The Development And Transformation Of Scenography Theatre And Performance Practices

Performance Theatre and the Poetics of Failure

The first ever companion to theatre and science brings together research on key topics, performances, and new areas of interest.

Theatre, Performance and Technology

This timely collaboration by three prominent scholars of media-based performance presents a new model for understanding and analyzing theatre and performance created and experienced where time-based, live events, and mediated technologies converge: particularly those works conceived and performed explicitly within the context of contemporary digital culture. Performance and Media introduces readers to the complexity of new media-based performances and how best to understand and contextualize the work. Each author presents a different model for how best to approach this work, while inviting readers to develop their own critical frameworks, i.e., taxonomies, to analyze both past and emerging performances. Performance and Media capitalizes on the advantages of digital media and online collaborations, while simultaneously creating a responsive and integrated resource for research, scholarship, and teaching. Unlike other monographs or edited collections, this book presents the concept of multiple taxonomies as a model for criticism in a dynamic and rapidly changing field.

The Cambridge Companion to Theatre and Science

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 Companion to Theatre and Performance Historiography

The Routledge Companion to African American Theatre and Performance is an outstanding collection of specially written essays that charts the emergence, development, and diversity of African American Theatre and Performance from the nineteenth-century African Grove Theatre to Afrofuturism. Alongside chapters from scholars are contributions from theatre makers, including producers, theatre managers, choreographers, directors, designers, and critics. This ambitious Companion includes: A "Timeline of African American theatre and performance." Part I "Seeing ourselves onstage" explores the important experience of Black theatrical self-representation. Analyses of diverse topics including historical dramas, Broadway musicals, and experimental theatre allow readers to discover expansive articulations of Blackness. Part II "Institution building" highlights institutions that have nurtured Black people both on stage and behind the scenes. Topics include Historically Black Colleges and Universities (HBCUs), festivals, and black actor training. Part III "Theatre and social change" surveys key moments when Black people harnessed the power of theatre to affirm community realities and posit new representations for themselves and the nation as a whole. Topics include Du Bois and African Muslims, women of the Black Arts Movement, Afro-Latinx theatre, youth theatre, and operatic sustenance for an Afro future. Part IV "Expanding the traditional stage" examines Black performance traditions that privilege Black worldviews, sense-making, rituals, and innovation in everyday life. This section explores performances that prefer the space of the kitchen, classroom, club, or field. This book engages a wide audience of scholars, students, and theatre practitioners with its unprecedented breadth. More than anything, these invaluable insights not only offer a window onto the processes of producing work, but also the labour and economic issues that have shaped and enabled African American theatre.

Prologues to Shakespeare's Theatre

This work is a unique collection of key articles on feminist theatre and performance form The Drama Review (TDR). Carol Martin juxtaposes theory and practice to provide an exceptionally comprehensive overview of the development of feminist theatre. This outstanding collection includes key texts by theorists such as Elin Diamond, Peggy Phelan and Lynda Hart and interviews with practitioners including Anna Deveare Smith and Robbie McCauley. It also contains full performances texts by two of the most influential and controversial practitioners of feminist theatre: Dress Suits to Hire by Holly Hughes and The Constant State of Desire by Karen Finley. A Sourcebook on Feminist Theatre and Performance is an essential purchase for students of theatre studies, performance studies and women's theatre.

Theatre and Performance in Digital Culture

Examining how technological developments in performance practices affect spectator experience of Shakespeare and early modern drama.

Drama/Theatre/Performance

Theatre Performance in East Africa looks at indigenous performances to unearth the aesthetic principles, sensibilities and critical framework that underpin African performance and theatre. The book develops new paradigms for thinking about African performance in general through the construction of a critical framework that addresses questions concerning performance particularities and coherences, challenging previous understandings. To this end, it establishes a common critical and theoretical framework for indigenous performance using case studies from East Africa that are also reflected elsewhere in the continent. This book will be of great interest to students and scholars of theatre and performance,
Religion, Theatre, and Performance

The Routledge Companion to Theatre, Performance and Cognitive Science integrates key findings from the cognitive sciences (cognitive psychology, neuroscience, evolutionary studies and relevant social sciences) with insights from theatre and performance studies. This rapidly expanding interdisciplinary field dynamically advances critical and theoretical knowledge, as well as driving innovation in practice. The anthology includes 30 specially commissioned chapters, many written by authors who have been at the cutting-edge of research and practice in the field over the last 15 years. These authors offer many empirical answers to four significant questions: How can performances in theatre, dance and other media achieve more emotional and social impact? How can we become more adept teachers and learners of performance both within and outside of classrooms? What can the cognitive sciences reveal about the nature of drama and human nature in general? How can knowledge transfer, from a synthesis of science and performance, assist professionals such as nurses, care-givers, therapists and emergency workers in their jobs? A wide-ranging and authoritative guide, The Routledge Companion to Theatre, Performance and Cognitive Science is an accessible tool for not only students, but practitioners and researchers in the arts and sciences as well.

Theatre, Performance and Analogue Technology

Technology has always been an important part of theater, both as a means to an end and as end in itself. Throughout the twentieth century a unifying attitude in all art forms is the desire to examine the materials and the tools of making art. In the theatre this approach significantly expands the relationships between technology, scenography and performance. This book explores ways in which development and change in technology have been reflected in scenography, and considers how change in scenographic identity has impacted upon the place and meaning of performance.

Discipline and Desire

This eye-opening study draws attention to the largely neglected form of the early modern prologue. Reading the prologue in performed as well as printed contexts, Douglas Bruster and Robert Weimann take us beyond concepts of stability and autonomy in dramatic beginnings to reveal the crucial cultural functions performed by the prologue in Elizabethan England. While its most basic task is to seize the attention of a noisy audience, the prologue's more significant threshold position is used to usher spectators and actors through a rite of passage. Engaging competing claims, expectations and offerings, the prologue introduces, authorizes and, critically, straddles the worlds of the actual theatrical event and the "counterfeit" world on stage. In this way, prologues occupy a unique and powerful position between two orders of cultural practice and perception. Close readings of prologues by Shakespeare and his contemporaries, including Marlowe, Peele and Lyly, demonstrate the prologue's role in representing both the world in the play and playing in the world. Through their detailed examination of this remarkable form and its functions, the authors provide a fascinating perspective on early modern drama, a perspective that enriches our knowledge of the plays' socio-cultural context and their mode of theatrical address and action.

Performance and Technology

Chris Baugh explores how developments and changes in technology have been reflected in scenography throughout history. Taking into account the latest research, his new edition examines moving light technologies, the internet as a platform of performance, urban scenography and how scenography has developed as a collaborative practice.

Digital Performance

This book stages a timely discussion about the centrality of identity politics to theatre and performance studies. It acknowledges the important close relationship between the discourses and practices historically while maintaining that theatre and performance can enlighten ways of being with others that are not limited by conventional identitarian languages. The essays engage contemporary theatre and performance practices that pose challenging questions about identity, as well as subjectivity, relativity, and the politics of aesthetics, responding to neo-liberal constructions and exploitations of identity by seeking to discern, describe, or imagine a new political subject. Chapters by leading international scholars look to visual arts practice, digital culture, music, public events, experimental theatre, and performance to investigate questions about representation, metaphysics, and politics. The collections seek to foreground shared, universalist connections that unite rather than divide, visiting metaphysical questions of being and becoming, and the possibilities of producing alternate realities and relationalities. The book asks what is at stake in thinking about a subject, a time, a place, and a performing arts practice that would come (after) identity, and explores how theatre and performance pose and interrogate these questions.

Theatre and Performance in East Africa

Technology has always been an important part of theater, both as a means to an end and as end in itself. Throughout the twentieth century a unifying attitude in all art forms is the desire to examine the materials and the tools of making art. In the theatre this approach significantly expands the relationships between technology, scenography and performance. This book explores ways in which development and change in technology have been reflected in scenography, and considers how change in scenographic identity has impacted upon the place and meaning of performance.

Theatre Performance and Technology

Focuses on how contemporary artists have responded to the ubiquitous presence of surveillance technologies in our daily lives

Shakespeare, Technicity, Theatre

Digital Theatre is a rich and varied art form evolving between performing bodies gathered together in shared space and the ever-expanding flexible reach of the digital technology that shapes our world. This book explores live theatre performances which incorporate video projection, animation, motion capture and triggering, telematics and multisite performance, robotics, VR, and AR. Through examples from practitioners like George Coates, the Gertrude Stein Repertory Theatre, Troika Ranch, David Saltz, Mark Reaney, The Builder's Association, and ArtGrid, a picture emerges of how motion capture and triggering, telematics and multisite performance, robotics, VR, and AR. This eye-opening study draws attention to the largely neglected form of the early modern prologue. Reading the prologue in performed as well as printed contexts, Douglas Bruster and Robert Weimann take us beyond concepts of stability and autonomy in dramatic beginnings to reveal the crucial cultural functions performed by the prologue in Elizabethan England. While its most basic task is to seize the attention of a noisy audience, the prologue's more significant threshold position is used to usher spectators and actors through a rite of passage. Engaging competing claims, expectations and offerings, the prologue introduces, authorizes and, critically, straddles the worlds of the actual theatrical event and the "counterfeit" world on stage. In this way, prologues occupy a unique and powerful position between two orders of cultural practice and perception. Close readings of prologues by Shakespeare and his contemporaries, including Marlowe, Peele and Lyly, demonstrate the prologue's role in representing both the world in the play and playing in the world. Through their detailed examination of this remarkable form and its functions, the authors provide a fascinating perspective on early modern drama, a perspective that enriches our knowledge of the plays' socio-cultural context and their mode of theatrical address and action.

Performance, Identity, and the Neo-Political Subject

This urgent and provocative study explores contemporary Shakespearean performance to bring a sense of theatre as technology into view. Rather...
Intermediality in Theatre and Performance

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.

Theatre, Performance and Technology

Chris Baugh explores how developments and changes in technology have been reflected in scenography throughout history. Taking into account the latest research, his new edition examines moving light technologies, the internet as a platform of performance, urban scenography and how scenography has developed as a collaborative practice. Chris Baugh explores how developments and changes in technology have been reflected in scenography throughout history. Taking into account the latest research, his new edition examines moving light technologies, the internet as a platform of performance, urban scenography and how scenography has developed as a collaborative practice.

Cyborg Theatre

Brenda Laurel's Computers as Theatre revolutionized the field of human-computer interaction, offering ideas that inspired generations of interface and interaction designers—and continue to inspire them. Laurel's insight was that effective interface design, like effective drama, must engage the user directly in an experience involving both thought and emotion. Her practical conclusion was that a user's enjoyment must be a paramount design consideration, and this demands a deep awareness of dramatic theory and technique, both ancient and modern. Now, two decades later, Laurel has revised and revamped her influential work, reflecting back on enormous change and personal experience and forward toward emerging technologies and ideas that will transform human-computer interaction yet again. Beginning with a clear analysis of classical drama theory, Laurel explores new territory through the lens of dramatic structure and purpose. Computers as Theatre, Second Edition, is directed to a far wider audience, is written more simply and elegantly, is packed with new examples, and is replete with exciting and important new ideas. This book Draws lessons from massively multiplayer online games and systems, social networks, and mobile devices with embedded sensors Integrates values-driven design as a key principle Integrates key ideas about virtual reality Covers new frontiers, including augmented reality, distributed and participatory sensing, interactive public installations and venues, and design for emergence Once more, Brenda Laurel will help you see the connection between humans and computers as you never have before—and help you build interfaces and interactions that are pleasurably, joyously right!

Shakespeare, Spectatorship and the Technologies of Performance

Theatre and Performance in Digital Culture examines the recent history of advanced technologies, including new media, virtual environments, weapons systems and medical innovation, and considers how theatre, performance and culture at large have evolved within those systems. The book examines the two Iraq wars, 9/11 and the War on Terror through the lens of performance studies, and, drawing on the writings of Giorgio Agamben, Alain Badiou and Martin Heidegger, alongside the dramas of Beckett, Genet and Shakespeare, and the theatre of the Kantor, Foreman, Societas Raffaello Sanzio and the Wooster Group, the book positions theatre and performance in technoculture and articulates the processes of aesthetics, metaphysics and politics. This wide-ranging study reflects on how the theatre and performance have been challenged and extended within these new cultural phenomena.

Teaching Critical Performance Theory

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.

Research Methods in Theatre and Performance

Troubling Traditions takes up a 21st century, field-specific conversation between scholars, educators, and artists from varying generational, geographical, and identity positions that speak to the wide array of debates around dramatic canons. Unlike Literature and other fields in the humanities, Theatre and Performance Studies has not yet fully grappled with the problems of its canons. Troubling Traditions stages that conversation in relation to the canon in the United States. It investigates the possibilities for multiplying canons, methodologies for challenging canon formation, and the role of adaptation and practice in rethinking the field’s relation to established texts. The conversations put forward by this book on the canon interrogate the field’s fundamental values, and ask how to expand the voices, forms, and bodies that constitute this discipline. This is a vital text for anyone considering the role, construction, and impact of canons in the US and beyond.

Theatre and Performance in the Neoliberal University
Theatrical in Crisis? Performance Manifestos for a New Century is a wide-ranging look at the state of contemporary theater practice, economics, and issues related to identity, politics, and technology. The volume offers a snapshot dissection of where theater is, where it has been and where it might be going through the voices of established and emerging theater artists and scholars from the UK, US, and elsewhere. Contributors: Maria M. Diogo & Caridad Svich | Oliver Mayer, Jorge Cortiñas, Neena Beber, & Craig Lucas | Jim Carmony | Roberta Levitow | Peter Lichtenfels & Lynette Hunter | Michael Billington | Claire H. Macdonald | Anna Furse | Phyllis Nagy | Max Stafford-Clark | Len Berkman | DD Kugler | Tori Haring-Smith | John London | Kia Corrthon | Alice Tuan | Ricardo Swartz | Peter Sellars | Dragan Klaic | Lisa Di'Amour | Paul Heritage | Matthew Causey | Andy Lavender | Jon Fosse | Erik Ehn | Matthew Maguire | Shelley Berc | Ruth Margraff | Martin Epstein | Mac Wellman | Goat Island

Computers as Theatre
Art Into Theatre investigates the processes of hybrid forms of performance developed between 1952 and 1994 through a series of interviews with key practitioners and performances, and analyzes the theoretical, artistic, and technological contexts of this form of new media art. Dixon finds on CD-ROM, and on the Web. In Digital Performance, Steve Dixon traces the evolution of these practices, presents detailed accounts of key practitioners and performances, and analyzes the theoretical, artistic, and technological contexts of this form of new media art.

The past decade has seen an extraordinarily intense period of experimentation with computer technology within the performing arts. Digital media, projection design, and technology for theatre have been increasingly incorporated into live theater and dance, and new forms of interactive performance have emerged in participatory installations, exhibitions, and on CD-ROM and on the Web. In Digital Performance, Steve Dixon traces the evolution of these practices, presents detailed accounts of key practitioners and performances, and analyzes the theoretical, artistic, and technological contexts of this form of new media art. Dixon finds precursors to today's digital performances in past forms of theatrical technology that range from the deus ex machina of classical Greek drama to Wagner's Gesamtkunstwerk (concept of the total artwork), and draws parallels between contemporary work and the theories and practices of Constructivism, Dada, Surrealism, Expressionism, Futurism, and multimedia pioneers of the twentieth century. For a theoretical perspective on digital performance, Dixon draws on the work of Philip Auslander, Walter Benjamin, Roland Barthes, Jean Baudrillard, and others. To document and analyze contemporary digital performance practice, Dixon considers changes in the representation of the body, space, and time. He considers virtual
Performance and Media

This collection interrogates the interaction between new technologies and performance practice, linking the sensuous contact that must exist between the physical and virtual, together with the resultant corporeal transformation. It features writings from international contributors who specialize in digital art and performance practices.

Troubling Traditions

Digital Media, Projection Design, and Technology for Theatre covers the foundational skills, best practices, and real-world considerations of integrating digital media and projections into theatre. The authors, professional designers and university professors of digital media in live performance, provide readers with a narrative overview of the professional field, including current industry standards and expectations for digital media/projection design, its related technologies and techniques. The book offers a practical taxonomy of what digital media is and how we create meaning through its use on the theatrical stage. The book outlines the digital media/projection designer’s workflow into nine unique phases. From the very first steps of landing the job, to reading and analyzing the script and creating content, all the way through to opening night and archiving a design. Detailed analysis, tips, case studies, and best practices for crafting a practical schedule and budget, to rehearsing with digital media, working with actors and directors, to creating a unified design for the stage with lighting, set, sound, costumes, and props is discussed. The fundamentals of content creation, detailing the basic building blocks of a creating and executing digital content within the process is offered in context of the most commonly used content creation methods, including: photography and still images, video, animation, real-time effects, generative art, data, and interactive digital media. Standard professional industry equipment, including media servers, projectors, projection surfaces, emissive displays, cameras, sensors, etc. is detailed. The book also offers a breakdown of all key related technical tasks, such as capturing, warping, and blending projectors, to calculating surface brightness/luminance, screen size and throw distance to, using masks, warping content and projection mapping, mapping this to a complete guide to digital media and projection design today. An eResource page offers sample assets and interviews that link to current and relevant work of leading projection designers.

Mapping Intermediality in Performance

Intermediality: the incorporation of digital technology into theatre practice, and the presence of film, television and digital media in contemporary theatre is a significant feature of twentieth-century performance. Presented here for the first time is a major collection of essays, written by the Theatre and Intermediality Research Group of the International Federation for Theatre Research, which assesses intermediality in theatre and performance. The book draws on the history of ideas to present a concept of intermediality as an integration of thoughts and medial processes, and it locates intermediality at the inter-sections situated in-between the performers, the observers and the confluence of media, medial spaces and art forms. This volume is a collection of thought-provoking essays that are used to discuss and illustrate by some of the most prominent 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.

Digital Theatre

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 concepts required of higher-level study: Part 1 – Central Concepts for Theatre and Performance Research introduces the language and key concepts that are used to discuss and create by some of the most prominent 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.

A Sourcebook on Feminist Theatre and Performance

This ground-breaking collection focuses on how theatre, dance, and other forms of performance are helping to transform our ecological values. Top scholars explore how familiar and new works of performance can help us recognize our reciprocal relationship with the natural world and how it helps us understand the way we are connected to the land.

The Routledge Introduction to Theatre and Performance Studies

Exhibiting the artistic, intellectual, and social life of performance, this book interrogates Theatre and Performance Studies through the lens of display and modern visual art. Moving beyond the exhibition of immaterial art and its documents, as well as re-enactment in gallery contexts, Guy’s book articulates an emerging field of arts practice distinct from but related to increasing curatorial provision for ‘live’ performance. Drawing on a recent proliferation of object-centric events of display that interconnect with theatre, the book approaches artworks in terms of their curation together and re-articulates an emerging field of arts practice distinct from but related to increasing curatorial provision for ‘live’ performance. Finally, he defines categories of interactivity, from navigational to participatory and collaborative. Dixon challenges dominant theoretical approaches to digital performance, including what he calls postmodernism’s denial of the new and offers a series of bold original arguments in their place.
implicitly experiment, thereby identifying supplementary modes of performance which other discourses exclude. This important study joins the fields of Theatre and Performance Studies with exciting new directions in curation, aesthetics, sociology of the arts, visual arts, the creative industries, the digital humanities, cultural heritage, and reception and audience theories.

Performance Studies: The Basics

The Routledge Companion to Theatre and Performance Historiography sets the agenda for inclusive and wide-ranging approaches to writing history, embracing the diverse perspectives of the twenty-first century and Critical Media History. Written by an international team of authors whose expertise spans a multitude of historical periods and cultures, this collection of fascinating essays poses the central question: "what is specific to the historiography of the performative?" The study of theatre, in conjunction with the wider sphere of performance, involves an array of multi-faceted methods for collecting evidence, interpreting sources, and creating meaning. Reflecting on issues of recording — from early modern musical scores, through VHS-technology to latest digital procedures — and on what is missing from records or oblique in practices, the contributors convey how theatre and performance history is integral to social and cultural relations. This expertly curated collection repositions theatre and performance history and is essential reading for Theatre and Performance Studies students or those interested in social and cultural history more generally.

Theatre Performance and Technology

What is implied when we refer to the study of performing arts as ‘drama’, ‘theatre’ or ‘performance’? Each term identifies a different tradition of thought and offers different possibilities to the student or practitioner. This book examines the history and use of the terms and investigates the different philosophies, politics, languages and institutions with which they are associated. Simon Shepherd and Mick Wallis: analyze attitudes to drama, theatre and performance at different historical junctures trace a range of political interventions into the field(s) explore and contextualise the institutionalisation of drama and theatre as university subjects, then the emergence of ‘performance’ as practice, theory and academic disciplines guide readers through major approaches to drama, theatre and performance, from theatre history, through theories of ritual or play, to the idea of performance as paradigm for a postmodern age discuss crucial terms such as action, alienation, catharsis, character, empathy, interculturalism, mimesis, presence or representation in a substantial ‘keywords’ section. Continually linking their analysis to wider cultural concerns, the authors here offer the most wide-ranging and authoritative guide available to a vibrant, fast-moving field and vigorous debates about its nature, purpose and place in the academy.

Theatre in Crisis?

Discussing some of the pivotal questions relating to the complementary fields of theatre and performance studies, this engaging, easy-to-use text is undoubtedly a perfect reference guide for the keen student and passionate theatre-goer alike.

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