scholars—including musicologists, music theorists, and music cognition scholars—everywhere.

Theatre Audiences Susan Bennett 2013-09-13 Susan Bennett's highly successful *Theatre Audiences* is a unique full-length study of the audience as cultural phenomenon, which

looks at both theories of spectatorship and the practice of different theatres and their audiences. Published here in a brand new updated edition, Theatre Audiences now includes:

- a new preface by the author
- a stunning extra chapter on intercultural theatre
- a revised up-to-date bibliography.

Theatre Audiences is a must-buy for teachers and students interested in spectatorship and theatre audiences, and will be valuable reading for practitioners and others involved in the theatre.

Ethnodrama Johnny Saldaña 2005
Seven ethnodramas illustrate this emerging genre of arts-based research, a burgeoning but evident trend in the field of theatre production itself. With their focus on the personal, immediate and contextual, these plays about marginalized identities, abortion, street life and oppression manage a unique balance between theoretical research and everyday realism.

Performing Music Research

Aaron (Professor of Performance Science Williamon, Professor of Performance Science Royal College of Music) 2021-01-21
Performing Music Research is a comprehensive guide to planning, conducting, analyzing, and communicating research in music performance. The book examines the approaches and strategies that underpin research in music education, psychology, and performance science.

Drama Research Methods: Provocations of Practice

2018-12-06 Drama Research Methods: Provocations of Practice focuses on innovative drama/theatre research practices in ever-widening contexts for a broad range of purposes within and outside of the arts and the challenges this poses for researchers, writers and research participants.

The Cambridge Companion to Performance Studies Tracy C.

Davis 2008-11-13 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.

Researching drama and arts education Edited by Philip

Taylor., 2012-11-12 This volume examines the current major issues in research design for arts teachers. It aims to answer two key questions: how do researchers design their studies? What research methods are appropriate for specific investigative questions?

Research-based Theatre: An Artistic Methodology George

Belliveau 2016-09-01 Research-based Theatre aims to present research in a way that is compelling and captivating, connecting with viewers on imaginative and intellectual levels at the same time. The editors bring together scholars and practitioners of research-based theatre to construct a theoretical analysis of the field

and offer critical reflections on how the methodology can now be applied. It shares twelve examples of contemporary research-based theatre scripts and commentaries from an international group of artists and researchers, selected with an eye toward representing different approaches that come from a variety of Disciplinary areas.

Performance Studies Richard Schechner 2017-07-14 The publication of *Performance Studies: An Introduction* was a defining moment for the field. Richard Schechner's pioneering textbook provides a lively and accessible overview of the full range of performance for undergraduates at all levels and beginning graduate students in performance studies, theatre, performing arts, and cultural studies. Among the topics discussed are the performing arts and popular entertainments, rituals, play and games, and the performances of everyday life.

Supporting examples and ideas are drawn from the social sciences, performing arts, poststructuralism, ritual theory, ethology, philosophy, and aesthetics. This third edition is accompanied by an all-new companion website curated by a dedicated media editor, with the following resources for instructors and students:

- Interactive glossary
- Multiple choice questions
- Powerpoint Slides
- Videos
- Website links for further study
- Tutorials on specific skills within Performance Studies
- Sample Discussion Questions
- Exercises and Activities
- Sample Syllabi

The book itself has also been revised, with 25 new extracts and biographies, up-to-date coverage of global and intercultural performances, and further exploration of the growing international presence of Performance Studies as a discipline. *Performance Studies* is the definitive overview for

undergraduates, with primary
extracts, student activities, key

biographies and over 200 images
of global performance.

Live Research Leah Mercer 2012