

# DOWNLOAD PDF PERFORMANCE ART VS. PERFORMED DRAMA: EXPERIMENTAL PLAYWRITING AND PRODUCTION IN THE UNITED STATES.

## Chapter 1 : Theatre - Ongoing Calls - WomenArts

*The Lafayette Players was the first black theatre company in the United States. True Performance art is a form that combines music, drama, and painting into a single, unified performance not unlike traditional opera.*

The Theatre Building offers four theatres and up-to-date facilities for classroom, laboratory, shop, and performance work. Mabie Theatre, a continental-style, seat proscenium playhouse, is one of the finest theatres of its type in the United States. The David Thayer Theatre is a "black box" production space; its flexible seating units accommodate from 10 to 100 people and allow modification of space and audience relationships. Theatre B, which seats 100, is an open-stage theatre dedicated primarily to the production of new and experimental works. The flexible studio theatre seats 100. In addition to classrooms for acting and directing, several spaces are designed for teaching particular aspects of dramatic studies. The Cosmo Catalano Acting Studio is for study of movement and motion by acting students. The Arnie Gillette Design Studio serves as classroom and studio workshop for design students. To support its production schedule and to provide students with an appropriate range of experience, the department maintains shops for building, painting, maintaining, and storing scenery, costumes, and properties. Using these shops, students learn to work in metal, plastics, canvas, and wood. Small discussion class taught by a faculty member; topics chosen by instructor; may include outside activities e. Exploration of a single topic in a series of lectures by faculty presenting divergent perspectives; illuminates intellectual adventure inherent in liberal arts and sciences; encourages discovery of majors and other areas of study within the College of Liberal Arts and Sciences. Development of theatrical creativity to enhance English language skills through acting games, monologues, and scene work; exercises in concentration, relaxation, communication, imagination, observation, sensory awareness. Concentration, relaxation, imagination, observation, communication, sensory awareness; development of theatrical creativity through objectives, obstacles, action, conflict, spontaneity; development of a scene from scripts. Ancients and Moderns3 s. Representative plays as performed in social contexts of ancient Egypt; classical Greece, Rome, India, and Japan; and medieval and early modern Europe. Romantics and Rebels3 s. Representative plays as performed in social contexts of revolutionary and modern Europe and postwar United States. Ability to read music not required. How comedy reflects, comments upon, and intersects with western culture, society, and identity; roots of western comedy, satire, censorship; stand-up comedians, improv and sketch troupes, satirists; race, gender and sexuality, class perception; how portrayals of African Americans in popular culture evolved from 19th century to present; videos, readings, live performances. Introduction to filmmaking; how to shoot and edit short works of cinematic art; exposure to various working methods including nonfiction, fiction, and experimental modes of video production. Specialized study in movement techniques and movement styles for body conditioning; development of yoga techniques; varied topics. Development of creativity, imagination, and openness through exercises to engage mind, body, and voice in theatrical play and scene work. Focus on acting technique for musical theatre; within the framework of song, this course will teach students to work truthfully with a partner, find the action of the piece, mine a piece of music for acting clues from the composer, and connect authentically while being larger than life. Development of visual literacy; manipulation of line, shape, color, value, texture, form; development of designs for theatre through techniques explored in class. Elements of playwriting; emphasis on analysis and discussion of original student writing. Students read and analyze the works of a diverse range of American and international playwrights and documentarians; fundamental skills of reading, hearing, imagining, and writing for local and global stages; emphasis on a broad range of voices, styles, and stories. Basic skills in critical reading and close analysis of dramatic texts, with focus on dramatic structure, challenges of putting texts into production. Cultures Through Theatre and Performance3 s. Role of American theatre as a complex tapestry of race, gender, sexuality, and disability;

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examination of plays and performance outside primarily white-male canon; contemporary social practice and cultural politics in local and national contexts. Role of animals in various forms of cultural expression in the U. Introduction to applied theatre’s history and facilitation; students explore the work of Augusto Boal and Paulo Freire, use methods learned to create a collective piece, and work as a team to create a theatre workshop for a local community partner. Introduction to implementation of performance opportunities for special populations defined as those with cognitive or physical disability and underrepresented populations; students gain skills necessary to create radical opportunities for and implementation of performances including individuals with disabilities in theatre, dance, and music; students from different backgrounds experience collaborative artistic excellence while redefining audience expectations; historic background for perceptions of disability. How skills learned by actors in the theatre world can be applied to presentations and interactions in business, education, and beyond; business world reliance on technology for communication; ability to connect and communicate on a personal level with others as the x-factor to stand out as a team player and a leader; acting techniques traditionally used in theatre to open up communication in office and interviews; presentations and elevator pitches armed with techniques to avoid stage fright ; how to connect and bring authentic self to everything you do. Use of theatrical exercises and improvisation techniques to help students develop their imaginations, stimulate creativity, and approach practical projects from a fresh point of view; emphasis on working in teams and using improvisational techniques to solve problems. Introduction to potential of integrating art with technology to provide a foundation of skills and concepts through hands-on experimentation; lectures and demonstrations introduce key concepts and ideas as well as the history of digital arts; students develop skills that form a foundation for future investigation through labs; work may include using an Arduino, programming, and developing an interface to control a software project; final project is shared with the public in some way; critical discourse in the form of writing assignments allows for reflection and evaluation. Progressive development of voice and speech for theatre; physical awareness, relaxation, breathing, freeing the sound channel, resonance, articulation; application of voice work through prose, poetry, text. The body as a tool for dramatic expression; basic principles and practices of stage movement; approaches to physical technique. Skill development for healthy, effective singing in the musical theatre style; techniques of vocal production through breath management, resonance, articulation, flexibility; song interpretation and repertoire. Extension of work begun in THTR: Intensive study of a selected movement style e. Fundamental principles of stage combat in a specialized area of study’s unarmed combat, rapier and dagger techniques, and hand-to-hand and knife techniques. Literary Theory and Interdisciplinary Studies. Series of projects focusing on creating strong graphic design and graphic identity using Adobe Creative Suite. Intermediate-level topics; observation, theory, media, form, content; emphasis on personal direction. Mask and puppet design; paper mache, plaster gauze, thermal plastics, and soft sculpture techniques. Survey of design and motifs spanning history of western civilization through development of interior and exterior architecture, furniture, decorative themes, fashion, and fine art. Advanced techniques in stage makeup design and application through analysis of forms, research, and hands-on projects. Development of theatre scenery; how to research, conceptualize, and express ideas in 3-D models, simple sketches, and drafting. Introduction to theatre costumes; how to conceptualize and express ideas through rendering and 3-D mannequin projects. May be taken after THTR: How to research, conceptualize, and express ideas through light plots, other design paperwork, and theatre lighting design projects. Introduction to digital sound recording and live sound reinforcement techniques for a variety of entertainment venues theatre, dance, concerts, industrial projects ; creation of soundscapes using Pro Tools software; implementation of designs through the use of QLab playback systems and digital mixing consoles; documentation of sound design for theoretical and realized productions. Introduction to entertainment design and technology; primary focus on contemporary approaches to design and delivery of content in entertainment industry; assignment of practical projects using media servers, projection, LED

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arrays, video editing software, and moving light technologies. Medieval and Early Modern Literature and Culture. Early Literatures Through 17th Century. Application of fundamental skills learned in THTR: Workshop discussion of original full-length plays, collaborative creation of new plays, work with guest artists. Writing and performing standup comedy; emphasis less on creating a comic persona and more on pulling from and articulating personal truth; analysis of contemporary comedians and joke structure; performing original work for multiple audiences in classroom and out in community. Rigorous writing for film; focus on feature-length screenplay; for students with experience in dramatic writing, fiction, or screenwriting. Topics in dramatic literature, including specific authors, periods, and movements; sample topics include Ibsen and Strindberg, Chekov, Brecht and the Brechtian, and avant-garde theatre. Poetry, Plays, and Performances3 s. American playwrights and plays after American Literature and Culture. English and Creative Writing majors may apply this course to the Multiethnic American Literature and Culture requirement. Duties and procedures of stage management; focus on development of production from preparatory work through performance; role of stage manager in collaboration. Nonprofit performing arts management and administrative principles; practical applications, trends in the field; focus on arts organizations and their key administrative positions. Arts administration principles and trends as applied to creation of an arts-related enterprise; case studies; students create business plan for a new arts organization. Fundamentals of acting technique, with attention to demands on performers in opera, musical theater, and dance. Development of musical theatre performance skills through participation; students learn how to project intentions, attitudes, and personality traits of characters they portray; fundamentals of stagecraft, acting, movement, relaxation, and concentration; accurate musical coaching, including clear diction and solidly built dramatic musical interpretation. Theories of community, culture, identity in relation to language arts teaching and learning; emphasis on incorporating multiple literacies, both oral and print, into language arts curricula; action research involving oral literacy. Introduction to aesthetics and practical applications of digital media and video design for live performance including content creation, system design, and content optimization for media servers; students create digital video and animations and integrate them into live performance and entertainment events via projections, media servers, and digital displays using QLab Media Server and Adobe Creative Cloud e. Introduction to the basic concepts, theories, and practical applications of digital video production for multiple distribution streams, with a focus on aesthetic and technical principles; focus on developing proficiency in contemporary approaches to digital media production by understanding the production pipeline, from ideation to preproduction, production, postproduction, and through to distribution. Survey of major technological innovations that have deeply impacted society and live performance in the late 20th and early 21st century, and the future of the rapidly evolving technological world; students examine theoretical texts and performances that address the impact of technology on the human condition, as well as create original applied live performances and installations; a variety of technologies are explored and adapted for live performance as they relate to the following five categories of original human experienceâ€”telepresence, liveness, artificial intelligence, augmented and virtual reality, and transhumanism. Specialized study in a specific aspect or theory of acting. Design and execution of increasingly complex projects in a variety of formats, including perspective sketching, detailed drafting, and color models. Conceptual and analysis skills in costuming; fashion history and dress related to individual, cultural, and artistic expression. May be taken before THTR: Development of advanced lighting artistry; preparation for mainstage lighting assignments through a series of hands-on projects and practicals; emphasis on the process of design, communicating the design concept, acclimating to University of Iowa venues, advanced moving light programming, 3-D modeling, pre-visualization techniques, and organizing the plot and paperwork in accordance with professional lighting practices. Introduction to providing service to a community in a less developed country; student projects intended to improve community life in Xicotepec. Offered every other year. Western and nonwestern dramatic

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texts that enact or describe journeys of the human spirit; textual analysis, investigation of the notion of spirit and its relation to dramatic form. Theoretical questions of interest to dramatists and philosophers in western and nonwestern traditions; metaphysics of play; theories of character, psyche, self; narrative and nonnarrative dramatic forms.

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## Chapter 2 : Playwright - Wikipedia

*the building where the play is performed, the company of players, the occupation of acting, directing, designing, building, crewing, managing, producing, and playwriting* The minimal requirement for a theatre "building" is.

Many practitioners of experimental theatre have wanted to challenge this. For example, Bertolt Brecht wanted to mobilise his audiences by having a character in a play break through the invisible "fourth wall," directly ask the audience questions, not giving them answers, thereby getting them to think for themselves; Augusto Boal wanted his audiences to react directly to the action; and Antonin Artaud wanted to affect them directly on a subconscious level. The proscenium arch has been called into question, with performances venturing into non-theatrical spaces. Audiences have been engaged differently, often as active participants in the action on a highly practical level. When a proscenium arch has been used, its usual use has often been subverted. For example, in a performance on bullying the character may approach an audience member, size them up and challenge them to a fight on the spot. Physically, theatre spaces took on different shapes, and practitioners re-explored different ways of staging performance and a lot of research was done into Elizabethan and Greek theatre spaces. This was integrated into the mainstream, the National Theatre in London, for example, has a highly flexible, somewhat Elizabethan traverse space the Dorfman, a proscenium space the Lyttelton and an amphitheatre space the Olivier and the directors and architects consciously wanted to break away from the primacy of the proscenium arch. Jacques Copeau was an important figure in terms of stage design, and was very keen to break away from the excesses of naturalism to get to a more pared down, representational way of looking at the stage. Performers have used their skills to engage in a form of cultural activism. This may be in the form of didactic agit-prop theatre, or some such as Welfare State International see a performance environment as being one in which a micro-society can emerge and can lead a way of life alternative to that of the broader society in which they are placed. This theatrical initiative was organized around groups or collective driven by specific events and performed themes tied to class and cultural identity that empowered their audience and help create movements that spanned national and cultural borders. Augusto Boal used the Legislative Theatre on the people of Rio to find out what they wanted to change about their community, and he used the audience reaction to change legislation in his role as a councillor. This is demonstrated in the case of Grotowski, who rejected the lies and contradictions of mainstream theater and pushed for what he called as truthful acting in the performances of his Poor Theater as well as his lectures and workshops. Experimental theatre encourages directors to make society, or our audience at least, change their attitudes, values, and beliefs on an issue and to do something about it. And this light in the spirit of quest - not only aesthetic quest - it is an amalgam of so many quests - intellectual, aesthetic, but most of all, spiritual quest. Various practitioners started challenging this and started seeing the performers more and more as creative artists in their own right. This started with giving them more and more interpretive freedom and devised theatre eventually emerged. This direction was aided by the advent of ensemble improvisational theater, as part of the experimental theatre movement, which did not need a writer to develop the material for a show or "theater piece. Within this many different structures and possibilities exist for performance makers, and a large variety of different models are used by performers today. The primacy of the director and writer has been challenged directly, and the directors role can exist as an outside eye or a facilitator rather than the supreme authority figure they once would have been able to assume. As well as hierarchies being challenged, performers have been challenging their individual roles. An inter-disciplinary approach becomes more and more common as performers have become less willing to be shoe-horned into specialist technical roles. Simultaneous to this, other disciplines have started breaking down their barriers. Dance, music, visual art and writing become blurred in many cases, and artists with completely separate trainings and backgrounds collaborate very

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comfortably. Physical effects[ edit ] Experimental theatre alters traditional conventions of space, theme, movement, mood, tension, language, symbolism, conventional rules and other elements. Key figures[ edit ] This section is in a list format that may be better presented using prose. You can help by converting this section to prose, if appropriate. Editing help is available.

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## Chapter 3 : Theatre Arts < University of Iowa

*Coursework covers topics such as theatre, performance, and culture, performing arts production management, principles of theatrical design (scenery, lighting, and costume), small scale film production, and principles of playwriting.*

Theatre “ Ongoing Calls Overview This page contains calls for scripts from theatres accepting submissions on an ongoing basis. If you are currently attending a college in this area, it counts! Potluck Productions showcases scripts by emerging female playwrights for our First Friday Play Reading series. Selected plays will be performed every other first Friday via dramatic play readings by professional actors at the Uptown Arts Bar at 36th and Broadway in Kansas City. For more details, please visit [www.potluckproductions.com](http://www.potluckproductions.com). New work is preferred, but they will consider previously produced plays. They are seeking work that is fresh and exciting. The majority of company members are in the age range, and they love ensemble pieces and large casts. This is a great place to submit a play that may have too large a cast for many other companies. Plays that have a message “ whether they are comedies or dramas “ are preferred. Send an e-mail with play development history, cast list, play synopsis, and first 15 pages of script only. Los Angeles Theatre Ensemble, 2nd St. Currently accepting only agency submissions. See website for complete guidelines and submission requirements. Ed Decker, Artistic Director, [ed@nctcsf.com](mailto:ed@nctcsf.com). The theater is located at 25 Van Ness Ave. Lauderdale, FL “ Seeking submissions of full-length plays with all-female casts by female playwrights for their intimate black box theatre. Four productions per year. Submissions accepted by postal mail or e-mail. Lauderdale, FL , [womenstheatreproject@gmail.com](mailto:womenstheatreproject@gmail.com). Send a query letter, bio or resume, brief synopsis, and page sample of the play by e-mail. Mixed Blood Theatre, S. They are interested in plays that tell powerful stories that give audiences a fresh look at humanity and the lives we all lead. Submit script as a PDF attachment to an e-mail with a cover letter that includes a brief synopsis of the piece, as well as any history of the production. Mondays Dark Theatre Company, [mondaysdark@gmail.com](mailto:mondaysdark@gmail.com). Accepts work from emerging and established female playwrights, creators, or collectives. Submissions accepted from women writers residing in Canada only. One submission per playwright. Submissions accepted between September 1 and May 1 annually. Submit cover letter with full contact information, short bio, brief synopsis of script including development and production history if applicable , and full script with SASE for return. Postal mail submissions only. They seek plays written by women, giving voice to the diverse and sometimes untold stories of women. They welcome both comedic and dramatic plays representing a range of multigenerational characters from a global and domestic perspective. Submissions must be sent via email AND snail mail. Less Than Rent produces new work by emerging artists that embraces its theatricality and shows commitment to passionate, humorous, and immersive theatre for new audiences. Musicals must include CD. Plays must not have been produced in New York. E-mail submissions only in Word or PDF format. Less Than Rent Theatre, Jenna [less-than-rent.com](http://www.less-than-rent.com). Special consideration given to playwrights from Inwood and Washington Heights. Submit script via postal mail or e-mail query with production history, synopsis, and breakdown. They are interested in the creation of new plays for a new audience; timely plays that experiment with the physical relationship of the actors and the spectators. See website to determine if your work might be a good fit and submit via e-mail. Plays must have a maximum run time of 75 minutes with no intermission, 4 actors or fewer, and minimal set requirements. Plays must be unpublished with limited production history. Submit via e-mail with the title of the play in the subject line. Only one play per e-mail. Denver, CO , [dangeroustheatre.com](http://www.dangeroustheatre.com). Works must have been developed within the past 20 years; no minimum or maximum length requirements. Download application form from website. North, Minneapolis, MN , Claire [tctwentypercent.com](http://www.tctwentypercent.com). They are primarily interested in stories with some connection to the Northland “ regions commonly referred to as Northern Minnesota and Northwest Ontario, Canada “ stories set in these regions or penned by writers from these regions. Radio plays may be of varying lengths, but 30 minutes

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is the primary focus. They are also interested in prose stories not yet adapted to radio; stories 5 pages or less may be submitted in their entirety; for longer stories, submit first 5 pages followed by a one or two paragraph summary of the rest of the story. Comedy and lighter fare preferred, but they are open to everything. Hard copy submissions should include a SASE; electronic submissions accepted as well. Each spring, they produce a series of readings, then choose one of the works for a full production the following season. Selected work undergoes a development process, including workshops with dramaturgical assistance, before its premiere. Work should have no more than characters and be producible on a black box stage in an intimate theatre. Plays must be written in English and not yet professionally produced. Plays may be any length, and may be for any ages. Send full script, short synopsis no more than words and cover sheet download from website. Seeking new monologues in any genre from established and emerging playwrights. See website for guidelines. Submit monologue in the body of an e-mail. Playwrights must live in the San Francisco Bay Area. Plays must not have received a production of any kind. Manuscripts must be typed and in standard script format. Title page should include name and full contact information. E-mail submissions only in Word, RTF, or PDF format; if you cannot submit electronically, contact them to arrange for a hard copy submission. The company is especially interested in submissions by female playwrights. The majority of company members are in the age range, and they love ensemble piece and large casts. This is a great opportunity to submit a play that may have too large a cast for many other companies. Lorraine Hansberry Theatre San Francisco, CA " Presents high-quality, professionally directed plays by African-American playwrights, providing career building opportunities for local actors, directors, designers, and technicians of color. Seeking new works that explore, celebrate, and reflect the lives and experiences of African-Americans. See website for submission guidelines. Lorraine Hansberry Theatre, Jones St. Stanley Williams, Artistic Director, www. Optimum cast size is Playwrights must select their own director or direct or read their own plays. Limit of characters. Performers will be paid a modest carfare. Send script with full contact information. Submit one-page synopsis of script, character breakdown, page dialogue sample, and SASE for reply. You may submit your play through a literary agent or accompanied by a letter of recommendation by a theater professional i. If neither of these apply to you, you may write a letter of inquiry and submit it, along with a brief synopsis and your resume, to Rachel Walshe, Literary Manager. Rivendell Theatre Ensemble, N. Seeking new, full-length plays to develop and produce. No one-acts or full scale musicals. Plays must be unpublished. They are particularly interested in plays from abroad, plays that focus on social issues, and plays that have a unique voice and inherent theatricality. Send synopsis, letter of inquiry, bio, sample dialogue, character breakdown, number of actors required, and setting requirements. Plays should be no longer than 90 minutes. Include a synopsis and character breakdown with script. Simon, Simonalta Theatricals, W. Submit materials with a SASE by regular mail. Playwrights Horizons " Seeking new full-length plays by American playwrights on any topic, in any genre, including musicals. Plays must not have been produced in New York City. If submitting a musical, include a CD.

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## Chapter 4 : The Shadow Box | Drama | FC Theatre Arts

*Studio 3 of the Experimental Theater Wing is one of many studios at Tisch School of the Arts. Tisch School of the Arts is one of the best drama schools in the United States, but for the rest of NYU, the multitude of acting studios can be jarring.*

The origins of Western theatre Pre-Classical antiquity Notwithstanding its great diversity of styles, forms, themes, and functions, the theatre of today has its roots in a basic impulse to embody expression mimetically. Theatre is a social art based on explorations of the cycles of nature, the progression from birth to death, and the forces that compel our behaviour. The lack of documentary evidence makes it impossible to determine exactly how theatre began, though it is generally believed to have evolved from religious rituals. It is difficult to decide at which point ritual became theatre. Important clues as to the nature of theatre in prehistoric times can, however, be found by examining the many patterns of drama and ritual that exist throughout the world today. Nature worship The most widely held theory about the origins of theatre is that it evolved from rituals created to act out natural events symbolically, thereby bringing them down to human scale and making the unknown more easily accessible. Individuals would express themselves through rhythmic movement using some kind of adornment to enhance the expressive range of the body. Dating from the Late Paleolithic Period about 40,000-10,000 bce, these ancient manifestations of art depict half-human, half-animal figures in animated poses. The figures appear to be dancers wearing the heads and skins of animals, suggesting the early use of mask and costume. As part of these rituals, the natural elements were given personalities, which were in turn abstracted as spirits and gods. By wearing masks and moving in certain patterns, individuals could impersonate these deities. Sacred dances were performed to influence the course of nature—to bring rain, to facilitate a good harvest or a hunt, and to drive out evil. But one of the most important patterns was the enactment of the cycle of the seasons, dramatized by a battle in which winter gave way to spring. This ceremony involved a year-king figure who was ritually killed and supplanted by a new king. At first this was probably a human sacrifice of propitiation; later the killing was mimed. In a further development of this theme, as part of other rituals, the two kings were reduced to a single figure who underwent a process of repeated death and resurrection. This interpretation is used to explain the mock battles in such folk traditions as the European mumming plays or the multiple deaths and rebirths of such figures as the Padstow Horse in Cornwall, England. Shamanism A second theory proposes that theatre evolved from shamanistic rituals that manifested a supernatural presence to the audience, as opposed to giving a symbolic representation of it. The shaman was believed to travel in the spirit world or to actually be possessed by spirits. One of the main activities of shamanism, which is still practiced today, is the exorcism of evil spirits; this can often involve trance dances in which the shaman performs acrobatics, juggling, or vigorous dancing for long periods, demanding a facility and stamina that seemingly would not normally be possible. Fire-walking, fire-eating, and other acts of apparent self-torture, performed while in a trance, are taken as further demonstrations of the supernatural. They represent the opposite pole from illusionism, in which such acts are achieved by trickery. Sometimes puppets are used by shamans as manifestations of supernatural forces in the giving of divinations or oracles. Masks also are an important part of shamanism: The use of body paint and elaborate costumes helps further in the personification of the spirit or demon. These ritual elements gave rise to an archetypal genre known as the demon play, a primitive dance drama in which the force of good exorcises the force of evil. The demon play is still performed in various guises in parts of Asia. An interesting component, which also occurs in later Western theatre, is the use of clowns—often deformed—to parody the more serious figures. Shamanism emphasizes the special skills that actors have traditionally developed and that set them apart from the rest of society. Indeed, when an individual addressing a gathering modifies the manner, voice,

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or appearance of an expression, the event becomes theatrical rather than actual. Shamanism, on the other hand, is not an imitation but a direct manifestation. In cultures where the ritual elements of theatre have remained intact—in South India and Bali, for example—the performances of plays and dance dramas have acquired an aura of deep respect and almost awesome power over their audience. However, where the ritual has continued in empty form long after the full significance of its content has been lost, as in modern performances of mumming plays or the Padstow Horse, it becomes little more than a quaint entertainment. The development of Western theatre lies between these two extremes and polarizes into its two primary types of experience—tragedy and comedy.

**Ancient Egypt** In ancient Egypt, religious ritual moved toward a more explicitly theatrical enactment. Priests were thought to have impersonated the deities by wearing stylized masks and reciting hymns and prayers; carvings depicting masked dancers, dated at bce, have been found in Egypt. The so-called Pyramid Texts have been assembled from fragments of prayers found carved on the walls of royal tombs of the Old Kingdom c. The most important of these involved the god Osiris. He was the subject of what was known as the Abydos passion play, a yearly ritual performed from the period of the Old Kingdom until about ce. The Abydos passion play depicts the slaying of Osiris and his followers by his brother Seth, the enactment of which apparently resulted in many real deaths. The figure of Osiris, symbolically represented in the play, is then torn to pieces by Seth, after which his remains are gathered by his wife Isis and son Horus, who subsequently restore him to life. The play thus follows the pattern of birth, death, and resurrection, and it also echoes the cycle of the seasons. Ritual dramas like this were performed to ensure the fertility of women, cattle, and crops and to invest the spirit of the community and its leaders with vitality for the new year. Myths relating to Osiris and Horus were especially important because the pharaoh, while alive, was believed to be an incarnation of Horus, and, after his death, he was believed to be Osiris. By the time the Greek historian Herodotus saw the Abydos passion play on a visit to Egypt in bce, he could record that there was also a tradition of popular drama that used comic elements e. During the 19th century, investigators discovered another text preserved on papyrus scrolls. Known as the Book of the Dead from about bce, it reads very much like an oratorio. Although there is no evidence that it was actually performed, the ritual is full of theatrical elements. If the heart, made light by goodness, does not outweigh the feather, then the soul is brought before Osiris and granted immortality.

**Ancient Greece** Dramatic genres The first time theatre truly freed itself from religious ritual to become an art form was in Greece in the 6th century bce when the dithyramb was developed. This was a form of choral song chanted at festivals in honour of Dionysus, the god of wine, fruitfulness, and vegetation. Originally, it celebrated his rejuvenation of the earth; later, it drew on Homeric legends for its subject matter. According to Greek tradition, the actor and playwright Thespis invented the drama when he augmented the chorus of the dithyramb with a single actor who wore masks to portray several different characters. With the possibility of dialogue between the actor and the chorus, more complex themes and modes of storytelling could be developed. Thereafter, tragedies were performed annually as part of the festival of Dionysus and of other yearly celebrations throughout the Hellenic world. The earliest surviving texts of plays are seven tragedies by Aeschylus dating from the first half of the 5th century bce. Adding a second actor and reducing the chorus from 50 to 12, Aeschylus laid the foundation for an aesthetics of drama that was to influence subsequent plays for well over 2, years. Tragedy, it was considered, should deal with illustrious figures and significant events. The plays, which were based on legends or remote history though given the appearance of truth, were interpreted so as to convey some religious, moral, or political meaning. The entire cosmos was depicted in the drama, represented on a vertical set: The universal scale of Greek drama was reflected in one of its most characteristic features, the interaction between chorus and protagonist. The function of the chorus was to generalize the particular events by critically observing and interpreting the action of the play. It provided, as it were, the social background, which in turn gave resonance to the actions of the main characters. Sometimes the chorus would have a particular point of view as in *Bacchae*, where it

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represents the followers of Bacchus , while at other times it could be the mouthpiece of the poet. Long speeches and songs made up much of the plays, though these were made more dramatic by the dancing of the chorus and by the stichomythia rapid alternating of lines between protagonists. The visual aspect of Greek tragedy was very important, a fact that is easily forgotten, as only the words survive. The conventions Aeschylus developed were refined by Sophocles , who brought the chorus up to 15 and added a third actor. More actors meant a larger number of characters could be played; still more characters were possible when individual actors played multiple roles known as doubling. Euripides , in his turn, brought greater realism to characterization and strengthened dramatic action by reducing the role of the chorus. The dramatic unities of time, place, and action were usually observed in Greek tragedy by attempting to make the action complete in itself, without superfluties, within a single circuit of the Sun, and in one location. The lack of scene change and the limited number of actors available meant that much of the action, particularly murders and other deaths, took place offstage. In time, the masks worn by the actors and chorus became more expressive, and their conventionalized representation of character types old king, young king, old nurse, etc. The masks also helped to make the portrayal of female characters by male actors more plausible, as well as to make the facial features clearly discernible by the large audience. The principal occasion for Athenian drama was the Great Dionysia or City Dionysia , a spring festival devoted mainly to tragedy. The archon, a city official, chose the poets who were allowed to compete, and for each of them there was a choregos, a wealthy man who as part of his civic duties would pay for and organize the production. The actors were paid by the state. Each poet was required to offer three tragedies and a satyr play a bawdy comic comment on the main theme of the tragedies. The tragedies could be separate plays on a linked theme or a trilogy on one theme. The poet directed his plays, composed the music, and arranged the dances. In the early tragedies, he was also the main actor. Ancient shamanistic ceremonies also may have influenced its development. Old Comedy , of which Aristophanes was the chief exponent, was highly satirical. It was characterized by wildly imaginative material in which the chorus might represent birds, frogs, wasps, or clouds that was blended with a grotesque, vulgar, and witty tone, which could still accommodate poetry of great lyrical beauty. As in tragedy, masks were worn, though they are exaggerated for comic effect. It began to evolve through the transitional Middle Comedy to the style known as New Comedy , established about bce, during the time of Alexander the Great. Only fragments by one writer, Menander , survive from this period, but they indicate a swing away from mythological subjects toward a comedy of manners , concentrating as they do on the erotic adventures of young Athenians and centring on urban family life. Gone were the boisterousness, the religious influence, and the long choruses of the earlier drama. The new, gentler style was reflected in the use of more realistic costumes and masks and in the increasing use of scenery. The theatre The outdoor setting for performances of Greek drama traditionally comprised three areas: The steep rake and layout of the auditorium enabled audiences of about 10, to 20, to sit in reasonable proximity to the players. They also enhanced the acoustics. Suffering from vulgarized public taste, a lack of originality, and a preference for spectacle over seriousness, nearly all of the Roman plays were imitations or loose translations of Greek dramas, even to the extent of their being performed in Greek costume. Eventually, after years of competing with chariot races, gladiatorial fights to the death, and the spectacle of criminals and religious and ethnic minorities being torn apart by wild animals, theatre came to an apparent end. Several factors must be taken into account in explaining why this happened, but perhaps the main reason lay in the way Roman authorities used circuses and public games, at which theatrical performances took place, to divert the public from economic and political dissatisfaction. The number of official festivals proliferated. In bce, when drama was first included, the games lasted less than a week. By the 1st century ce there were 60 days of games throughout the year, and, years after that, days were devoted to games, with plays being performed on of them. Most of these festivals were secular , and theatre soon lost its close ties with religious celebrations. Native traditions In spite of the lack of originality shown by dramatists, there were in Italy a

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number of native comic traditions that helped to shape the style of Roman comedy.

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## Chapter 5 : Groundswell: The International Theatre Intensive GROUNDSWELL

*"The body is the physical agent of the structures of everyday experience. It is the producer of dreams, the transmitter and receiver of cultural messages, a creature of habits, a desiring machine, a repository of memories, an actor in the theater of power, a tissue of affects and feelings.*

Sponsored Schools The 25 Most Amazing College Theaters For those lovers of drama, performers of music and dancers of all kinds, passion for the arts is inspired by beautiful spaces, people and imaginative minds. The fall of the curtain, the first notes of an orchestra and the booming voices or pads of feet of performers make all the difference in the right theatre. Many people see their first shows at college theaters. They are the birthplace of imagination and feature some of the best architectural designs dating back to the early s. While much of the theaters today are proscenium style, there are a few eccentric performance halls that look entirely different from their counterparts. College students and national programs often use incredible college theater facilities because of their history, technology and architectural beauty. These top 25 theaters celebrate large spaces, history, unique architecture, impressive interiors and innovative designs. Perelman Quadrangle, University of Pennsylvania The Perelman Quadrangle is a collection of historic buildings that date back to The Quad hosts a variety of performers, drama groups, traveling dancers and other entertainers throughout the year. The Quad is also home to the ARCH auditorium which can seat guests and works for both performing arts or conference events. The University of Pennsylvania has a variety of different performances ranging from jazz groups to Shakespearan plays and contemporary ballet. Cutler Majestic Theatre, Emerson College Emerson College is well known for its arts programs and its world renowned theater. The grandeur of the theater hall is in its tall columns, stained glass facade and soaring arches. He was known for challenging the norm and re-interpreting classical styles of architecture. The Majestic is one of the few theaters in the country to display the Beaux Arts style architecture. It was actually recreated inside of an old building where the Calvary Baptist Church used to reside. The building is actually over years old. While the outside is a simple brick facade with a tall tower, the theater provides seating for guests and offers a more intimate setting for school plays. The Yale Repertory Theatre has celebrated premieres and won two Pulitzer Prizes with four other nominated finalists. The nearby University Theatre is also an incredible theatre to see a performance from Yale students or traveling performers. The University Theatre was built in and has a more spacious auditorium. The Paul Green Theatre is the most modern addition with seats. It was named after the Pulitzer Prize winner Paul Green. The theatre originally opened in but has received several upgrades. Guests also may find themselves in the Elizabeth Price Kenan Theatre, which is a smaller extension to the main theatre that allows for guests. The theatre is a dynamic space on the inside and can accommodate all types of performance pieces. They are well known for designing high-tech educational and green buildings throughout the country. It features an incredible state-of-the-art auditorium that offers 90,sq. The design of the proscenium theatre is particularly incredible with seats including balconies. The facilities also feature several other rehearsal and smaller theatres to allow for various performers. The performance room is typically suitable for orchestras because of its high-end sound technology and features seats. Phillips Center has a magnificent presence with a dazzling fountain at the front and all-glass window exterior. The facility hosts national and international artists from around the world as well as student plays, music groups, dance programs and other performances. Phillips Center was built in thanks to the The Barbara J. Phillips Center hosts over a hundred different performances in a variety of genres each year. Pei and Partners in Recently, an expansion was announced for the Rockefeller Arts Center that will take the steel and concrete idea and turn it inside out. The new building will feature an impressive glass exterior with several new additions. The new facility will also boast an additional 60,sq. The expansion will also upgrade hallways, staircases, lobbies and studios to allow for better

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technology and space. While much of the city has changed around it, the Blackstone Theatre, as it was originally named, is used for the majority of theater and entertainment performances at the university. Originally designed by Marshall and Fox and John Drake of the Drake Hotel, which is another historic landmark in Chicago, the Reskin Theatre has a rich history of producing high quality, award-winning shows and showcasing the broad talents of its students. Before the theatre was built, the Timothy Blackstone mansion was located here. The theatre is six stories tall and features a French Renaissance architecture style. The Reskin has been renovated multiple times and most recently was upgraded to include a new orchestra pit, which reduced the seating count down to 1, instead of 1, It was named after Michael Schimmel who donated most of the money to build the theater in the s. The main entrance to the theatre features an all glass exterior. It was named after Mason Welch Gross, who had always supported building a center for the fine and performing arts at Rutgers. Mastrobuono Theatre, Philip J. Levin Theatre, Schare Recital Hall and others. The huge building provides ample space for jazz, classic music groups, theatre, dance and other student performers as well as national acts. It serves as the largest performing arts facility south of 42nd Street and plays host to a number of stage performances for NYU, Tisch School of Arts, national performing acts, conventions and international artists. The proscenium-style theater seats The theater was named after Jack H. Skirball who was the head of the Skirball Foundation, which donated the funds in order to build the rather large performance hall. The design features solid oak paneling, which adds to the classical beauty of the space. The theatre is only used for theatrical productions and solo recitals. The film received updated seats, carpeting, lighting and proscenium curtain in The largest of all is the Ethel M. Barber Theater, which is a thrust stage design with seats. The Center also makes room for two small black box theaters and a dance performance hall. About 40 products per year are held at TIC with about eight of these being held on the main stage at Barber Theatre. Most of the productions are directed by MFA students and guest artists. Two legendary events are held here including Waa-Mu and Summerfest, which are written and performed by students. It houses the Department of drama and contains three theaters as well as a cabaret space. Theatres include the John D. Archbold Theatre, which is the largest of the three traditional theatres and has seats in a proscenium-style theater. The Arthur Storch Theatre features seats in a smaller proscenium design, and the Black Box Laboratory Theatre is the more intimate and flexible performance space that is used for shorter plays and experimental projects that is almost exclusive to students. The Sutton Pavilion is a flexible cabaret space that mostly features night entertainment for the university. Each year, hundreds of events are held here that span all types of genres. The exterior is something to behold with as its design is quite contemporary with raised zinc panels and floor-to-ceiling windows that span up four floors. The interior is equally designed and allows for maximum sound and lighting effects. Louis Another structure by I. Pei, the Blanche M. Touhill Performing Centers officially opened in and has been used by students for dancing, theater and media performances. A number of national and international artists also perform here regularly. The outside of the building is quite uncomplicated, but it opens up into a very expansive space with 1, seats in the main performance hall. The design is quite like a 21st century European opera house and features all of the modern technology to put on an incredible show. The center of the builder has allows for a much smaller theater with only seats. Classrooms and recital halls are also located among its extensive hallways. Many donors and founders came together to fund the building, which is an impressive 85, square feet architectural wonder. Multiple types of performances are held here. The Merchant Hall offers 1, seats and is an elegant opera house with a large foot stage and orchestra pit. Symphonies, operate, drama, dance and even bluegrass performances are held here regularly. The building is an architectural splendor with copper, wood and concrete materials that mix with red and purple theme decor. The opera house is a modern space, but it also has those traditional proscenium elements that every theatre lover appreciates. Its design was conceived by Arthur Meigs. The performance center hosts a rather large auditorium with Gothic arches that make it the defining feature of the space. There

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are also intimate performance spaces, classrooms and offices. The building may have been inspired by Grecian architecture as it features friezes, carvings, gables and ornate ironwork throughout. The design is taking place in three phases and is considered a landmark project for the University. The building has been designed by Michael Maltzen Architecture and will feature a finished product that is U. Much of the concept revolves around a sustainable and responsive design that be a completely contemporary take on the traditional performance theatre. When completed, the facility will comprise nearly , square feet and consider of 1,seat theater and orchestra hall, seat thrust stage, seat music recital hall, several practice rooms, production facilities, audio recording studio, interactive media stations, classrooms and offices. The date for completion is not yet available, but construction has already started for the first phase. The exterior will stop you in your tracks with a centipede construction and pentagonal window. The building was originally unveiled in as part of the University of North Texas College of Music. The inside of the building is just as enchanting as the outside with ribbed vaulting and an extraordinary lighting system that makes performances truly wonderful to watch. The performance hall is home to all types of performers including national and regional entertainers.

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## Chapter 6 : Modernist drama - Drama Online

*Theatre, in dramatic arts, an art concerned almost exclusively with live performances in which the action is precisely planned to create a coherent and significant sense of drama. Though the word theatre is derived from the Greek theaomai, "to see," the performance itself may appeal either to the.*

Etymology[ edit ] The term is not a variant spelling of the common misspelling "playwrite": Hence the prefix and the suffix combine to indicate someone who has "wrought" words, themes, and other elements into a dramatic form - someone who crafts plays. The homophone with "write" is entirely coincidental. The first written record of the term "playwright" is from , [1] 73 years before the first written record of the term "dramatist". Jonson described himself as a poet, not a playwright, since plays during that time were written in meter and so were regarded as the province of poets. This view was held as late as the early 19th century. The term "playwright" later again lost this negative connotation. Early playwrights[ edit ] The earliest playwright in Western literature with surviving works are the Ancient Greeks. These early plays were for annual Athenian competitions among play writers [4] held around the 5th century BC. Such notables as Aeschylus , Sophocles , Euripides , and Aristophanes established forms still relied on by their modern counterparts. This is the source of the English word poet. In this famous text, Aristotle established the principle of action or praxis as the basis for all drama. The ends of drama were plot, character, and thought, the means of drama were language and music, and the manner of presentation a spectacle. Since the myths , upon which Greek tragedy were based, were widely known, plot had to do with the arrangement and selection of existing material. Character was equated with choice rather than psychology, so that character was determined by action. In tragedy , the notion of ethical choice determined the character of the individual. Thought had more to do and "the imitation of an action that is serious", and so forth, brought with it the concept of mimesis from real life. Thus, he developed his notion of hamartia , or tragic flaw, an error in judgment by the main character or protagonist. It provides the basis for the "conflict-driven" play, a term still held as the sine qua non of dramaturgy. The Poetics , while very brief and highly condensed, is still studied today. Perhaps the most Aristotelian of contemporary playwrights is David Mamet , who embraces the idea of character as "agent of the action", and emphasizes causality in the structure of his plays. William Shakespeare The Italian Renaissance brought about a stricter interpretation of Aristotle, as this long-lost work came to light in the late 15th century. The neoclassical ideal, which was to reach its apogee in France during the 17th century, dwelled upon the unities , of action, place, and time. This meant that the playwright had to construct the play so that its "virtual" time would not exceed 24 hours, that it would be restricted to a single setting, and that there would be no subplots. Other terms, such as verisimilitude and decorum, circumscribed the subject matter significantly. For example, verisimilitude limits of the unities. Decorum fitted proper protocols for behavior and language on stage. In France, contained too many events and actions, thus, violating the hour restriction of the unity of time. In England, after the Interregnum , and restoration of the monarchy in , there was a move toward neoclassical dramaturgy. One structural unit that is still useful to playwrights today, is the " French scene ", which is a scene in a play where the beginning and end are marked by a change in the makeup of the group of characters onstage, rather than by the lights going up or down or the set being changed. This plot driven format is often reliant on a prop device, such as a glass of water, [6] or letter that reveals some secret information. In most cases, the character receiving the secret information misinterprets its contents, thus setting off a chain of events. Well-made plays are thus motivated by various plot devices which lead to "discoveries" and "reversals of action," rather than being character motivated. The well-made play infiltrated other forms of writing and is still seen in popular formats such as the mystery, or "whodunit. Generally, two or three acts with an act break intermission or interval that marks some kind of scene change or time shift. Usually these acts are divided into scenes, which

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are also defined by shifts in time and place. This type of structure is called episodic. A more popular format recently, the short play does not have an intermission and generally runs over an hour, but less than an hour-and-a-half. A useful form for experimental work the absurdists made the form popular with less reliance on character development and arc. Generally, these remain under an hour in length. In the US the minute play has been popularized over the past 20 years, and with beginning playwrights since the format requires rigor. Such a format can be processed or produced without onerous technical requirements. Contemporary playwrights in America[ edit ] Contemporary playwrights in the United States often do not reach the same level of fame or cultural importance as others did in the past. No longer the only outlet for serious drama or entertaining comedies, theatrical productions must use ticket sales as a source of income, has caused many of them to reduce the number of new works being produced. For example, Playwrights Horizons produced only six plays in the seasons, compared with thirty-one in New play development in America[ edit ] In an effort to develop new American voices in playwriting, a phenomenon known as new play development began to emerge in the early-to-mids, and continues through today. Many regional theatres have hired dramaturges and literary managers in an effort to showcase various festivals for new work, or bring in playwrights for residencies. Funding through national organizations, such as the National Endowment for the Arts and the Theatre Communications Group , encouraged the partnerships of professional theatre companies and emerging playwrights. New Dramatists and The Lark in New York, for example, will often have a "cold" reading of a script in an informal sitdown setting. There has been a backlash over the past ten years with the formation of Playwriting Collectives like 13P and Clubbed Thumb who have gathered members together to produce, rather than develop, new works.

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## Chapter 7 : Introduction to Theatre -- The Modern Theatre

*They produced several plays per year, using European experimental techniques, which were called "New Stagecraft" in the United States. Between and , they helped prepare audiences for you drama and methods.*

He has a minute radio play coming out on BBC 4 in , and is currently on commission to write new plays for the Traverse, and the National Theatre of Scotland. He has also been commissioned by the British Film Institute and Crabapple Films to write a new screen play and is working on an original television series for World Productions. He trained as a lawyer and has served as a Senior Script Readers for numerous professional theatres throughout the UK. She did a D. Phil at Oxford University, under the supervision of Terry Eagleton in Since she has worked extensively in television both as a casting director and performance coach, and her credits include: And is currently working on a new show for ITV. Along with books, she has published many journal articles, and presented workshops and master classes on performing, auditioning and singing in various places throughout the UK, Europe and the United States. Winner of the Philip Holt prize, Iain has directed and performed in a diverse range of productions throughout the UK to critical acclaim, including new musicals, classic plays and workshop performances. Iain has had over 15 years experience in teaching and is currently a Fellow of the Higher Education Authority. Iain was a selector and workshop leader with the National Student Drama Festival for seven years and has worked for the Princes Trust, helping young people with their performance skills. Credits for the Edinburgh Fringe Festival include: He has directed several productions for Edinburgh Napier: He is also a qualified photographer and while training he specialised in film. He has directed a number of short films and is a keen filmmaker. Ian Dunn Lecturer in Acting Ian Dunn is a lecturer in the Acting Department at Edinburgh Napier and lectures in screen technique, acting theory encompassing many styles and influences, and directs across all media. Ian studied acting at the Central School of Speech and Drama and has been a professional actor for over twenty years. Having started his professional career at Scarborough with a season for Alan Ayckbourn, he went on to work at the Royal Court Theatre in London in many plays over the years: He hugely enjoyed working with new writers and developing new projects and has taken his commitment and interest for new writing into his teaching and his own work. Whilst working in London he was also involved in many workshop productions at the Young Vic, the Royal Court and the Royal National Theatre Studio " all developing young talent, as he continues to do. Ian has appeared in many television productions over the years in both guest roles and as a series regular. His film credits include Screen Two: Stone Scissors Paper, Screen Two: Ian also has numerous BBC Radio productions to his credit. He has been a Lecturer in Acting at Edinburgh Napier University for two years now, having taught at various drama schools on a part time basis and also as a guest lecturer.

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## Chapter 8 : Experimental theatre - Wikipedia

*The new season will conclude with the start of a new direction for Philadelphia Theatre Company. Starting this season, Price is committing to producing one work from The Kilroy List every year moving forward.*

Courses Director of undergraduate studies: Theater Studies emphasizes the reciprocal relationship between practice and scholarly study. The major combines practical training with theory and history, while stressing creative critical thinking. Students are encouraged to engage intellectual and physical approaches to explore diverse cultural forms, historical traditions, and contemporary life. As the study of theater is interdisciplinary in scope and global in perspective, students are expected to take courses in cognate disciplines such as history, philosophy, anthropology, political science, film, art, literature, and foreign languages. Faculty members are affiliated with a range of departments; their diverse expertise lends breadth and depth to course offerings and enables students to devise a course of study reflective of their developing interests. Special features of the program are the production seminars, guided independent study projects, and senior project. Each production seminar concentrates on study, through practice, of one aspect of work in the theater; examples are approaches to acting, directing, writing, dance, design, or digital media in performance. For example, the project may be the production of a play or several plays, adaptation or translation of existing works, or creation of original plays, performance pieces, or set design. Independent study projects give the student freedom to pursue individual and group-generated projects under the guidance of a Theater Studies faculty member. All production seminars require permission of the instructor by application or audition. Independent study project courses are open only to majors. Students are encouraged to enroll in a balanced combination of courses involving studio work and courses with literature, history, and theory content. Of the ten required term courses, four must focus on dramatic literature or theater history. At least one of the four courses should include dramatic literature originating in a language other than English. Students are urged to read plays in the original languages whenever possible. Students should choose additional courses to develop the perspectives achieved in the production and literature courses. Senior Requirements Majors satisfy the senior project requirement in one of two ways. Senior projects may take the form of directing, designing, writing a play or musical, performing a role, choreographing a dance piece, or writing a critical essay. For students interested in mounting a production as part of their senior project, collaboration with fellow seniors is strongly encouraged, and collaborative projects will be given preference in the selection process. While collaboration is an important criterion considered by the faculty, it in itself does not guarantee that a project will be selected for inclusion in the curricular season. Students wishing to undertake a senior project must submit a proposal before the deadline announced by the DUS. This deadline typically falls before spring break of the junior year; students in the junior year will be provided with information and guidance towards the preparation of this rigorous proposal in the months leading up to the deadline. Each proposal is submitted to a faculty committee for approval. Advising Courses in the School of Drama Majors in Theater Studies are encouraged to consider taking selected courses in design, dramaturgy, and theater management, with permission of the instructor, the director of undergraduate studies, and the registrar of the School of Drama. Undergraduates may not, however, enroll in acting or directing courses offered by the School of Drama. Students also should note that the academic calendars of the School of Drama and of Yale College differ. The School of Drama calendar should be consulted for scheduling. It involves study of performance techniques and directing methods along with exposure to various dramaturgical and critical analyses of performance texts within a range of cultural contexts. The Theater Studies major is not a conservatory training program, but rather approaches the study and practice of theater as a humanistic discipline with its own critical and theoretical language, methodology, and materials. This course sequence is open to all students and is the prerequisite for most other courses in the

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major. Enrollment in the Theater Studies major is open. From antiquity to the Restoration period in the fall and continuing through to the present in the spring. Open to Theater Studies majors only. Study of seminal texts and practical exercises that drove the research of Frederick M. Alexander, Mabel Elsworth Todd, Barbara Clark, and Lulu Sweigard and the application of their ideas in contemporary movement practices today. Topics include the synthesis of dance and science; the reeducation of alignment, posture and balance; the use of imagery; and the unification of mind and body. No prior dance experience required. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program. Students read texts and view performances that are generated by one actor in an attempt to discover the methodology that works best for their own creations. The course culminates with a midterm and final presentation created and performed by the student. The impact of industry, circulation and audience, aesthetic lineages, and craft in the union of the two mediums. Students develop an original short film for a final class project. No prior dance or filmmaking experience necessary. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. The idea of the audience explored in relation to both a live act or screening and a piece of writing about such an event. Students attend screenings and live professional performances of plays, music concerts, and dance events. Historical survey, including nonmusical trends, combined with text and musical analysis. WR, HU W 1: Furthermore, students learn strategies to evaluate written and performed aspects of Chinese opera in a manner that can be extended to Western opera, film, and other performed genres. Readings from both published and unpublished American and British plays, contemporary criticism and theory, interviews, and essays by the artists themselves. May include attendance of productions at performance spaces in and around New York City. We read about famous historical cabarets; watch films based on cabaret; read plays, short stories and novels; listen to cabaret songs; learn about the lives of cabaret performers; and analyze the works of contemporary American cabaret artists. These thematic explorations will lead us around the world and back and forth in time. Historical and theoretical discussions will be combined with creative, performance-based assignments. Polish experimental and absurdist traditions that resulted from a merger of the artistic and the political; environmental and community traditions of the Reduta Theatre; Polish-American theater connections. Includes attendance at live theater events as well as meetings with Polish theater groups and actors. Topics include tradition versus innovation, the influence of the African diaspora, and interculturalism. Exercises are used to illuminate analysis of the body in motion. WR, HU M 3: How questions of crime, punishment, and justice have been posed in drama, from classical Greece through the twentieth century. Guest artists and field trips to see performances augment class time. Admission is by application, with a writing sample included. WR, HU T 1: Course materials include primary source documents from the white and black press, theoretical and historical essays, and film. What are the steps involved along the way? What are the techniques within each phase that playwrights, directors, and actors utilize towards developing a play? This course seeks to show potential theater studies majors the practical aspects of new play development beyond the role of actor. Students are introduced to voices and stories that have recently emerged, treating the script more as a fluid blueprint rather than an unchangeable text. Students will analyze and compare various versions of a playscripts through reading, staging and discussion. Each student will explore texts through the eyes of directors, playwrights, actors, designers and dramaturgs - and will at times adopt those roles within exercises. The course will highlight the last fifteen years in American theater which has seen an unprecedented explosion of new plays, playwrights and new play development incubators. Students expand on the process "from page to stage," including but not limited to period research, costume drawing, production documentation, and the process of translating a design into the third dimension. Major stylistic developments in twentieth century costume are explored. Study of dramatic literature from the ancient world to the contemporary, developing the core skills of a dramaturg. Students analyze plays for structure and logic; work with a director on production of a classical text; work with a playwright on a new play; and work with an

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ensemble on a devised piece. WR, HU T 3: Exercises, monologues, and scene work. US Companies, Productions, and Practices Shilarna Stokes This seminar introduces students to the contemporary art and practice of community engaged theater, which connect professional artists to people from various walks of life who have stories to tell and ideas to express, and who want to explore performance as a medium of communication. Alongside readings that introduce students to the historical, theoretical, ethical, and artistic contexts of community-engaged theater in the United States, students learn about several major companies currently producing work in this field: In addition to studying their productions and processes through readings and visual materials, students have regular opportunities to acquire "on-your-feet" practice with techniques used by these companies as well as opportunities to converse with artists in the field. Focus on ways to "read" a work, decipher compositional cues for character and action, facilitate internalization of material, and elicit lucid interpretations. For singers, pianists, and directors. Admission by audition only. May be repeated for credit. For audition information e-mail dan. Choreography, music direction, and origination of new works. Through a historical survey of major aesthetic shifts in dance, the course focuses on building the essential skills of a dance artist: Open to students of all levels and majors. Particular attention to the many roles and functions of the director in production. Rehearsal and production of workshop scenes. Open to junior and senior Theater Studies majors, and to nonmajors with permission of the instructor. Outside rehearsals are required. May be taken more than once. Intended primarily for junior and senior Theater Studies majors, open to sophomores and nonmajors when space permits and with permission of the instructor. Students expand their understanding of the interrelated concepts of censorship and performance by reading current theories and definitions. Finally, they research and analyze examples of censored and censoring performances in contemporary culture, offering their own interpretations and suggesting paths forward.

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## Chapter 9 : The 25 Most Amazing College Theaters - Best College Reviews

*American Avant-Garde Arts Festival one-act plays, performance art, cabaret acts, dance pieces or short films NYC \$ (pay own costs) Firehouse Theatre Project Annual Festival of New American Plays Richmond VA.*

Neighborhood Playhouse, New York, Washington Square Players, New York, Provincetown Players, Massachusetts, Detroit, Arts and Crafts Theatre, By , there were more than 50 of these "little theatres. Between and , they helped prepare audiences for you drama and methods. After , little theatres arose, just like community theatres, which had begun around By , about community theatres or little theatres were registered with the Drama League of America. There had been no courses in Drama till -- although there had been performances. In , George Pierce Baker began teaching play writing at Radcliffe, then opened it up to Harvard, then in included workshops for production. By , Drama education in colleges became accepted. American playwriting was encouraged by such organizations as the Provincetown Players and Theatre Guild. By , it had presented 93 plays by 47 authors -- all of the American Playwrights. If vowed to present plays that were not commercially. It uses subscription system and soon became the most respected little theatre in America by the theatre Guild had reached six other American cities. It was governed by the Board of Directors; and began with a nucleus of actors There became an eclectic approach to stage. Lee Simonson was the principal designer, who used a "modified realism," which drew on European ideas. In , Arthur Hopkins became a producer. He was adventurous and experimental, working with Robert Edmund Jones. This production demonstrated the commercial viability of "New Stagecraft. It was primarily a visual approach -- a "simplified realism. In the s, developments continued. The Group Theatre, formed in , was outwardly anti-commercial. It wanted to do plays that had social relevance, and it popularized the "method" style of acting based on the Stanislavsky system. Its predominant visual style was selective or simplified realism. Perhaps the most famous playwright to come from the Group Theatre was Clifford Odets , whose *Waiting For Lefty* was the best example of s "agitprop" theatre.