

Theatre And Everyday Life An Ethics Of Performance

What does it mean to "fail" in performance? How might staging failure reveal theatre's potential to expand our understanding of social, political and everyday reality? What can we learn from performances that expose and then celebrate their ability to fail? In *Performance Theatre and the Poetics of Failure*, Sara Jane Bailes begins with Samuel Beckett and considers failure in performance as a hopeful strategy. She examines the work of internationally acclaimed UK and US experimental theatre companies Forced Entertainment, Goat Island and Elevator Repair Service, addressing accepted narratives about artistic and cultural value in contemporary theatre-making. Her discussion draws on examples where misfire, the accidental and the intentionally amateur challenge our perception of skill and virtuosity in such diverse modes of performance as slapstick and punk. Detailed rehearsal and performance analysis are used to engage theory and contextualise practice, extending the dialogue between theatre arts, live art and postmodern dance. The result is a critical account of performance theatre that offers essential reading for practitioners, scholars and students of Performance, Theatre and Dance Studies.

This book gives new insight into acting and theatre-making through phenomenology (the study of how the world shows itself to conscious experience). It examines Being-in-the-world in everyday life with exercises for workshops and rehearsal. Each chapter explores themes to guide the creative process through objects, bodies, spaces, being with others, time, history, freedom and authenticity. Key examples in the work are drawn from Chekhov's *The Cherry Orchard*, Sophocles' *Antigone* and Shakespeare's *Hamlet*. Practical tasks in each section explore how the theatrical event can offer unique insight into Being and existence. In this way, the book makes a bold leap to understand acting as an embodied form of philosophy and to explain how phenomenology can be a rich source of inspiration for actors, directors, designers and the creative process of theatre-making. This original new book will provide new insight into the practice and theory of acting, stimulate new approaches to rehearsal and advance the notion of theatre making a genuine contribution to philosophical discourse. The fundamental task of the actor is to be on stage with purposeful action in the given circumstances. But this simple act of 'Being' is not easy. Phenomenology can provide valuable insight into the challenge. For some time, scholars have looked to phenomenology to describe and analyse the theatrical event. But more than simply drawing attention to embodiment and the subjective experience of the world, a philosophical perspective can also shed light on broader existential issues of being. No specialist knowledge of philosophy is required for the reader to find this text engaging and it will be relevant for second-year students and above at tertiary level. For postgraduates and researchers, the book will provide a valuable touchstone for phenomenology and performance as research. The book will appeal to theatre and performance studies, and some applied philosophy courses. The material is also relevant to studies in literary and critical theory, cultural studies and comparative literature. The work is relevant to The International Federation of Theatre Research (IFTR/FIRT) (Performance and Consciousness), Performance Studies International (psi) and the Performance Philosophy Research Network — an influential and growing

research field. Primary markets for this book will be students (both at university and conservatoires) and academics in theatre studies, as well as practitioners and actors in training. The text will be useful to students in units or modules relating to acting theory and theatre-making processes, and which combine critical theory with practical performance. It will also be useful for practitioners of theatre looking to expand or inflect their own methods of approaching performance.

Turner looks beyond his routinized discipline to an anthropology of experience . . . We must admire him for this. -Times Literary Supplement

"Outside Theater looks at how written words and performances have been used to promote civic engagement and provoke activism in Mexico"--Provided by publisher.

Theatre and Law

Improv Wisdom

The Dark Theatre

Making Theatre from Everyday Life

Deep Drama

Music Therapy and Playback Theatre with Troubled Children

A Moment on the Clock of the World

Full of games and exercises, House of Games is a resource book for drama leaders, facilitators and theatre directors. Whether the drama group is based in a youth club or a theatre, a hospital or a community hall, this book offers strategies for developing improvisations and productions which are rooted in the everyday experiences of group members. The techniques which are discussed draw widely from the very best of contemporary theatre practice. Following on from Keith Johnstone's Impro and Augusto Boal's Games for Actors and Non-Actors, this book takes the reader into the essential challenges of drama. Several leading facilitators speak of their own approaches, including Phelim McDermott, Lois Weaver, Spare Tyre Theatre Co., Jonathan Kay, Peter Badejo, Wolfgang Stange and John Bergman.

This book explores theatre and performance as participatory research practices for exploring the everyday of the city. Taking an inner-city suburb of Johannesburg, South Africa as its central case study, the book considers how theatre and performance might be both useful practical tools in considering the everyday city, as well as conceptual lenses for understanding it. The author establishes an understanding of space as ever evolving and formed through the ongoing relationship between things, human and non-human, and considers how theatre and performance offer useful paradigms for learning about and working with city spaces. As ephemeral, embodied, material artistic practices, theatre and performance mirror the nature of everyday life. The book discusses theatre and performance games and placemaking processes as offering valuable ways of discovering daily acts of place-making and providing insights that more conventional research methods may not allow. Yet the book also considers how seeing daily city life as a kind of

performance, a kind of theatre in its own right, helps to further understandings of city spaces as ever evolving through complex webs of relationships. This book will be of interest to academics, academic practitioners and post-graduate students in the fields of theatre and performance studies, urban studies and cultural geography.

Digital Performance in Everyday Life combines theories of performance, communication, and media to explore the many ways we perform in our everyday lives through digital media and in virtual spaces. Digital communication technologies and the social norms and discourses that developed alongside these technologies have altered the ways we perform as and for ourselves and each other in virtual spaces. Through a diverse range of topics and examples—including discussions of self-identity, surveillance, mourning, internet memes, storytelling, ritual, political action, and activism—this book addresses how the physical and virtual have become inseparable in everyday life, and how the digital is always rooted in embodied action. Focusing on performance and human agency, the authors offer fresh perspectives on communication and digital culture. The unique, interdisciplinary approach of this book will be useful to scholars, artists, and activists in communication, digital media, performance studies, theatre, sociology, political science, information technology, and cybersecurity—along with anyone interested in how communication shapes and is shaped by digital technologies.

If the brain is the theatre, consciousness is the play. But who or what controls what we watch and how we watch it? In **Theatre of the Mind** Jay Ingram, whose past scientific investigations include the properties of honey on toast and the complexities of the barmaid's brain, tackles one of the most controversial of subjects:

consciousness. Scientists have long tried to map our brains and understand how it is that we think and are self-aware, but what do we really know? Any discussion of the brain raises more questions than answers, and Ingram illuminates some of the most perplexing ones: What happens in our minds when we're driving and we suddenly realize that we don't remember the last few miles of highway? How do we remember images, sounds, and aromas from our past so vividly, and why do we often recreate them so differently in our dreams? Ingram's latest book is a mind-bending experience, a cerebral, stylish ride through the history, philosophy, and science of the brain and the search for the discovery of the self.

The Selected Works of Ronald J. Pelias

An Ethics of Performance

Exploring Life as Theater

Digital Performance in Everyday Life

Acts

Participatory Theatre and the Urban Everyday in South Africa Performance in Theatre and Everyday Life: Cognitive, Neuronal, and Applied Aspects of Acting

This book is part of a three-volume book-set published under the general title of Performative Inter-Actions in African Theatre. Each of the three books in the set has a unique subtitle that works to better focus its content, and differentiates it from the other two volumes. The contributors' backgrounds and global spread adequately reflect the international focus of the three books that make up the collection. The contributions, in their various ways, demonstrate the many advances and ingenious solutions adopted by African theatre practitioners in tackling some of the challenges arising from the adverse colonial experience, as well as the "one-sided" advance of globalisation. The contributions attest to the thriving nature of African theatre and performance, which in the face of these challenges, has managed to retain its distinctiveness, while at the same time acknowledging, contesting, and appropriating influences from elsewhere into an aesthetic that is identifiably African. Consequently, the three books are presented as a comprehensive exploration of the current state of African theatre and performance, both on the continent and diaspora. Performative Inter-Actions in African Theatre 3: Making Space, Rethinking Drama and Theatre in Africa offers essays that seek to re-conceptualise notions of drama and theatre in Africa, and therefore redefine our understanding of the practice, role, and place they occupy in a constantly evolving African socio-cultural contexts. Contributions in Making Space, Rethinking Drama and Theatre in Africa range from essays that explore notions of space in performance, to those that challenge the perceived orthodoxy of conventional forms and approaches to theatre.

Stemming from the Desiring God 2009 National Conference, Julius Kim, Douglas Wilson, Marvin Olasky, Mark Talbot, Sam Storms, and John Piper invite us to sit with Calvin in the theater of God, marveling at his glory. Theatre of Real People offers fresh perspectives on the current fascination with putting people on stage who present aspects of their own lives and who are not usually trained actors. After providing a history of this mode of performance, and theoretical frameworks for its analysis, the book focuses on work developed by seminal practitioners at Berlin's Hebbel am Ufer (HAU) production house. It invites the reader to explore the HAU's innovative approach to Theatre of Real People, authenticity and cultural diversity during the period of Matthias Lilienthal's leadership (2003–12). Garde and Mumford also elucidate how Theatre of Real People can create and destabilise a sense of the authentic, and suggest how Authenticity-Effects can present new ways of perceiving diverse and unfamiliar people. Through a detailed analysis of key HAU productions such as Lilienthal's brainchild X-Apartments, Mobile Academy's Blackmarket, and Rimini

Protokoll's 100% City, the book explores both the artistic agenda of an important European theatre institution, and a crucial aspect of contemporary theatre's social engagement.

Theaters of the Everyday: Aesthetic Democracy on the American Stage reveals a vital but little-recognized current in American theatrical history: the dramatic representation of the quotidian and mundane. Jacob Gallagher-Ross shows how twentieth-century American theater became a space for negotiating the demands of innovative form and democratic availability. Offering both fresh reappraisals of canonical figures and movements and new examinations of theatrical innovators, Theaters of the Everyday reveals surprising affinities between artists often considered poles apart, such as John Cage and Lee Strasberg, and Thornton Wilder and the New York experimentalist Nature Theater of Oklahoma. Gallagher-Ross persuasively shows how these creators eschew conventional definitions of dramatic action and focus attention on smaller but no less profound dramas of perception, consciousness, and day-to-day life. Gallagher-Ross traces some of the intellectual roots of the theater of the everyday to American transcendentalism, with its pragmatic process philosophy as well as its sense of ordinary experience as the wellspring of aesthetic awareness.

The Meaning of Role in Drama, Therapy, and Everyday Life

Theatre & Everyday Life

A Book About Loss

Aesthetic Democracy on the American Stage

Everyday Life

The Improv Book

Theatre-Making and the Question of Being

This book demonstrates that drama is not only a metaphor for everyday life, but also provides a means of self-examination and life enhancement. Asserting that emotional well-being depends upon an individual's capacity to manage a complex and often contradictory set of roles, the author shows how role offers a uniquely effective method for working through significant personal problems when used as an element of drama therapy. The volume combines theoretical discussions with extensive clinical illustrations, and covers issues including learning to live with role ambivalence, complexity, and contradiction.

Inspired by the 25-year history of New York's Foundry Theatre, A Moment on the Clock of the World is an anthology of inquiry arising both within and between art and social justice practices.

The Dark Theatre is an indispensable text for activist

communities wondering what theatre might have to do with their futures, students and scholars across Theatre and Performance Studies, Urban Studies, Cultural Studies, Political Economy and Social Ecology. The Dark Theatre returns to the bankrupted warehouse in Hope (Sufferance) Wharf in London's Docklands where Alan Read worked through the 1980s to identify a four-decade interregnum of 'cultural cruelty' wreaked by financialisation, austerity and communicative capitalism. Between the OPEC Oil Embargo and the first screening of *The Family* in 1974, to the United Nations report on UK poverty and the fire at Grenfell Tower in 2017, this volume becomes a book about loss. In the harsh light of such loss is there an alternative to the market that profits from peddling 'well-being' and pushes prescriptions for 'self-help', any role for the arts that is not an apologia for injustice? What if culture were not the solution but the problem when it comes to the mitigation of grief? Creativity not the remedy but the symptom of a structural malaise called inequality? Read suggests performance is no longer a political panacea for the precarious subject but a loss adjustor measuring damages suffered, compensations due, wrongs that demand to be put right. These field notes from a fire sale are a call for angry arts of advocacy representing those abandoned as the detritus of cultural authority, second-order victims whose crime is to have appealed for help from those looking on, audiences of sorts.

Theatre & Law offers the first comprehensive account of the complex relations between legal process and performances. Through ten major principles of performance within law, it establishes how law itself is a performative mode of practice and reflects upon the co-dependence of law, performance and politics in celebrated works of theatre.

A Formalist Theatre

A Foundry Theatre Production

Theatre and Everyday Life

The Glory of Christ and Everyday Life

Persona and Performance

Do My Story, Sing My Song

Applied Theatre Second Edition

Do My Story, Sing My Song: Music therapy and Playback Theatre with troubled children tells the stories of children in residential treatment who took part in music and drama therapy with the author. Engaging, informative, and moving, this book is

for anyone interested in children and the arts in therapeutic contexts and everyday life.

In the last twenty years the concept of the *quotidien*, or the everyday, has been prominent in contemporary French culture and in British and American cultural studies. This book provides the first comprehensive analytical survey of the whole field of approaches to the everyday. It offers, firstly, a historical perspective, demonstrating the importance of mainstream and dissident Surrealism; the indispensable contribution, over a 20-year period (1960-80), of four major figures: Henri Lefebvre, Roland Barthes, Michel de Certeau, and Georges Perec; and the recent proliferation of works that investigate everyday experience. Secondly, it establishes the framework of philosophical ideas on which discourses on the everyday depend, but which they characteristically subvert. Thirdly, it comprises searching analyses of works in a variety of genres, including fiction, the essay, poetry, theatre, film, photography, and the visual arts, consistently stressing how explorations of the everyday tend to question and combine genres in richly creative ways. By demonstrating the enduring contribution of Perec and others, and exploring the Surrealist inheritance, the book proposes a genealogy for the remarkable upsurge of interest in the everyday since the 1980s. A second main objective is to raise questions about the dimension of experience addressed by artists and thinkers when they invoke the *quotidien* or related concepts. Does the 'everyday' refer to an objective content defined by particular activities, or is it best thought of in terms of rhythm, repetition, festivity, ordinariness, the generic, the obvious, the given? Are there events or acts that are uniquely 'everyday', or is the *quotidien* a way of thinking about events and acts in the 'here and now' as opposed to the longer term? What techniques or genres are best suited to conveying the nature of everyday life? The book explores these questions in a comparative spirit, drawing new parallels between the work of numerous writers and artists, including André Breton, Raymond Queneau, Walter Benjamin, Michel Leiris, Maurice Blanchot, Michel Foucault, Stanley Cavell, Annie Ernaux, Jacques Réda, and Sophie Calle.

Alan Read asserts that there is no split between the practice and theory of theatre, but a divide between the written and the unwritten. In this revealing book, he sets out to retrieve the theatre of spontaneity and tactics, which grows out of the experience of everyday life. It is a theatre which defines itself in terms of people and places rather than the idealised empty space of avant garde performance. Read examines the relationship between an ethics of performance, a politics of place and a poetics of the urban environment. His book is a persuasive demand for a critical theory of theatre which is as mentally supple as theatre is physically versatile. Taking a cue from Erving Goffman's classic work, *Asylums*, Tia DeNora develops a novel interdisciplinary framework for music, health and wellbeing. Considering health and illness both in medical contexts and in the often-overlooked realm of everyday life, DeNora argues that these identities are by no means mutually exclusive. Moreover, she suggests that the promotion of health and more specifically, mental health, involves a great deal more than a concern with medication, genetic predispositions, clinical and neuro-scientific procedures. Adopting a holistic, interactionist focus, *Music Asylums* reconnects states of

wellness and wellbeing to encounters with others and - critically - to opportunities for aesthetic experience. Building on DeNora's earlier work on music as a technology of self in everyday life, the book presents music as an active ingredient of action, identity, capacity and consciousness. From there, it suggests that access to, and evaluation of, music is an important ethical matter. Intended for scholars and practitioners in psychiatry and psychology, palliative care, socio-music studies, music psychology and the allied health professions, *Music Asylums* showcases music's role in the existential project of being and staying well, mentally and physically, from moment-to-moment and across all realms of social life.

Theaters of the Everyday

Outside Theater

Real Life Drama

Phenomenology for Actors

Theatre Of The Mind

Diverse Encounters at Berlin's Hebbel am Ufer and Beyond

Alliances That Shape Mexico

Publisher description

The Routledge Reader in Politics and Performance brings together for the first time a comprehensive collection of extracts from key writings on politics, ideology, and performance. Taking an interdisciplinary approach to the subject, and including new writings from leading scholars, the book provides material on: * post-coloniality and performance theory and practice * critical theories and performance * intercultural perspectives * power, politics and the theatre * sexuality in performance * live arts and the media * theatre games.

'Identity' and 'selfhood' are terms routinely used throughout the human sciences that seek to analyze and describe the character of everyday life and experience. Yet these terms are seldom defined or used with any precision, and scant regard is paid to the historical and cultural context in which they arose, or to which they are applied. This innovative book provides fresh historical insights in terms of the emergence, development, and interrelationship of specific and varied notions of identity and selfhood, and outlines a new sociological framework for analyzing it. This is the first historical/sociological framework for discussion of issues which have until now, generally been treated as 'philosophy' or 'psychology', and as such it is essential reading for those undergraduates and postgraduates of sociology, philosophy and history and cultural studies interested in the concepts of identity and self. It covers a broader range of material than is usual in this style of text, and includes a survey of relevant literature and precise analysis of key concepts written in a student-friendly style.

For the first time in over 75 years, three of the 'lost' plays presented by the famed Group Theatre are now back in print. A huge part of American Theatrical History is now available to the public! The book features '1931-' by Claire and Paul Sifton, and 'Success Story' and 'Gentlewoman' by John Howard Lawson. Foreword by the legendary Estelle Parsons, with additional material by George Bartenieff, Jonathan Chambers, Jeffrey Lawson and Allie Mulholland. '1931-' by Claire & Paul Sifton is the story of Adam, who is fired from his warehouse job at the start of the play. Proud and determined, he sets out to find another job, only to find hundreds of other men in the same situation. Without a paycheck, Adam soon realizes how much he has to lose; health, dignity, hope, and possibly even the young shop girl he loves. Alternately, it is the story of all the men, young and old in Adam's situation. These are the men who sleep in the parks, beg for coins and even turn to crime when there seems to be no other

option. When their story and Adam's comes to a head at the gripping finale, there is only one way left to turn: revolution. One of the preeminent playwrights of the early 20th century, John Howard Lawson was the first playwright to have 2 plays presented by the Group Theatre. *SUCCESS STORY* is a classic tale of ambition, the American Dream and what actually constitutes "success." Set in the New York advertising agency, we follow the rise of Sol Ginsburg and his struggles for contentment, before and after, the 1929 stockmarket crash. In 1934, The Group presented Mr. Lawson's *GENTLEWOMAN*. It is the story of socialite, Mrs. Gwyn Ballantine, who falls for the "inspired Bohemian" Rudy Flannigan. After it is discovered her husband has been committing scandalous business deals, Gwyn is tempted to pursue her passions for the poet Flannigan, despite their conflicting social standing. Can she turn her back on her privileged status and extravagant tastes in the name of love?

The Lost Group Theatre Plays

Don't Prepare, Just Show Up

The Routledge Companion to Theatre and Performance

The Routledge Reader in Politics and Performance

Liquor Store Theatre

Theories and Practices from Surrealism to the Present

Performance Theory

In an irresistible invitation to lighten up, look around, and live an unscripted life, a master of the art of improvisation explains how to adopt the attitudes and techniques used by generations of musicians and actors. Let's face it: Life is something we all make up as we go along. No matter how carefully we formulate a "script," it is bound to change when we interact with people with scripts of their own. Improv Wisdom shows how to apply the maxims of improvisational theater to real-life challenges—whether it's dealing with a demanding boss, a tired child, or one of life's never-ending surprises. Patricia Madson distills thirty years of experience into thirteen simple strategies, including "Say Yes," "Start Anywhere," "Face the Facts," and "Make Mistakes, Please," helping readers to loosen up, think on their feet, and take on everything life has to offer with skill, chutzpah, and a sense of humor.

The first philosophical study devoted solely to acting, offering a meditation on the spillover from acting to life

Writing Performance, Identity, and Everyday Life invites the reader into Ronald J. Pelias' world of artistic and everyday performance. Calling upon a broad range of qualitative methods, these selected writings from Pelias submerge themselves in the evocative and embodied, in the material and consequential, often creating moving accounts of their topics. The book is divided into four sections: Foundational Logics, Performance, Identity, and Everyday Life. Part I addresses the methodological underpinnings of the book, focusing on the 'touchstones' that inform Pelias' work: performative, autoethnographic, poetic, and narrative methods. These directions push the researcher toward empathic engagement, a leaning toward others; using the literary to evoke the cognitive and affective aspects of experience; and an ethical sensibility located in social justice. Parts II–IV focus on artistic and everyday life performances, including discussions of the disciplinary shift from the oral interpretation of literature to the field of performance studies; empathy and the actor's process; conceptions of performance; the performance of race, gender, and sexuality; and performances in interpersonal relations and academic circles. By the end, readers will see Pelias demonstrate the power of qualitative methods to engage and to present alternative ways of being. Pelias' work shows us how to understand and feel the evocative strength of thinking performatively.

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.

From Ritual to Theatre

Performance Theatre and the Poetics of Failure

Theatre of Real People

Gaming the Stage

Place and Play in Johannesburg

Playable Media and the Rise of English Commercial Theater

First Published in 1988. Routledge is an imprint of Taylor & Francis, an informa company.

Theatre and Everyday Life An Ethics of Performance Routledge

For six years Maya Stovall staged Liquor Store Theatre, a conceptual art and anthropology video project---included in the Whitney Biennial in 2017---in which she danced near the liquor stores in her Detroit neighborhood as a way to start conversations with her neighbors. In this book of the same name, Stovall uses the project as a point of departure for understanding everyday life in Detroit and the possibilities for ethnographic research, art, and knowledge creation. Her conversations with her neighbors—which touch on everything from economics, aesthetics, and sex to the political and economic racism that undergirds Detroit's history—bring to light rarely acknowledged experiences of longtime Detroiters. In these exchanges, Stovall enacts an innovative form of ethnographic engagement that offers new modes of integrating the social sciences with the arts in ways that exceed what either approach can achieve alone.

Michael Kirby presents a penetrating look at theater theory and analysis. His approach is analytically comprehensive and flexible, and nonevaluative. Case studies demonstrate this unique approach and record performances that otherwise would be lost.

The Presentation of Self in Everyday Life

Writing Performance, Identity, and Everyday Life

Music Asylums: Wellbeing Through Music in Everyday Life

Improvisation for Theatre, Comedy, Education and Life

Self-Identity and Everyday Life

With Calvin in the Theater of God

Performative Inter-Actions in African Theatre 3

Six years after its initial publication, Applied Theatre returns with a second edition. As the first book to assist practitioners and students to develop critical frameworks for implementing their own theatrical projects, it served as a vital addition to this area of growing interest, winning the Distinguished Book of the Year award from the American Alliance for Theatre and Education. Editors Monica Prendergast and Juliana Saxton have updated the book to reflect shifts in practice over the last few years in the world of applied theatre. Drawing on their backgrounds in drama education and pedagogy, the co-editors offer introductory chapters and dozens of case studies on applied theatre projects around the globe. This new edition of Applied Theatre will encourage students and practitioners to acquire a deeper understanding of the field and its best practices.

Real Life Drama is the classic history of the remarkable group that revitalized American theater in the 1930s by engaging urgent social and moral issues that still resonate today. Born in the turbulent decade of the Depression, the Group Theatre revolutionized American arts. Wendy Smith's dramatic narrative brings the influential troupe and its founders to life once again, capturing their joys and pains, their triumphs and defeats. Filled with fresh insights into the towering personalities of Harold Clurman, Lee Strasberg, Cheryl Crawford, Elia Kazan, Clifford Odets,

Stella and Luther Adler, Karl Malden, and Lee J. Cobb, among many others, Real Life Drama chronicles a passionate community of idealists as they opened a new frontier in theater.

A smart, witty and accessible guide to the rewarding and joyful practice of improvisation. Classic improv games and variations Telling stories and creating characters Using improv to make theatre and comedy, from monologues to full-scale productions An asset to students and teachers of improvisation in schools, drama schools, higher education and theatre groups, both professional and amateur. It will also be of benefit to organisations and individual readers who want to discover how improv stimulates creativity and confidence in all areas of life. The Improv Book opens up this exciting discipline to a wider audience.

This book applies a dramaturgical perspective to familiar psychological topics including fear, greed, shame, guilt, rejection, well-being and terrorism. In presenting vivid illustrations of how our understanding of psychological problems can be enriched and enlivened by employing dramatic language and concepts, it brings the well-established field of narrative psychology to life. Providing an accessible and fresh understanding of psychological problems through the language and concepts of theatre, Karl Scheibe builds on the work of leading scholars in the field including Sarbin, Gergen, Bruner and Goffman. This exciting and accessible book acts as a sequel to Scheibe's, The Drama of Everyday Life, and will appeal to students and scholars of narrative and social psychology, theatre studies and the studies of self and identity.

International Case Studies and Challenges for Practice

Performing Objects and Theatrical Things

The Human Seriousness of Play

Making Space, Rethinking Drama and Theatre in Africa

The Group Theatre and America, 1931-1940

House of Games

The SAGE Handbook of Performance Studies

Rich connections between gaming and theater stretch back to the 16th and 17th centuries, when England's first commercial theaters appeared right next door to gaming houses and blood-sport arenas. In the first book-length exploration of gaming in the early modern period, Gina Bloom shows that theaters succeeded in London's new entertainment marketplace largely because watching a play and playing a game were similar experiences. Audiences did not just see a play; they were encouraged to play the play, and knowledge of gaming helped them become better theatergoers. Examining dramas written for these theaters alongside evidence of analog games popular then and today, Bloom argues for games as theatrical media and theater as an interactive gaming technology. Gaming the Stage also introduces a new archive for game studies: scenes of onstage gaming, which appear at climactic moments in dramatic literature. Bloom reveals plays to be systems of information for theater spectators: games of withholding, divulging, speculating, and wagering on knowledge. Her book breaks new ground through examinations of plays such as The Tempest, Arden of Faversham, A Woman Killed with Kindness, and A Game at Chess; the histories of familiar games such as cards, backgammon, and chess; less familiar ones, like Game of the Goose; and even a mixed-reality theater videogame. This book rethinks historical and contemporary theatre, performance, and

***cultural events by scrutinizing and theorizing the objects and things that activate stages, venues, environments, and archives.
Theater, Philosophy, and the Performing Self***