

Euripides

Medea

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PLAYS FOR PERFORMANCE

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Medea Plays For Performance Series

David Braund, Edith Hall, Rosie Wyles



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Medea Euripides, 2000-08-29 Medea whose magical powers helped Jason and the Argonauts take the Golden Fleece remains one of the strongest female characters ever to appear on stage In the play she kills her own children Plays for Performance Series *Greek Tragedies as Plays for Performance* David Raeburn, 2016-11-30 This is a unique introduction to Greek tragedy that explores the plays as dramatic artifacts intended for performance and pays special attention to construction design staging and musical composition Written by a scholar who combines his academic understanding of Greek tragedy with his singular theatrical experience of producing these ancient dramas for the modern stage Discusses the masters of the genre Aeschylus Sophocles and Euripides including similarities differences the hybrid nature of Greek tragedy the significance that each poet attaches to familiar myths and his distinctive approach as a dramatic artist Examines 10 plays in detail focusing on performances by the chorus and the 3 actors the need to captivate audiences attending a major civic and religious festival and the importance of the lyric sections for emotional effect Provides extended dramatic analysis of important Greek tragedies at an appropriate level for introductory students Contains a companion website available upon publication at www.wiley.com/go/raeburn with 136 audio recordings of Greek tragedy that illustrate the beauty of the Greek language and the powerful rhythms of the songs *Public and Performance in the Greek Theatre* Peter D. Arnott, 2002-09-11 Peter Arnott discusses Greek drama not as an antiquarian study but as a living art form He removes the plays from the library and places them firmly in the theatre that gave them being Invoking the practical realities of stagecraft he illuminates the literary patterns of the plays the performance disciplines and the audience responses Each component of the productions audience chorus actors costume speech is examined in the context of its own society and of theatre practice in general with examples from other cultures Professor Arnott places great emphasis on the practical staging of Greek plays and how the buildings themselves imposed particular constraints on actors and writers alike Above all he sets out to make practical sense of the construction of Greek plays and their organic relationship to their original setting *The Oxford Handbook of Greek Drama in the Americas* Kathryn Bosher, Fiona Macintosh, Justine McConnell, Patrice Rankine, 2015-11-05 The Oxford Handbook of Greek Drama in the Americas is the first edited collection to discuss the performance of Greek drama across the continents and archipelagos of the Americas from the beginning of the nineteenth century to the present The study and interpretation of the classics have never been restricted by geographical or linguistic boundaries but in the case of the Americas long colonial histories have often imposed such boundaries arbitrarily This volume tracks networks across continents and oceans and uncovers the ways in which the shared histories and practices in the performance arts in the Americas have routinely defied national boundaries With contributions from classicists Latin American specialists theatre and performance theorists and historians the Handbook also includes interviews with key writers including Nobel Laureate Derek Walcott Charles Mee and Anne Carson and leading theatre directors such as Peter Sellars Carey Perloff Director Daniel

Levy and Heron Coelho This richly illustrated volume seeks to define the complex contours of the reception of Greek drama in the Americas and to articulate how these different engagements at local national or trans continental levels as well as across borders have been distinct both from each other and from those of Europe and Asia Ancient Theatre and Performance Culture around the Black Sea David Braund, Edith Hall, Rosie Wyles, 2019-11-28 Presents a landmark study combining key specialists around the region with well established international scholars from a wide range of disciplines

Touring Performance and Global Exchange 1850-1960 Gilli Bush-Bailey, Kate Flaherty, 2021-12-30 This collection uncovers connections and coincidences that challenge the old stories of pioneering performers who crossed the Atlantic and Pacific oceans from the mid nineteenth to the mid twentieth century It investigates songlines drama opera music theatre dance and circus removing traditional boundaries that separate studies of performance and celebrating difference and transformation in style intention and delivery Well known or obscure travelling performers faced dangers at sea and hazardous journeys across land Their tracks made in pursuit of fortune and fame intersected with those made by earlier storytellers in search for food Touring Performance and Global Exchange takes a fresh look at such tracks the material remains demonstrating that moving performance does far more than transfer repertoires and people it transforms them Touring performance has too often been conceived in diasporic terms as a fixed product radiating out from a cultural centre This collection maps different patterns ones that comprise reversed flows cross currents and continually proliferating centres of meaning in complex networks of global exchange This collection will be of great interest to scholars and students in theatre music drama studies and cultural history **How Does Disability Performance Travel?** Christiane Czymoch, Kate Maguire-Rosier, Yvonne Schmidt, 2023-12-12 This edited collection investigates the myriad ways in which disability

performance travels in a globalized world Disability arts festivals are growing in different parts of the world theatre and dance companies with disabled artists are increasingly touring and collaborating with international partners At the same time theatre spaces are often not accessible and the necessity of mobility excludes some disabled artists from being part of an international disability arts community How does disability performance travel who does not travel and why What is the role of funding and producing structures disability arts festivals and networks around the world How do the logics of international co producing govern the way in which disability art is represented internationally Who is excluded from being part of a touring theatre or dance company and how can festivals conferences and other agents of a growing disability culture create other forms of participation which are not limited to physical co presence This study will contextualize disability aesthetics arts media and culture in a global frame yet firmly rooted in its smaller national state and local community settings and will be of great interest to students and scholars in the field *Theatre on the Edge* Mel Gussow, 1998 Applause Books Compiled by Mel Gussow this collection of sideshow American and international theatre includes Deeply American Roots Sam Shepard The Man Who Made Theatre Ridiculous Charles Ludlam From the City Streets

a Poet of the Stage Miguel Pinero The Clark Kent of Modern Theatre Robert Wilson Speaks the Language of Illusion Martha Clarke The Lonely World of Displaced Persons Lanford Wilson A Virtuoso Who Specializes in Everything Michael Gambon Actress Clown and Social Critic Whoopi Goldberg Comedy Tragedy and Mystical Fantasy Peter Brook Celebrating the Fallen World Richard Foreman Greek Mythic Heroines in Brazilian Literature and Performance, 2023-12-11 This volume presents a survey of the reception of Greek myths including Antigone Medea the Trojan cycle and Alcestis in Brazilian literature and stage performance The collection addresses the work of many innovative authors some of them great names of Brazilian literature such as Jorge Andrade and Nelson Rodrigues who are influential in this specific area of classical reception and well known by modern audiences This unique volume is the product of collaboration of many scholars with different affiliations under the coordination of the Federal University of Rio de Janeiro and the Federal University of Minas Gerais Belo Horizonte two of the most prestigious universities in Brazil for the study of Classical and Reception Studies

Performance in Greek and Roman Theatre George Harrison, Vayos Liapis, 2013-03-15 In recent years classicists have begun aggressively to explore the impact of performance on the ways in which Greek and Roman plays are constructed and appreciated both in their original performance context and in reperformances down to the present day While never losing sight of the playscripts it is necessary to adopt a more inclusive point of view one integrating insights from archaeology art history performance theory theatre semiotics theatrical praxis and modern performance reception This volume contributes to the restoration of a much needed balance between performance and text it is devoted to exploring how performance related considerations including stage business masks costumes props performance space and stage sets help us attain an enhanced appreciation of ancient theatre **Greek and Roman Drama: Translation and Performance** John Barsby, 2017-01-23 Der vorliegende Band ist aus einer internationalen Tagung zum Thema Griechisches und r misches Drama bersetzung und Auff hrung hervorgegangen Neben Beitr gen zu Auff hrungen in der alten Welt stehen vor allem moderne bertragungen und Auff hrungen im Zentrum die unter theoretischen praktischen und historischen Aspekten behandelt werden Autorinnen und Autoren repr sentieren sechs verschiedene L nder Neuseeland Australien Zimbabwe Ru land Gro britannien und Kanada und sind Klassische Philologen Theaterwissenschaftler und praktiker Performance and Performativity in German Cultural Studies Carolin Duttlinger, Lucia Ruprecht, Andrew Webber, 2003 This volume assembles the select proceedings of an international conference held at the University of Cambridge in March 2002 The conference took its cue from the performative turn which has put issues of performance and performativity at the centre of current academic debate in the humanities The volume aims to show the ways in which German Studies have been turning towards questions of the performative in recent years On the one hand this involves an increased interest in the performing arts in the scholarship and teaching of German Studies and a growing understanding of the literary text too as a performed process as much as a finished object on the other an incorporation of theories of performativity not least in the area of gender and sexuality The

essays cover a range of performance media theatre film performance art photography as well as the representation of turns or acts of performance in literary texts from Goethe to key contemporary writers Together they indicate exciting new ways forward for German Cultural Studies *The Reception and Performance of Euripides' Herakles* Kathleen Riley, 2008-04-24 Euripides Herakles which tells the story of the hero's sudden descent into filicidal madness is one of the least familiar and least performed plays in the Greek tragic canon Kathleen Riley explores its reception and performance history from the fifth century BC to AD 2006 Her focus is upon changing ideas of Heraklean madness its causes its consequences and its therapy Writers subsequent to Euripides have tried to reason or make sense of the madness often in accordance with contemporary thinking on mental illness She concurrently explores how these attempts have in the process necessarily entailed redefining Herakles heroism Riley demonstrates that in spite of its relatively infrequent staging the Herakles has always surfaced in historically charged circumstances Nero's Rome Shakespeare's England Freud's Vienna Cold War and post 9 11 America and has had an undeniable impact on the history of ideas As an analysis of heroism in crisis a tragedy about the greatest of heroes facing an abyss of despair but ultimately finding redemption through human love and friendship the play resonates powerfully with individuals and communities at historical and ethical crossroads **Performance, Iconography,**

Reception Martin Revermann, Peter Wilson, 2008-08-14 Performance Reception Iconography assembles twenty three papers from an international group of scholars who engage with and develop the seminal work of Oliver Taplin Oliver Taplin has for over three decades been at the forefront of innovation in the study of Greek literature and of the Greek theatre tragic and comic in particular The studies in this volume centre on three key areas the performance of Greek literature the interactions between literature and the visual realm of iconography and the reception and appropriation of Greek literature and of Greek culture more widely in subsequent historical periods **How to Teach a Play** Miriam Chirico, Kelly Younger, 2020-01-09

Most students encounter drama as they do poetry and fiction as literature to be read but never experience the performative nature of theater How to Teach a Play provides new strategies for teaching dramatic literature and offers practical play specific exercises that demonstrate how performance illuminates close reading of the text This practical guide provides a new generation of teachers and theatre professionals the tools to develop their students performative imagination Featuring more than 80 exercises How to Teach a Play provides teaching strategies for the most commonly taught plays ranging from classical through contemporary drama Developed by contributors from a range of disciplines these exercises reveal the variety of practitioners that make up the theatrical arts they are written by playwrights theater directors and artistic directors as well as by dramaturgs and drama scholars In bringing together so many different perspectives this book highlights the distinctive qualities that makes theater such a dynamic genre This collection offers an array of proven approaches for anyone teaching drama literature and theater professors high school teachers dramaturgs and directors Written in an accessible and jargon free style both instructors and directors can immediately apply the activity to the

classroom or rehearsal Whether you specialize in drama or only teach a play every now and again these exercises will inspire you to modify transform and reinvent your own role in the dramatic arts Online resources to accompany this book are available at <https://www.bloomsbury.com/how-to-teach-a-play/9781350017528> *The Routledge Companion to Latine Theatre and Performance* Noe Montez, Olga Sanchez Saltveit, 2024-02-29 The Routledge Companion to Latine Theatre and Performance traces how manifestations of Latine self determination in contemporary US theatre and performance practices affirm the value of Latine life in a theatrical culture that has a legacy of misrepresentation and erasure This collection draws on fifty interdisciplinary contributions written by some of the leading Latine theatre and performance scholars and practitioners in the United States to highlight evolving and recurring strategies of world making activism and resistance taken by Latine culture makers to gain political agency on and off the stage The project reveals the continued growth of Latine theatre and performance through chapters covering but not limited to playwriting casting practices representation training wrestling with anti Blackness and anti Indigeneity theatre for young audiences community empowerment and the market forces that govern the US theatre industry This book enters conversations in performance studies ethnic studies American studies and Latina e o x studies by taking up performance scholar Diana Taylor s call to consider the ways that embodied and performed acts generate record and transmit knowledge This collection is an essential resource for students scholars and theatremakers seeking to explore understand and advance the huge range and significance of Latine performance Sites of Performance Clark Lunberry, 2014-10-01 A primary focus of Sites of Performance Of Time and Memory is the impact of time and memory as they intersect and constitute the varied spaces of theatre These spaces include more traditional sites of theatre such as those involving stages and curtains actors and audiences as well as those other theatres or spaces of performance that range from performance and installation art to the performance of a string quartet and from the writing of performance to the performance of writing *Agamemnon in Performance 458 BC to AD 2004* Fiona Macintosh, 2005-12-08 This interdisciplinary multi author volume is devoted to the performance reception of Aeschylus s Agamemnon the first play in a trilogy The eighteen essays trace the story of the impact of this seminal play from its original performance in Athens through ancient Rome and the European Renaissance until the present day **Greek Tragedy on Screen** Pantelis Michelakis, 2013-08-29 Greek Tragedy on Screen considers a wide range of films which engage openly with narrative and performative aspects of Greek tragedy This volume situates these films within the context of on going debates in film criticism and reception theory in relation to theoretical or critical readings of tragedy in contemporary culture Michelakis argues that film adaptations of Greek tragedy need to be placed between the promises of cinema for a radical popular culture and the divergent cultural practices and realities of commercial films art house films silent cinema and films for television home video and DVD In an age where the boundaries between art and other forms of cultural production are constantly intersected and reconfigured the appeal of Greek tragedy for the screen needs to be related to the longing it

triggers for origins and authenticity as well as to the many uncertainties such as homelessness violence and loss of identity with which it engages The films discussed include not only critically recognized films by directors such Michael Cacoyannis Jules Dassin and Pier Paolo Pasolini but also more recent films by Woody Allen Tony Harrison Werner Herzog and Lars von Trier Moreover it also considers earlier and largely neglected films of cinematic traditions which lie outside Hollywood

Staging of Classical Drama around 2000 Alena Sarkissian, Pavlína N. Šípová, 2009-03-26 Classical drama on the modern stage as a cultural and political phenomenon is scholarly trailed since the 1950s and 60s and intensified in the last third of the twentieth century The evidence is being extensively documented pioneered by Walton 1987 and McDonald 1992 and subsequently developed by collaborative research projects which include published databases It is clear from the work of these projects that performance of classical drama is a major feature in all types of theatre avant garde and experimental student international and fringe epic and classical commercial popular and canonical This means that it is closely intertwined with the politics of locale environment and geography as well as of language translation and culture Each of the essays has a specialised contribution to make However the total impact of the whole section will be even greater than the sum of the parts because the authors not only intersect in their discussions of common concerns in modern performance of ancient drama but also provide case studies that will add to the knowledge base and critical acumen of everyone working in the field

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