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Theatre Archaeology Disciplinary Dialogues

In the book Theatre/Archaeology: Disciplinary Dialogues the groundisdescribed as a layering of history In digging in the earth wewill recover the livesof our predecessors as archeologists did on the site atPompeii Theatre and archeologyare capable of capturing this history and giving

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(PDF) Theatre/Archaeology | Michael Shanks - Academia.edu

Archaeology is undergoing rapid changes in terms of its conceptual framework and its place in contemporary society. In this challenging intellectual climate, Archaeological Dialogues has become one of the leading journals for debating innovative issues in archaeology. Firmly rooted in European archaeology, it now serves the international academic community for discussing the theories and ...

Archaeological Dialogues | Cambridge Core

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Theatre/archaeology: Disciplinary Dialogues. Routledge. ISBN 0-415-19458-X. ISBN 978-0-415-19458-7; Kaye, Nick (2000). Site Specific Art: Place and Documentation. Routledge. ISBN 0-415-18558-0. Schechner, Richard; Shanks (1973). Environmental Theater. Hawthorne Books. ISBN 1557831785

Site-specific theatre - Wikipedia

The body and its movements have, for many years, been key to the question of professional “presence” within the discipline of archaeology. At an excavation site or in the lab, archaeologists continuously (re)position their bodies in relation to the materials of a site even as they think in the present tense about the historical past.

Presence without Presentism? A Cross-Disciplinary Dialogue ...

2 Mike Shanks, Michael Pearson, *Theatre/Archaeology: Disciplinary Dialogues*, London, Routledge, 2001. 1 Shawn Malley’s *From Archaeology to Spectacle in Victorian Britain* joins a growing body of scholarship on the reception of archaeological artifacts in 19th-century Britain. The author reopens the case of Austen Henry Layard’s discovery of Nineveh in the late 1840s and its subsequent impact on Victorian culture.

Shawn Malley, From Archaeology to Spectacle in Victorian ...

Queensborough is the only college in New York State to offer a National Association of Schools of Theatre (NAST) accredited (A.S.) Degree in Theatre. Students choose a concentration in Acting or Technical Theatre, but all students are offered training and experience onstage, backstage, and front-of-house.

Theatre – Associate in Science (A.S.) Degree

Greek tragedy served as a disciplinary state apparatus that displaced women's public performances of the lament. Yet, in spite of its displacements and regulatory structures, the tragedy has been adopted by Euro-American playwrights and performers for political and even feminist political purposes.

Theatre/Archaeology is a provocative challenge to disciplinary practice and intellectual boundaries. It brings together radical proposals in both archaeological and performance theory to generate a startlingly original and intriguing methodological framework.

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This book develops media archaeological approaches to theatre and intermediality. As an age-old art form, theatre has always embraced ‘new’ media. To create theatrical effects and optical illusions, theatre makers were ready to integrate state-of-the-art technics and technologies, and by doing so they playfully explored and popularized scientific knowledge on mechanics, optics and sound for live audiences. This book highlights this obvious but often overlooked relation between media developments and the history of intermedial theater. By considering the interplay between present intermedial performances and their archaeological traces, the authors assembled here revisit old and often forgotten media approaches and theatre technologies. This archaeology is understood less as the discovery of a forgotten past than as the establishment of an active relationship between past and present. Rather than treating archaeological remains as representative tokens of a fragmented past that need to be preserved,

the authors stress the return of the past in the present, but in a different, performative guise.

Providing thorough coverage of the methods and tools required in studying historical and contemporary theatre, this Introduction examines the complexities of a rapidly changing and dynamic discipline. Following a cross-cultural perspective, the book surveys the ways theatre and performance are studied by looking initially at key elements such as performers, spectators and space. The central focus is on methodology, which is divided into sections covering theatre theory, historiography and textual and performance analysis. The book covers all the main theatrical genres - drama, opera and dance - providing students with a comparative, integrated perspective. Designed to guide students through the academic dimension of the discipline, the volume emphasizes questions of methodology, research techniques and approaches, and will therefore be relevant for a wide variety of theatre studies courses. Informative textboxes provide background on key topics, and suggestions for further reading are included at the end of each chapter.

The Handbook of Archaeological Methods comprises 37 articles by leading archaeologists on the key methods used by archaeologists in the field, in analysis, in theory building, and in managing cultural resources. The book is destined to become the key reference work for archaeologists and their advanced students on contemporary archaeological methods.

A Poetics of Third Theatre offers an in-depth, critical analysis of Third Theatre, a transnational community of theatre groups and artists united by a shared set of values and a laboratory attitude. This book takes a genealogical account of Third Theatre as a concept and a practice that draws attention to the historical Third Theatre Encounters that have taken place across Europe and Latin America since the 1970s. The work of renowned Third Theatre groups and organisations, such as LUME (Brazil), Grupo Cultural Yuyachkani (Peru), Triangle Theatre (UK) and Nordisk Teaterlaboratorium – NTL (Denmark), are explored to reveal how a multifarious poetics of Third Theatre is manifest through these artists' approaches to performer training, dramaturgy and cultural action. Three critical pillars – unconditional hospitality, artisanal craft and (re)enchantment – are employed in order to illuminate the shared ethos of the Third Theatre community and its exemplification as a mode of cultural performance. This informative text will be of great use to students and scholars of drama and theatre studies, and its dedicated section on performer training exercises offers the reader pathways into an experiential engagement with Third Theatre craft.

This collection of essays addresses emergent trends in the meeting of the disciplines of phenomenology and performance. It brings together major scholars in the field, dealing with phenomenological approaches to dance, theatre, performance, embodiment, audience, and everyday performance of self. It argues that despite the wide variety of philosophical, ontological, epistemological, historical and methodological differences across the field of phenomenology, certain tendencies and impulses are required for an investigation to stand as truly phenomenological. These include: description of experience; a move towards fundamental conditions or underlying essences; and an examination of taken-for-granted presuppositions. The book is aimed at scholars and practitioners of performance looking to deepen their understanding of phenomenological concepts and methods, and philosophers concerned with issues of embodiment, performativity and enaction.

This book explores an exciting range of creative engagements with ecologies of place, using geopoetics, deep mapping and slow residency to propose broadly based collaborations in a form of 'disciplinary agnosticism'. Providing a radical alternative to current notions of interdisciplinarity, this book demonstrates the breadth of new creative approaches and attitudes that now challenge assumptions of the solitary genius and a culture of 'possessive individualism'. Drawing upon a multiplicity of perspectives, the book builds on a variety of differing creative approaches, contrasting ways in which both visual art

and the concept of the artist are shifting through engagement with ecologies of place. Through examples of specific established practices in the UK, Australia and the USA, and other emergent practices from across the world, it provides the reader with a rich illustration of the ways in which ensemble creative undertakings are reactivating art's relationship with place and transforming the role of the artist. This book will be of interest to artists, art educators, environmental activists, cultural geographers, place-based philosophers and postgraduate students and to all those concerned with the revival of place through creative work in the twenty-first century.

Creating Prehistory deals even-handedly and sympathetically with the creation of several different sorts of prehistory during the volatile period between the two World Wars. Investigates the origins of professional archaeology in Britain during the inter-war period Brings to life many fascinating and controversial personalities and their creeds, including the archaeologists O. G. S. Crawford, Mortimer Wheeler and Gordon Childe; Grafton Elliot Smith and W. H.R. Rivers (of 'Regeneration' fame); Alfred Watkins and The Old Straight Track; and the thunderous George Watson Macgregor Reid, who brought the Druids back to Stonehenge Examines the production of archaeological knowledge as a social process, and the relationship between personalities, institutions, ideology, and power Addresses the ongoing debates of the significance of sites such as Stonehenge, Avebury, and Maiden Castle

This book offers a unique and much-needed interrogation of the broader questions surrounding international performance research which are pertinent to the present and the future of Theatre and Performance studies. Marking the completion of eight years of the Erasmus Mundus MA Programme in International Performance Research (MAIPR) - a programme run jointly by the universities of Warwick (UK), Amsterdam (Netherlands), Helsinki/Tampere (Finland), Arts in Belgrade (Serbia), and Trinity College Dublin (Ireland) - the essays in this volume take stock of the achievements, insights and challenges of what international performance research is or ought to be about. By reflecting on the discipline of Performance Studies using the MAIPR programme as a case study in point, the volume addresses the broader question of the critical link between the discipline of Performance Studies and humanities education in general, examining their interactions in the contemporary university in the context of globalisation.

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