

Making Contemporary Theatre International Rehearsal

[#contemporary theatre](#) [#international theatre](#) [#theatre rehearsal](#) [#global performing arts](#) [#cross-cultural productions](#)

Explore the intricate process of making contemporary theatre international, from initial concepts to global outreach. This includes essential theatre rehearsal methodologies adapted for diverse audiences and strategies for successful cross-cultural productions, ensuring the performing arts transcend geographical boundaries.

Our platform helps preserve student research for long-term academic benefit.

Thank you for stopping by our website.

We are glad to provide the document Global Theatre Rehearsal Practices you are looking for.

Free access is available to make it convenient for you.

Each document we share is authentic and reliable.

You can use it without hesitation as we verify all content.

Transparency is one of our main commitments.

Make our website your go-to source for references.

We will continue to bring you more valuable materials.

Thank you for placing your trust in us.

Thousands of users seek this document in digital collections online.

You are fortunate to arrive at the correct source.

Here you can access the full version Global Theatre Rehearsal Practices without any cost.

Making Contemporary Theatre

Making Contemporary Theatre reveals how some of the most significant international contemporary theatre is actually made. The book opens with an introductory chapter which contextualizes recent trends in approaches to theatre-making. In the ensuing eleven chapters, eleven different writer-observers describe, contextualize and analyze the theatre-making practices of eleven different companies and directors, including Japan's Gekidan Kaitaisha and the Québécois director Robert Lepage. Each chapter is enriched with extensive illustrations as well as boxed-off "asides," giving the reader different perspectives on the work. Chapters usually focus on a single production, such as Complicite's 2003-04 *The Elephant Vanishes*, allowing detailed investigations of complex practices to emerge. The book concludes with a brief manifesto for making contemporary theatre by the editors, plus a bibliography suggesting further reading. Making contemporary theatre is a rich resource for the theatre-making student and the theatre-goer alike, full of diverse examples of how the most exciting theatre is actually made.

The Art of Rehearsal

What are the key elements that go into creating a work of art for the stage? Which are the most productive conditions and methods of rehearsal? In this collection of interviews, 18 international artists share their experience and offer practical advice on the creation of performance work. Their answers provide a goldmine of tried and tested approaches as they discuss the common problems and difficulties of creative work, their turning-point experiences, and ways in which they have challenged performers and themselves to go beyond conditioned reflexes to create groundbreaking new work.

The Contemporary Ensemble

'Dr. Radosavljević has an excellent and extensive grasp of her subject, and deep understanding of not only the history of these groups, but how they function, and how each contributes to the field of ensemble theatre.' – David Crespy, University of Missouri, USA Questions of ensemble – what it is, how it works – are both inherent to a variety of Western theatre traditions, and re-emerging and evolving in striking new ways in the twenty-first century. The Contemporary Ensemble draws together an unprecedented range of original interviews with world-renowned theatre-makers in order to directly address both the former and latter concerns. Reflecting on 'the ensemble way of working' within this major new resource are figures including: Michael Boyd, Hermann Wündrich, Yuri Butusov, Max Stafford-Clark, Elizabeth LeCompte, Lyn Gardner, Adriano Shaplin, Phelim McDermott; and Emma Rice; representing companies including: The RSC; The Berliner Ensemble; The Satirikon Theatre; Out of Joint; The Wooster Group; Kneehigh Theatre; Song of the Goat; The Riot Group; The Neo-Futurists; Shadow Casters; and Ontroerend Goed. All 22 interviews were conducted especially for the collection, and draw upon the author's rich background working as scholar, educator and dramaturg with a variety of ensembles. The resulting compendium radically re-situates the ensemble in the context of globalisation, higher education and simplistic understandings of 'text-based' and 'devised' theatre practice, and traces a compelling new line through the contemporary theatre landscape.

The Theatre of Richard Maxwell and the New York City Players

The theatre of Richard Maxwell and the New York City Players has received significant international recognition over the past ten years. The company has received three OBIEs, for *House* (1999), *Drummer Wanted* (2002) and *Good Samaritans* (2005). Maxwell received a Guggenheim Fellowship in 2010 and has been commissioned by venues in the United States, the United Kingdom, Germany, Austria, the Netherlands, France, Belgium and Ireland. Although his productions generate a plethora of reviews, there is a deficit of material providing a critical and sustained engagement with his work. The aim of this book is to provide a critical survey of Maxwell's work since 1992, including his early participation in Cook County Theater Department. Touching upon the acting, production and rehearsal processes of NYC Player's work, and Maxwell's representations of space, community, race, and gender, this volume provides scholars with an important overview of a key figure in contemporary drama.

Artistic Research in Performance through Collaboration

This volume explores the issue of collaboration: an issue at the centre of Performance Arts Research. It is explored here through the different practices in music, dance, drama, fine art, installation art, digital media or other performance arts. Collaborative processes are seen to develop as it occurs between academic researchers in the creative arts and professional practitioners in commercial organisations in the creative arts industries (and beyond), as well as focusing attention and understanding on the tacit/implicit dimensions of working across different media.

Contemporary Approaches to Adaptation in Theatre

This book examines contemporary approaches to adaptation in theatre through seventeen international case studies. It explores company and directorial approaches to adaptation through analysis of the work of Kneehigh, Mabou Mines, Robert Le Page and Katie Mitchell. It then moves on to look at the transformation of the novel onto the stage in the work of Mitchell, and in *The Red Badge of Courage*, *The Kite Runner*, *Anne Frank*, and *Fanny Hill*. Next, it examines contemporary radical adaptations of *Trojan Women* and *The Iliad*. Finally, it looks at five different approaches to postmodern metatheatrical adaptation in early modern texts of *Hamlet*, *The Changeling*, and *Faustus*, as well as the work of the Neo-Futurists, and the mash-up *Medea/Macbeth/Cinderella*. Overall, this comprehensive study offers insights into key productions, ideas about approaches to adaptation, and current debates on fidelity, postmodernism and remediation.

Contemporary Theatres in Europe

Through specific examples, case studies and essays, this collection of essays looks at theatre practices across Europe. From "Theatre du Soleil" to "SocA-etás Raffaello Sanzio"

The Palgrave Handbook of Contemporary Irish Theatre and Performance

This Handbook offers a multiform sweep of theoretical, historical, practical and personal glimpses into a landscape roughly characterised as contemporary Irish theatre and performance. Bringing together

a spectrum of voices and sensibilities in each of its four sections — Histories, Close-ups, Interfaces, and Reflections — it casts its gaze back across the past sixty years or so to recall, analyse, and assess the recent legacy of theatre and performance on this island. While offering information, overviews and reflections of current thought across its chapters, this book will serve most handily as food for thought and a springboard for curiosity. Offering something different in its mix of themes and perspectives, so that previously unexamined surfaces might come to light individually and in conjunction with other essays, it is a wide-ranging and indispensable resource in Irish theatre studies.

The Director and Directing

This book critically assesses the artistry of contemporary directors. Its discussion includes the work of Declan Donnellan, Thomas Ostermeier, Deborah Warner, Simon Stone and Krzysztof Warlikowski. Alongside the work of wider theorists (Patrice Pavis and Erika Fischer-Lichte), it uses neuroaesthetic theory (Semir Zeki) and cognitive and creative process models to offer an original means to discuss the performance event, emotion, brain structures and concepts, and the actor's body in performance. It offers first-hand observation of rehearsals led by Katie Mitchell, Ivo van Hove, Carrie Cracknell and the Steppenwolf Theatre. It also explores devising in relation to the work of Simon McBurney and contemporary groups, and scenography in relation to the work of Dmitry Krymov, Robert Wilson and Robert Lepage. *The Director and Directing* argues that the director creates a type of knowledge, 'reward' and 'resonant experience' (G. Gabrielle Starr) through instinctive and expert choices.

The Canon in Contemporary Theatre

This book explores the relationship between contemporary theatre, particularly contemporary theatre directors, and the dramatic canon of plays. Through focusing on productions of plays by three canonical playwrights (Shakespeare, Ibsen, and Brecht) by eight contemporary European directors (Michael Buffong, Joe Hill-Gibbins, and Emma Rice from the UK, Christopher Rüping from Germany, Thorleifur Örn Arnarsson from Iceland, and Kjeriski Hom, Alexander Mørk-Eidem, and Sigrid Strøm Reibo from Norway) the book investigates why and how the theatre continues to engage with canonical plays. In particular, the book questions the political and cultural implications of theatrical reproductions of the literary canon. Drawing on Chantal Mouffe's theories of agonism and 'critical art,' the book investigates whether theatrical reproduction of the canon always reconstitutes the hegemonic values and ideologies of the canon, or whether theatrical interventions in the canon can challenge such values and ideologies, and thereby also challenge the dominant ideologies and hegemonies of contemporary culture and society. This study will be of great interest to academics and students in drama and theatre, particularly those who work with theatre in the twenty-first century, directors' theatre, and the political impact of theatre.

Tony Harrison and the Classics

Tony Harrison and the Classics comprises fifteen chapters examining the lasting importance of Tony Harrison's classical education, the extent of the influence of Greek and Roman texts on his subjects, themes, and styles, his contribution to knowledge and understanding of classical literature, his popularization of classical works, and his innovative treatment of classical drama in plays which have been performed globally. Harrison's work fosters debates about the role and perception of the classics and adaptations of classical literature in relation to education, 'high' and 'popular' culture, accessibility, and reception. A unifying theme of the collection is the way in which Harrison finds in classical literature fruitful matter for the articulation and dramatization of his longstanding preoccupations: language, class, access to art, and the causes and effects of war. Through his adaptations and translations, Harrison uses classical drama to stage interventions in modern politics, but neither idealizes nor romanticizes the ancient world, depicting inequality, bigotry, greed, and brutality.

The Routledge International Handbook of Intercultural Arts Research

For artists, scholars, researchers, educators and students of arts theory interested in culture and the arts, a proper understanding of the questions surrounding 'interculturality' and the arts requires a full understanding of the creative, methodological and interconnected possibilities of theory, practice and research. The International Handbook of Intercultural Arts Research provides concise and comprehensive reviews and overviews of the convergences and divergences of intercultural arts practice and theory, offering a consolidation of the breadth of scholarship, practices and the contemporary research methodologies, methods and multi-disciplinary analyses that are emerging within this new field.

Contemporary European Theatre Directors

This expanded second edition of Contemporary European Theatre Directors is an ambitious and unprecedented overview of many of the key directors working in European theatre over the past 30 years. This book is a vivid account of the vast range of work undertaken in European theatre during the last three decades, situated lucidly in its artistic, cultural, and political context. Each chapter discusses a particular director, showing the influences on their work, how it has developed over time, its reception, and the complex relation it has with its social and cultural context. The volume includes directors living and working in Italy, Germany, France, Spain, Poland, Russia, Romania, the UK, Belgium, Switzerland, and the Netherlands, offering a broad and international picture of the directing landscape. Now revised and updated, Contemporary European Theatre Directors is an ideal text for both undergraduate and postgraduate directing students, as well as those researching contemporary theatre practices, providing a detailed guide to the generation of directors whose careers were forged and tempered in the changing Europe following the end of the Cold War.

Digital Theatre

Digital Theatre is a rich and varied art form evolving between performing bodies gathered together in shared space and the ever-expanding flexible reach of the digital technology that shapes our world. This book explores live theatre performances which incorporate video projection, animation, motion capture and triggering, telematics and multisite performance, robotics, VR, and AR. Through examples from practitioners like George Coates, the Gertrude Stein Repertory Theatre, Troika Ranch, David Saltz, Mark Reaney, The Builder's Association, and ArtGrid, a picture emerges of how and why digital technology can be used to effectively create theatre productions matching the storytelling and expressive needs of today's artists and audiences. It also examines how theatre roles such as director, actor, playwright, costumes, and set are altered, and how ideas of body, place, and community are expanded.

Documentary Theatre and Performance

What distinguishes documentary theatre from other forms of drama? How has it integrated different media across the years, and to what effect? What is its relationship to truth and reality, and defining moments of civic unrest and political change? In this short, authoritative book, Andy Lavender surveys a century of documentary theatre and performance and analyses key productions. Arranged in 3 sections that take a broadly chronological approach, the volume considers the nature of documenting, forms of intervention through theatre, the presentation of lived experience, and issues of truth, reality and representation. The book includes a variety of case studies, beginning with Piscator's *In Spite of Everything!* (1925) and tracing the work that followed in Europe and America, including the tribunal and testimony plays of the 1990s and 2000s. It examines the relationship of 3 key productions to moments of civic and political crisis: *Fires in the Mirror: Crown Heights Brooklyn and Other Identities* (1992), *Twilight: Los Angeles, 1992* (1993) and *The Colour of Justice: The Stephen Lawrence Enquiry* (1999). Finally, it looks at the impact of digital technologies, social media and hybrid artforms in the 21st century, to explore the engagement of documentary performance with mediations and experiences of cultural change and shifting identities across a range of case studies.

Not Magic But Work

Text and Performance in Contemporary British Theatre interrogates the paradoxical nature of theatre texts, which have been understood both as separate literary objects in their own right and as material for performance. Drawing on analysis of contemporary practitioners who are working creatively with text, the book re-examines the relationship between text and performance within the specific context

of British theatre. The chapters discuss a wide range of theatre-makers creating work in the UK from the 1990s onwards, from playwrights like Tim Crouch and Jasmine Lee-Jones to companies including Action Hero and RashDash. In doing so, the book addresses issues such as theatrical authorship, artistic intention, and the apparent incompleteness of plays as both written and performed phenomena. *Text and Performance in Contemporary British Theatre* also explores the implications of changing technologies of page and stage, analysing the impact of recent developments in theatre-making, editing, and publishing on the status of the theatre text. Written for scholars, students, and practitioners alike, *Text and Performance in Contemporary British Theatre* provides an original perspective on one of the most enduring problems to occupy theatre practice and scholarship.

Text and Performance in Contemporary British Theatre

This book provides key critical tools to significantly broaden the readers' perception of theatre and performance history: in line with posthuman thought, each chapter engages Actor-Network Theory and similar theories to reveal a comprehensive range of human and non-human agents whose collaborations impact theatre productions but are often overlooked. The volume also greatly expands the information available in English on the networks created by several Argentine artists. Through a transnational, transatlantic perspective, case studies refer to the lives, theatre companies, staged productions, and visual artworks of a number of artists who left Buenos Aires during the 1960s due to a mix of personal and political reasons. By establishing themselves in the French capital, queer playwright Copi and directors Jorge Lavelli, Alfredo Arias, and Jérôme Savary, among others, became part of the larger group of intellectuals known as "the Argentines of Paris" and dominated the Parisian theatre scene between the 1980s and 90s. Focusing on these Argentine artists and their nomadic peripeteias, the study thus offers a detailed description of the complexity of agencies and assemblages inextricably involved in theatre productions, including larger historical events, everyday objects, sexual orientation, microbes, and even those agents at work well before a production is conceived.

Actor-Network Dramaturgies

In *Acts of Resistance in Late-Modernist Theatre*, Richard Murphet closely analyses the working processes of three ground-breaking late-modernist artists: Richard Foreman, Jenny Kemp and Richard Murphet. He examines their methodologies as writer/directors to gain a deeper understanding of recent experiments in theatre practice.

Acts of Resistance in Late-Modernist Theatre

As the complicated relationship between music and theatre has evolved and changed in the modern and postmodern periods, music has continued to be immensely influential in key developments of theatrical practices. In this study of musicality in the theatre, David Roesner offers a revised view of the nature of the relationship. The new perspective results from two shifts in focus: on the one hand, Roesner concentrates in particular on theatre-making - that is the creation processes of theatre - and on the other, he traces a notion of 'musicality' in the historical and contemporary discourses as driver of theatrical innovation and aesthetic dispositif, focusing on musical qualities, metaphors and principles derived from a wide range of genres. Roesner looks in particular at the ways in which those who attempted to experiment with, advance or even revolutionize theatre often sought to use and integrate a sense of musicality in training and directing processes and in performances. His study reveals both the continuous changes in the understanding of music as model, method and metaphor for the theatre and how different notions of music had a vital impact on theatrical innovation in the past 150 years. Musicality thus becomes a complementary concept to theatricality, helping to highlight what is germane to an art form as well as to explain its traction in other art forms and areas of life. The theoretical scope of the book is developed from a wide range of case studies, some of which are re-readings of the classics of theatre history (Appia, Meyerhold, Artaud, Beckett), while others introduce or rediscover less-discussed practitioners such as Joe Chaikin, Thomas Bernhard, Elfriede Jelinek, Michael Thalheimer and Karin Beier.

Musicality in Theatre

British theatre underwent a vast transformation and expansion in the decades after World War II. This Companion explores the historical, political, and social contexts and conditions that not only allowed it to expand but, crucially, shaped it. Resisting a critical tendency to focus on plays alone, the collection expands understanding of British theatre by illuminating contexts such as funding, unionisation,

devolution, immigration, and changes to legislation. Divided into four parts, it guides readers through changing attitudes to theatre-making (acting, directing, writing), theatre sectors (West End, subsidised, Fringe), theatre communities (audiences, Black theatre, queer theatre), and theatre's relationship to the state (government, infrastructure, nationhood). Supplemented by a valuable Chronology and Guide to Further Reading, it presents up-to-date approaches informed by critical race theory, queer studies, audience studies, and archival research to demonstrate important new ways of conceptualising post-war British theatre's history, practices and potential futures.

The Cambridge Companion to British Theatre since 1945

The early years of the twenty-first century have witnessed a proliferation of non-fiction, reality-based performance genres, including documentary and verbatim theatre, site-specific theatre, autobiographical theatre, and immersive theatre. *Insecurity: Perils and Products of Theatres of the Real* begins with the premise that although the inclusion of real objects and real words on the stage would ostensibly seem to increase the epistemological security and documentary truth-value of the presentation, in fact the opposite is the case. Contemporary audiences are caught between a desire for authenticity and immediacy of connection to a person, place, or experience, and the conditions of our postmodern world that render our lives insecure. The same conditions that underpin our yearning for authenticity thwart access to an impossible real. As a result of the instability of social reality, the audience, Jenn Stephenson explains, is unable to trust the mechanisms of theatricality. The by-product of theatres of the real in the age of post-reality is insecurity.

Insecurity

Contemporary theatrical productions as diverse in form as experimental performance, new writing, West End drama, musicals and live art demonstrate a recurring fascination with adapting existing works by other artists, writers, filmmakers and stage practitioners. Featuring seventeen interviews with internationally-renowned theatre and performance artists, *Theatre and Adaptation* provides an exceptionally rich study of the variety of work developed in recent years. First-hand accounts illuminate a diverse range of approaches to stage adaptation, ranging from playwriting to directing, Javanese puppetry to British children's theatre, and feminist performance to Japanese Noh. The transition of an existing source to the stage is not a smooth one: this collection examines the practices and the complex set of negotiations each work of transition and appropriation involves. Including interviews with Societas Raffaello Sanzio, Handspring Puppet Company, Katie Mitchell, Rimini Protokoll, Elevator Repair Service, Simon Stephens, Ong Keng Sen and Toneelgroep Amsterdam, the volume reveals performance's enduring desire to return, rewrite and repeat.

Theatre and Adaptation

What is theatre? What is performance? What connects them and how are they different? What events, people, practices and ideas have shaped theatre and performance in the twentieth and twenty-first century? *The Routledge Companion to Theatre and Performance* offers some answers to these big questions. It provides an analytical, informative and engaging introduction to important people, companies, events, concepts and practices that have defined the complementary fields of theatre and performance studies. This fully updated second edition contains three easy to use alphabetized sections including over 120 revised entries on topics and people ranging from performance artist Ron Athey, to directors Vsevolod Meyerhold and Robert Wilson, megamusicals, postdramatic theatre and documentation. Each entry includes crucial historical and contextual information, extensive cross-referencing, detailed analysis and an annotated bibliography. *The Routledge Companion to Theatre and Performance* is a perfect reference guide for the keen student.

The Routledge Companion to Theatre and Performance

This book is the first major study of amateur theatre, offering new perspectives on its place in the cultural and social life of communities. Historically informed, it traces how amateur theatre has impacted national repertoires, contributed to diverse creative economies, and responded to changing patterns of labour. Based on extensive archival and ethnographic research, it traces the importance of amateur theatre to crafting places and the ways in which it sustains the creativity of amateur theatre over a lifetime. It asks: how does amateur theatre-making contribute to the twenty-first century amateur turn?

The Ecologies of Amateur Theatre

This book asks what is the quality of participation in contemporary art and performance? Has it been damaged by cultural policies which have 'entrepreneurialized' artists, cut arts funding and cultivated corporate philanthropy? Has it been fortified by crowdfunding, pop-ups and craftsmanship? And how can it help us to understand social welfare?

Fair Play - Art, Performance and Neoliberalism

Encountering Ensemble, is a text for students, teachers, researchers and practitioners who wish to develop a deeper understanding of the history, conceptual foundations and practicalities of the world of ensemble theatre. It is the first book to draw together definitions and practitioner examples, making it a cutting edge work on the subject. Encountering Ensemble combines historical and contemporary case studies with a wide range of approaches and perspectives. It is written collaboratively with practitioners and members from the academic community and is divided into three sections: 1. Introduction and an approach to training ensembles 2. Practitioner case studies and analysis of specific practical approaches to training ensembles (or individuals in an ensemble context) 3. Succinct perspectives from practitioners reflecting on a range of questions including: What is an ensemble?; the place of ensemble in the contemporary theatre landscape; and training issues.

Encountering Ensemble

This book provides the first comprehensive study of Anthony Neilson's unconventional rehearsal methodology. Neilson's notably collaborative rehearsal process affords an unusual amount of creative input to the actors he works with and has garnered much interest from scholars and practitioners alike. This study analyses material edited from 100 hours of footage of the rehearsals of Neilson's 2013 play Narrative at the Royal Court Theatre, as well as interviews with Neilson himself, the Narrative cast and actors from other Neilson productions. Replete with case studies, Gary Cassidy also considers the work of other relevant practitioners where appropriate, such as Katie Mitchell, Forced Entertainment, Joan Littlewood, Peter Brook, Complicite's Simon McBurney, Stanislavski and Sarah Kane. Contemporary Rehearsal Practice will be of great interest to scholars, students and practitioners of theatre and performance and those who have an interest in rehearsal studies.

Contemporary Rehearsal Practice

This book presents a pioneering critical study of Complicite's work throughout the years. Drawing on an extensive overview of the available research material – including interviews, manuscripts and the company's own archive – the book is framed within a clearly defined research perspective and explores the singularity of theatre communication. The book results from an encounter between the London-based – but cosmopolitan in scope – company, and a fresh application of the form-oriented scholarship of Eastern Europe, Yuri Lotman's semiosphere in particular. Focused on the aesthetics of Complicite, this study achieves a critical distance and undertakes multidimensional scrutiny of the available research material. By identifying the principles of Complicite's aesthetics, the book attempts to grasp the company's artistic paradigm. It focuses on ways of creating, preserving, and decoding meanings, rather than on the nuances of performance or contextual issues.

Complicite, Theatre and Aesthetics

This book theorizes auteur Robert Lepage's scenography-based approach to adapting canonical texts. Lepage's technique is defined here as 'scenographic dramaturgy', a process and product that de-privileges dramatic text and relies instead on evocative, visual performance and intercultural collaboration to re-envision extant plays and operas. Following a detailed analysis of Lepage's adaptive process and its place in the continuum of scenic writing and auteur theatre, this book features four case studies charting the role of Lepage's scenographic dramaturgy in re-'writing' extant texts, including Shakespeare's Tempest on Huron-Wendat territory, Stravinsky's Nightingale in a twenty-seven ton pool, and Wagner's Ring cycle via the infamous, sixteen-million-dollar Metropolitan Opera production. The final case study offers the first interrogation of Lepage's twenty-first century 'auto-adaptations' of his own seminal texts, The Dragons' Trilogy and Needles & Opium. Though aimed at academic readers, this book will also appeal to practitioners given its focus on performance-making, adaptation and intercultural collaboration.

Robert Lepage's Scenographic Dramaturgy

This contemporary ethnographic study of German theatre brings anthropology into renewed dialogue with theatre and performance studies.

State of the Arts

This book analyses the world-renowned Belgian choreographer's key approaches and dramaturgical strategies through selected case studies from his oeuvre between 2000 and 2010, from *Rien de Rien* to *Babel(words)*. It investigates Cherkaoui's choreographic and dramaturgic interventions in debates on the nation, culture, religion and language, by emphasising the transcultural, transreligious and geopolitical dimensions of the dialogues and exchanges he explored during this initial decade. Engaged spectatorship refers to the ongoing thinking, talking, research and writing that the spectator is invited to do in order to fulfil the work's macro-dramaturgical potential to resist nationalism, populism and religious fundamentalism. The book meticulously explores Cherkaoui's rich, multi-layered theatrical imagery and aural landscapes to demonstrate the agile and ever-shifting interpretive acts the works elicit from their audiences. Offering a full-length analysis of Cherkaoui's work, the book is essential reading for students, researchers, practitioners and Cherkaoui fans.

Sidi Larbi Cherkaoui

This diverse anthology features eight contemporary plays founded in testimonies from across the world. Showcasing challenging and provocative works of theatre, the collection also provides a clear insight into the workings of the genre through author interviews, introductions from the companies and performance images which illustrate the process of creating each piece. *Bystander 9/11* by Meron Langsner is an impressionistic but wholly authentic response to the catastrophe as it unfolded and in the days following. *Big Head* by Denise Uyehara is an interrogation of current perceptions of "the enemy now" as seen through the lens of Japanese American internment during World War II. *Urban Theatre Projects' The Fence* is a tale of love, belonging and healing. It is a tender work that looks at the adult lives of five family and friends who spent their childhoods in orphanages, institutions and foster homes in Australia. *Come Out Eli: Christmas 2002 in Hackney, London*, saw the longest siege in British history. Using interviews collected at the time and further material gathered in the aftermath, Alecky Blythe's play explores the impact of the siege on the lives of individuals and the community. *The Travels: members of Forced Entertainment* undertook a series of journeys during one summer, each travelling alone to locations in the UK to complete tasks determined only partially in advance. This began a mapping process and the creation of a landscape of ideas, narratives and bad dreams. *On the Record* by Christine Bacon and Noah Birksted-Breen circumnavigates the globe to bring true stories from six independent journalists, all linked by their determination to shed light on the truth. Created by Paula Cizmar, Catherine Filloux, Gail Kriegel, Carol K. Mack, Ruth Margraff, Anna Deavere Smith and Susan Yankowitz, *Seven* is based on personal interviews with seven women who have triumphed over huge obstacles to catalyse major changes in human rights in their home countries of Russia, Pakistan, Nigeria, Northern Ireland, Afghanistan, Guatemala and Cambodia. *Pajarito Nuevo la Lleva: The Sounds of the Coup* by MarÃ-a JosÃ© Contreras Lorenzini focuses upon sense memories of witnesses who were children at the time of the 1974 military coup in Chile

The Methuen Drama Anthology of Testimonial Plays

Rehearsals : historical overview, current challenges, and future opportunities -- (Pre)rehearsal early decisions -- First steps of the rehearsal -- The piece grows : delving deeper in the middle stages -- Growing up : final stages and the emergence of the form -- Independence : from technical rehearsal through to the run -- Next stages : industry viewpoints -- Coda: A return to the polarities and some Covid-age thinking.

Inside the Rehearsal Room

This book explores the development of Robert Lepage's distinctive approach to stage direction in the early (1984-1994) and middle (1995-2008) stages of his career, arguing that globalisation had a defining effect on shaping his aesthetic and his professional trajectory. In addition to globalisation theory, the book draws on cinema studies, queer theory, and theories of affect and reception. Each of six chapters treats a particular aspect of globalisation, using this as a means to explore one or more of Lepage's productions. Productions discussed include *The Dragon's Trilogy*, *Needles and Opium*, and *The Far Side of the Moon*. Making theatre global: Robert Lepage's original stage productions will be of

interest to scholars of contemporary theatre, advanced-level undergraduates, and arts lovers keen for new perspectives on one of the most talked-about theatre artists of the early 21st century.

Robert Lepage's original stage productions

Redefining Theatre Communities explores the interplay between contemporary theatre and communities. It considers the aesthetic, social, and cultural aspects of community-conscious theatre-making. While doing so, the volume reflects on recent transformations in structural, textual, and theatrical conventions and traditions, and explores the changing modes of production and spectatorship in relation to theatre communities. The essays in this collection present an array of emerging perspectives on the politics, ethics, and practices of community representation on the contemporary international theatre landscape. An international, interdisciplinary collection featuring work by theatre scholars, theatre-makers, and artistic directors from across Europe and beyond, *Redefining Theatre Communities* will appeal to those interested in the diverse forms of socially engaged theatre and performance.

Redefining Theatre Communities

Making a Performance traces innovations in devised performance from early theatrical experiments in the twentieth-century to the radical performances of the twenty-first century. This introduction to the theory, history and practice of devised performance explores how performance-makers have built on the experimental aesthetic traditions of the past. It looks to companies as diverse as Australia's *Legs on the Wall*, Britain's *Forced Entertainment* and the USA-based *Goat Island* to show how contemporary practitioners challenge orthodoxies to develop new theatrical languages. Designed to be accessible to both scholars and practitioners, this study offers clear, practical examples of concepts and ideas that have shaped some of the most vibrant and experimental practices in contemporary performance.

Making a Performance

Theatre-Making explores modes of authorship in contemporary theatre seeking to transcend the heritage of binaries from the Twentieth century such as text-based vs. devised theatre, East vs. West, theatre vs. performance - with reference to genealogies through which these categories have been constructed in the English-speaking world.

Theatre-Making

Redefining Theatre Communities explores the interplay between contemporary theatre and communities. It considers the aesthetic, social and cultural aspects of community-conscious theatre-making. It also reflects on transformations in structural, textual and theatrical conventions, and explores changing modes of production and spectatorship.

Redefining Theatre Communities

Ancient tragedy has played a well-documented role in contemporary theatre since the mid-twentieth century. In addition to the often-commented-upon watershed productions, however, is a significant but overlooked history involving classical tragedy in experimental and avant-garde theatre. *Postdramatic Tragedies* focuses upon such experimental reinventions and analyses receptions of Greek and Roman tragedy that come under the banner of 'postdramatic theatre', a style of performance in which the traditional components of drama, such as character and narrative, are subordinate to the immediate, affective power of more abstract elements, such as image and sound. The chapters are arranged into three parts, each of which explores classical reception within a specific strand of postdramatic theatre: text-based theatre, devised theatre, and theatre that transcends the usual boundaries of time and space, such as durational and immersive theatre. Each offers a semiotic and phenomenological analysis of a particular case study, covering both widely known and less studied productions from 1995 to 2015. Together they reveal that postdramatic theatre is related to the classics at its conceptual core, and that the study of postdramatic tragedies reveals a great deal about both the evolution of theatre in recent decades, and the status of ancient drama in modernity.

Postdramatic Tragedies

