

Victor Turner And Contemporary Cultural Performance An 53613

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The Routledge Introduction to Theatre and Performance Studies
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Creativity as Progressive Pedagogy: Examinations Into Culture, Performance, and Challenges
Performance, Embodiment and Cultural Memory
Performing Silat in Australia: A Cultural Heritage Approach (UUM Press)
Theories of Performance
American Cultures As Transnational Performance
Performance: pt. 1. Foundations and definitions
Performance and Cultural Politics
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Cultural Performance
Performing Performances of Culture
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Southern Studies
Perform or Else
The Celebration of Society
Graham St John L. Lewis Richard Schechner Taiwo Afolabi Erika Fischer-Lichte David J. Parkin Raj, Ambika Gopal Colin Counsell Amirul Husni Affifudin Elizabeth Bell Katrin Horn Philip Auslander Elin Diamond William O. Beeman Kevin Landis Kurt Baer (Ethnomusicologist) Michel Benamou Jon McKenzie Frank E. Manning

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upon the 25th anniversary of his passing this collection addresses the wide application of victor turner s thought to cultural performance in
the early 21st century from anthropology sociology and religious studies to performance cultural and media studies turner s ideas have had
a prodigious interdisciplinary impact examining his relevance in studies of performance and popular culture media and religion along with
the role of edith turner in the turnerian project contributors explore how these ideas have been re engaged renovated and repurposed in
studies of contemporary cultural performance

contemporary life in most nation states is not truly cultural but rather culture like especially in large scale societies beginning with a
distinction between special events and everyday life lewis examines fundamental events including play ritual work and carnival and
connects personal embodied habits and large scale cultural practices

the field of performance studies embraces performance behaviour of all kinds and in all contexts from everyday life to high ceremony this
volume investigates a wide range of performance behaviour dance ritual conflict situation sports storytelling and display behaviour in a
variety of circumstances and cultures it considers such issues as the relationship between training and the finished performance whether

performance behaviour is universal or culturally specific and the relationships between ritual aesthetics popular entertainment and religion and sports and theatre and dance the volume brings together essays from leading anthropologists artists and performance theorists to provide a definitive introduction to the burgeoning field of performance studies it will be of value to scholars teachers and students of anthropology theatre folklore semiotics and performance studies

this book explores the role of national theatres national cultural centres cultural policy festivals and the film industry as creative and cultural performances hubs for exercising soft power and cultural diplomacy it shows how can existing cultural and non cultural infrastructures sometimes referred to as the orange economy open opportunities for diplomacy and soft power ways by which cultural performance and creative practice can be re centered in post colonial africa and in post global pandemic era and existing structures that cultural performers diplomats administrators cultural entrepreneurs and managers can leverage to re enact cultural performance and creative practice on the continent this volume is positioned within postcolonial discourse to amplify narratives experiences and realities that are anti oppressive especially within critical discourse

erika fischer lichte s introduction to the discipline of theatre and performance studies is a strikingly authoritative and wide ranging guide to the study of theatre in all of its forms its three part structure moves from the first steps in starting to think about performance through to the diverse and interrelated concerns required of higher level study part 1 central concepts for theatre and performance research introduces the language and key ideas that are used to discuss and think about theatre concepts of performance the emergence of meaning and the theatrical event as an experience shared by actors and spectators part 1 contextualizes these concepts by tracing the history of theatre and performance studies as a discipline part 2 fields theories and methods looks at how to analyse a performance and how to conduct

theatre historiographical research this section is concerned with the doing of theatre and performance studies establishing and understanding different methodological approaches using sources effectively and building theoretical frameworks part 3 pushing boundaries expands on the lessons of parts 1 and 2 in order to engage with theatre and performance in a global context part 3 introduces the concept of interweaving performance cultures explores the interrelation of theatre with the other arts and develops a transformative aesthetics of performance case studies throughout the book root its theoretical discussion in theatrical practice focused accounts of plays practitioners and performances map the development of theatre and performance studies as an academic discipline and of the theatre itself as an art form this is the most comprehensive and sophisticated introduction to the field available written by one of its foremost scholars

for beginning students and lay readers introduces the basics of psychoanalytic and behaviorist psychology by examining the systems of eight major practitioners and theorists highlights how the psychodynamic and behavioristic schools complement each other in psychological paradigms experimental perspectives and mental structures the last posthumously published book by keehn psychology york university canada annotation copyright by book news inc portland or

in every era global progressive thinkers have used creativity as a means for cultural reformation and social justice in response to oppressive regimes for example theater cartoons social art film and other forms of representative arts have always been used as critical instigation to create agency or critical commentary on current affairs in the education sector teachers in schools often say one of two things they are not creative or that they don't have the time to be creative given the curricular demands and administrative mandates that they are required to follow each day educators are working to find exceptionally creative ways to engage their students with limited resources and supplies and this becomes even more of a challenge during turbulent times creativity as progressive pedagogy examinations

into culture performance and challenges primarily focuses on pedagogical creativity and culture as related to various aspects of social justice and identity this book presents experience based content and showcases the necessity for pedagogical creativity to give students agency and the connections between cultural sensitivity and creativity covering topics such as the social capital gap digital spaces and underprivileged students this book is an indispensable resource for educators in both k 12 and higher education administrators researchers faculty policymakers leaders in education pre service teachers and academicians

the subject of cultural memory and of the body s role in its creation and dissemination is central to current academic debate particularly in relation to performance viewed from a variety of theoretical positions the actions of the meaning bearing body in culture and its capacity to reproduce challenge or modify existing formulations have been the focus of some of the most influential studies to emerge from the arts and humanities in the last two and a half decades the ten essays brought together in performance embodiment and cultural memory address this subject from a unique diversity of perspectives focusing on topics as varied as live art puppetry memorial practice cultural performance and dance dealing with issues ranging from modern nation building to the formation of diasporic identities this volume collectively considers the ways in which the human soma functions as a canvas for cultural meaning its forms and actions a mnemonics for constructions of a shared past this volume is required reading for those interested in how bodies both on stage and in everyday life perform meaning

have you ever dreamed of living in foreign and faraway places have you ever wondered how in such places your cultural identity and your sense of self would endure malaysian students have been organising cultural festivals in the land down under for more than 20 years these festivals play host to cultural heritage performances that represent the various ethnicities found in the malaysian homeland however very

little is known about the way these diasporic performances differ from those in the homeland and whether these differences can adversely affect the malaysian identity they are intended to represent this book presents the role of intangible cultural heritage performances in developing a sense of identity amongst diasporic communities by focusing on the martial art performance of silat at three malaysian festivals in australia the martial art of silat is acknowledged in malaysia as a malay cultural heritage and a malaysian national heritage silat contains the typical fighting skills and strategies that can be found in other martial arts however the culture of silat also has the element of performance in malaysia silat is traditionally performed either in private or public contexts as a silat practitioner i have personally experienced performing silat in my malaysian homeland and in the diasporic environment of australia using participant observation in melbourne my own participation as a silat performer in sydney and brisbane together with numerous interviews with other performers members of the audience festival attendees and festival organisers this book reveals how the performance of silat in malaysian festivals reflects the diasporic and multicultural identities of malaysian communities in australia the information in this book provides refreshing insights into the martial art of silat from a personal as well as diasporic perspective

theories of performance invites students to explore the possibilities of performance for creating knowing and staking claims to the world each chapter surveys explains and illustrates classic modern and postmodern theories that answer the questions what is performance why do people perform and how does performance constitute our social and political worlds the chapters feature performance as the entry point for understanding texts drama culture social roles identity resistance and technologies

this book investigates transnational processes through the analytic lens of cultural performance structured around key concepts of performance studies commons skills and traces this edited collection addresses the political normative and historical implications of cultural

performances beyond the limits of the u s nation state these three central aspects of performance function as entryways to inquiries into transnational processes and allow the authors to shift the discussion away from text centered approaches to intercultural encounters and to bring into focus the dynamic field that opens up between producer art work context setting and audience in the moment of performance as well as in its afterlife the essays provide fresh performance based approaches to notions of transcultural mobility and circulation transnational cultural experience and knowledge formation transnational public spheres and identities rootedness in both specific local places or diasporic worlds beyond the written word it will be of great interest to scholars and students of american studies performance studies and transnational studies

this collection reflects not only the multidisciplinary nature of current thinking about performance but also the complex and contested nature of the concept itself

performance and cultural politics is a groundbreaking collection of essays which explore the historical and cultural territories of performance written by the foremost scholars in the field the essays exploring performance art theatre music and dance range from oscar wilde to eric clapton from the rose theatre to u s holocaust museums the topic includes sex play stereotype pose and dildo grave performances the cultural politics of memory genealogies critical performances identity politics passing carnival and the law in the concluding section performer s performance performance artist robbie mccauley offers the practitioner s perspective on performance studies interdisciplinary thought provoking and rich in new ideas performance and cultural politics is a landmark in the emerging field of performance studies

this engaging book introduces the burgeoning and interdisciplinary field of cultural performance offering ethnographic approaches to performance as well as looking at the aesthetics of experience and performance theory featuring case studies from a rich cross section of academics chapters explore performances from regions as far flung as bhutan ethiopia ghana indonesia ireland new zealand and the usa with cultural performances as varied as catholic rituals maori ceremonies monster truck rallies musicals theatre and singing performances this fascinating text compares performance as art and performance as cultural expression ideal for students of performance or ethnography this unique collection presents a clear framework for studying the themes methodologies and developments of cultural performance kevin landis is associate professor of theatre in the department of visual and performing arts at the university of colorado colorado springs usa suzanne macaulay is professor and chair of the department of visual and performing arts at the university of colorado colorado springs usa

this dissertation examines the ways people and organizations employ northeastern thai pong lang music as a polyvalent signifier of identity history and culture people use and assign meaning to pong lang as a musical and social practice by using it to represent define and challenge ideas about who they are where they come from and how they should be understood while pong lang is perhaps the most prominent musical representation of northeastern thai culture and history its creation only dates to the 1950s and its strong ties to government programs has led many scholars to label pong lang as a propagandistic neo or non traditional genre of music instead i view pong lang as a contemporary form of meta cultural performance a cultural performance comprised of other cultural performances through which people publicly perform reflect upon and debate central ideas about society i argue that such meta cultural performances such as pong lang are useful occasions for studying performance as a powerful and flexible signifier of often diverse framings of meaning history and identity this ethnomusicological analysis is based on ethnographic research including documentation of performances interviews and participant observation i also include my research on secondary sources such as websites and promotional materials collected between

2012 and 2022 i analyze how people use pong lang to represent different scales of place e g local regional national and times the past present and future as well as the ways that pong lang functions as a type of habitus that both influences and is influenced by the workings of institutions such as the thai government education system and tourism industry i argue that pong lang s meanings are constructed by different people in different contexts through social interaction pong lang s meaning as a genre of musical and cultural performance therefore lies in its use by people and institutions in different situations and contexts and that these uses are wide ranging and far reaching informing debates and decisions about broad issues such as identity history tourism government initiatives and education i detail how pong lang as a musical practice and the discourses surrounding it serve as important sites in which people create circulate theorize and come to understand the world around them the meanings communicated and negotiated through performances such as pong lang shape more than the performances themselves affecting government funding tourism revenue international awareness and even the self perception of individuals that people associate with these performances

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performance has become one of the key terms for the new century but what do we mean by performance in today s world it can refer to experimental art productivity in the workplace and the functionality of technological systems do these disparate fields bear any relation to each other in perform or else jon mckenzie asserts that there is a relationship cultural organisational and technological performance in this theoretical tour de force mckenzie demonstrates that all three paradigms operate together to create powerful and contradictory pressures to perform or else this is an urgent and important intervention in contemporary critical thinking it will profoundly shape our understanding of twenty first century structures of power and knowledge

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