Fact and Fiction in Contemporary Narratives

The Oral Tradition of Yangzhou Storytelling

Professional Wrestling and the Commercial Stage

ImaginationStorytelling And Theatre Performance Practices And Their Art Theatre And Professional Storytellers And Their Art Theatre And Performance Practices | 97808cd9aa94bf999950247f985ca6a32

Fact and Fiction in Contemporary Narratives

This volume analyzes the Serial, situating it in the trajectory of other popular crime narratives and contemporary cultural theory. Contributors focus on topics such as the ethics of the use of fiction techniques in investigative journalism, the epistemological overlay of postmodern indeterminacy, and the audience's active and critical engagement in social media, examining the competing narrative strategies of its narrators, characters, and the audience. Other topics considered include the multiplication of narratives and the longings for closure, how our minds work as we experience true crime narratives, and what critical race theory can teach us about the program's strategies.

Contemporary Irish Traditional Narrative

This new in paperback edition of World Encyclopedia of Contemporary Theatre covers the Americas, from Canada to Argentina, including the United States. Entries on twenty-six countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre, Theatre for Young Audiences, Music Theatre and Dance Theatre. The entries follow the series format, allowing for cross-referencing across subjects, both within the volume and between volumes. Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors, overseen by the main editorial team based at the University of York in Canada headed by Don Rubin. Each entry covers all aspects of theatre genres, practitioners, institutions, writers, critics and styles, with bibliographies, over 200 black & white photographs and a substantial index. This Encyclopedia is indispensable for anyone interested in the arts in the Americas or in modern theatre. It is also an invaluable reference tool for students and scholars of a wide range of disciplines including history, performance studies, anthropology and cultural studies.

The Data Storytelling Workbook

Authenticity is one of the major values of our time. It is visible everywhere, from clothing to food to self-help books. While it is such a prevalent phenomenon, it is also very evasive. This study analyses the culture of authenticity as it relates to theatre and establishes a theoretical framework for analysis. Daniel Schulz argues that authenticity is sought out and marked by the individual and springs from a culture that is perceived as inherently fake and lacking depth. The study examines three types of performances that exemplify this structure of feeling: intimate theatre seen in Forced Entertainment productions such as Quizoola! (1996, 2015), as well as one-on-one performances, such as Centrestreet Goed's Internal (2009); immersive theatre as illustrated by Punchdrunk's shows The Masque of the Red Death (2002) and The Drowned Man (2013) which provide a visceral, subjective understanding for audiences; finally, the study scrutinizes the popular category of documentary theatre through various examples such as Robin Soan's Talking to Terrorists (2005), David Hare's Stuff Happens (2004), Edmund Burke's Black Watch (2007) and Dennis Kelly's pseudo-documentary play Taking Care of Baby (2007). It is specifically the value of the document that lends such performances their truth-value and consequently their authenticity. The study analyses how the success of these disparate categories of performance can be explained through a common concern with notions of truth and authenticity. It argues that this hunger for authentic, unmediated experience is characteristic of a structure of feeling that has superseded postmodernism and that actively seeks to resuscitate artistic and cultural practices of the everyday.

Contemporary Theatre in Education

This collection of essays investigates the way Africa has been portrayed on the London stage from the 1950s to the present. It focuses on whether — and, if so, to what extent — the Africa that emerges from the London stage is subject to stereotype, and/or in which ways the reception of audiences and critics have contributed to an understanding of the continent and its arts. The collection, divided into two parts, brings together well-established academics and emerging scholars, as well as playwrights, directors and performers currently active in London. With a contribution by Wolof Sowinka, Athol Fugard, Bola Agbaje, Bisi Bari, and Dipa Agbolaju, amongst others, the volume examines the work of key companies such as Tiata Fahodzi and Talawa, as well as newer companies Two Gents, Iroko Theatre and Spore Stories. Interviews with Rotimi Babatunde, Rotimi Babatunde and Dipo Agbolaju on the contemporary London scene are also included.

Dramatic Psychological Storytelling

This book explores the complex interrelationship between fact and fiction in narratives of the twenty-first century. Current cultural theory observes a cultural shift away from postmodernism to new forms of expression. Rather than a radical break from the postmodern, however, postmodernist techniques are repurposed to express a new sincerity, a purposeful self-reflexivity, a contemporary sense of togetherness and an associated commitment to collaboration. In what the editors consider to be one manifestation of this general tendency, this book explores the ways in which contemporary texts across different media play with the boundary between fact and fiction. This includes the examination of novels, autobiography, autofiction, film, television, mockumentary, digital fiction, advertising campaigns and media hoaxes. The chapters engage with theories of what comes after postmodernism and analyse the narratological, stylistic and/or semiotic devices on which such texts rely. The chapters in this book were originally published as a special issue of the European Journal of English Studies.

The Oral Tradition of Yangzhou Storytelling

Performing Epic or Telling Tales takes the new millennium as a starting point for an exploration of the turn to narrative in twenty-first-century theatre, which is often also a turn to Graeco-Roman epic. However, the dominant focus of the volume is less on 'what' the recent epic turn in the theatre consists of than 'why' it seems to be so prevalent: this turn is explained with reference not only to the translation and scholarly histories of the epics, but also to earlier performance traditions and, notably, to recent theoretical debates relating to text-based 'drama' and performance based 'theatre'. What is perhaps most remarkable about this epic turn is not simply the sheer number of outstanding performances that it has produced; it is also that recent practice appears to have outstripped much theoretical discussion about theatre. In chapters ranging from spoken word performances to ballet, from the use of machines and technology to performances that make space for voices occluded by the ancient epics, Performing Epic or Telling Tales seeks to contextualize and explain the narrative/storytelling (re)turn in recent live performances - a turn that regularly entails engagement with ancient Graeco-Roman epics, which have long provided poets, playwrights, artists, and theatre makers with a storehouse of rich, often perceived as 'raw', material. Reframed and refracted for the modern era, the epics of ancient Greece and Rome are found to be particularly revealing, and popularly 'telling' of the contemporary wider cultural sphere.
serve as the stimulus for new experiments in the studio or rehearsal room. Two theoretical chapters contend that Aristotelian readings of tragedy, especially when combined with elements of Stanislavski’s (early) actor-training practice, can actually prevent actors from interacting productively with ancient plays and practices. The four chapters which follow (Acting Sound, Acting Myth, Acting Space, and Acting Chorus) examine specific challenges in detail, combining historical summaries with a survey of key modern practitioners, and a sequence of practical exercises.

World Encyclopedia of Contemporary Theatre

The second volume of the World Encyclopedia of Contemporary Theatre covers the Americas, from Canada to Argentina, including the United States. Entries on twenty-six countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre, Theatre for Young Audiences, Music Theatre and Dance Theatre. The essays follow the series format, allowing for cross-referencing across subjects, both within the volume and between volumes. Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors, overseen by the main editorial team based at the University of York in Canada headed by Don Rubin. Each entry covers all aspects of theatre genres, practitioners, writers, critics and styles, with bibliographies, over 200 black & white photographs and a substantial index. This is a unique volume in its own right; in conjunction with the other volumes in this series it forms a resource reference of unparalleled value.

Greek Tragedy and the Contemporary Actor


Performing Epic or Telling Tales

This collection of articles is devoted to the relationship between text and performance in contemporary theatre. In this volume, nineteen theatre and drama researchers from the Baltic countries, Sweden, Finland, Ireland, Hungary, Russia and China discuss the results of their research into these issues in academic articles and essays. The book mainly focuses on the experience of the Baltics in the creation of theatrical texts, but it also provides a wider insight into the changing processes of world drama and theatre. Three sections of the volume provide numerous examples of the functioning of traditional texts in today’s theatre, as well as introducing the reader to new aspects of contemporary drama and the different models of practice in theatre companies. This book, with its rich collection of material and detailed analysis of different methods and experiences of contemporary theatre, is recommended for both theatre and drama theoreticians and practitioners.

The World Encyclopedia of Contemporary Theatre

Through accessible language and candid discussions, Storytelling for Social Justice explores the stories we tell ourselves and each other about race and racism in our society. Making sense of the racial constructions expressed through the language and images we encounter every day, this book provides strategies for developing a more critical understanding of how racism operates culturally and institutionally in our society. Using the arts in general, and storytelling in particular, the book examines ways to teach and learn about race by creating counter-storytelling communities that can promote more critical and thoughtful dialogue about racism and the remedies necessary to dismantle it in our institutions and interactions. Illustrated throughout with examples drawn from contemporary movements for change, high school and college classrooms, community building and professional development programs, the book provides tools for examining racism as well as other issues of social justice. For every facilitator and educator who has struggled with how to get the conversation on race going or who has suffered through silences and antagonism, the innovative model presented in this book offers a practical and critical framework for thinking about and acting on stories about racism and other forms of injustice. This new edition includes: Social science examples, in addition to the arts, for elucidating the storytelling model; Short essays by users that illustrate some of the ways the storytelling model has been used in teaching, training, community building and activism; Updated examples, references and resources.

The Storytellers’ Journey

The highly performative categories of ‘Irish culture’ and ‘Irishness’ are in need of critical address, prompted by recent changes in Irish society, the arts industry and modes of critical inquiry. This book braoches this task by considering Irish expressive culture through some of the paradigms and vocabularies offered by performance studies.

World Encyclopedia of Contemporary Theatre

Nature and Imagination

This pioneering work equips you with the skills needed to create and design powerful stories and concepts for interactive, multi-platform storytelling and experience design that will take audience engagement to the next level. Klaus Sommer Paulsen presents a bold new vision of what storytelling can become if it is reinvented as an audience-centric design method. His practices unlock new ways of combining story with experience for a variety of existing, new and upcoming platforms. Merging theory and practice, storytelling and design principles, this innovative toolkit instructs the next generation of creators on how to successfully balance narratives, design and digital innovation to develop strategies and concepts that both apply and transcend current technology. Packed with theory and exercises intended to unlock new narrative dimensions, Integrated Storytelling by Design is a must-read for creative professionals looking to shape the future of themed, branded and immersive experiences.

Storytelling for Social Justice

Playing the Other

There are a few questions that professional artists get asked regularly: Where do you get your ideas? How did you get started? And be honest—are you really in it for the money? Following the highly Successful Me Funny and Me Sexy anthologies, Me Artsy answers these eternal questions and more. With essays from fourteen First Nations artists from a variety of disciplines, the collection provides insight into the paths that led each artist to pursue and develop his or her craft. The essays explore many common themes around the role of art in First Nations communities, including the importance of art for creating social change, the role of art in representing Native culture and the fusion of traditional and contemporary techniques. On a more personal level, the essays describe the significance of art in the lives of the contributors, along with their sometimes unlikely journeys to success, stories which are often touched with the flavor of ritual and contemporary technique. Chef David Wollman describes gruelling years of prep work in the kitchen of the exclusive National Club; filmmaker Zacharias Kunuk discusses leading into his first feature film with no knowledge of how to finance it; fashion designer Kim Picard describes making a dress inspired by coffee beans; and playwright Drew Hayden Taylor tells the story of putting a bullet through his first play and burying it in his yard. Other contributors include actor/playwright Monique Mojica, painter Marianne Nicolson, painter Maxine Noel, blues pianist Murray Porter, scholar Karyn Recollet, dancer/choreographer Santee Smith, director/actor Rose Stelia, drummer Steve Teekens, writer Richard Van Camp and manga artist Michail Nicholl Tahgulanaas.

Africa on the Contemporary London Stage
Access Free Storytelling And Theatre Contemporary Professional Storytellers And Their Art Theatre And Performance Practices

"New Irish Storytellers examines storytelling techniques and narrative strategies in contemporary Irish film and illuminates the craft, skill and creative decisions of Irish film-makers since the 1990s. Revealing defining patterns, styles and tendencies within recent Irish cinema, this book explores connections between Irish cinematic storytellers and their British and American colleagues. The period under scrutiny stretches back to 1993, the year the Irish Film Board was re-activated, facilitating a phase of prolonged film production after a hiatus of seven years. Reflecting on this key and distinctive era in Irish cinema, this book explores how film gave expression to tensions and fissures in the new Ireland."—Book Jacket.

Historical Social Research

This is the seed of The Storytellers' journey, Joseph Daniel Sobol's history of the past thirty years of American storytelling. In this compelling examination of the contemporary search for myth, Sobol explores the social and psychological roots of the storytelling revival and the ever-resurgent power of the storyteller. Drawing on interviews with dozens of storytellers around the country, Sobol paints the revival as part of a larger process of cultural revitalization. He traces the growth of the preeminent revival organization, the National Association for the Preservation and Perpetuation of Storytelling (NAPPS), and details the individual passions, the organizational politics, and the economic, social, and mythic forces that have combined to transform a ragtag assemblage of enthusiasts into a national and international network of arts professionals. A seemingly chance encounter between a restless ambitious high school teacher and a coaxing tale on the car radio sets off a chain of inspirations that changes the face of a small southern town, touches lives across America, and revitalizes a homely but treasured art form.

Reflections on performance at work

Jack Zipes has reinvigorated storytelling as a successful and engaging tool for teachers and professional storytellers. Encouraging storytellers, librarians, and schoolteachers to be active in this magical process, Zipes proposes an interactive storytelling that creates and strengthens a sense of community for students, teachers and parents while extolling storytelling as animation, subversion, and self-discovery.

Contemporary Theatre Education and Creative Learning

This book presents a seven-step model for insight and change using the action method, Psychotheatrics, which uses the expressive arts to transform the storytelling experience into a phenomenological framework for depicting challenges, strategies and outcomes resulting in the dynamic illustration of inter-subjective meaning.

Integrated Storytelling by Design

This book considers the state of contemporary theatre education in Great Britain is in two parts. The first half considers the national identities of each of the three mainland nations of England, Scotland, and Wales to understand how these differing identities are reflected and refracted through culture, theatre education and creative learning. The second half attends to 21st century theatre education, proposing a more explicit correlation between contemporary theatre and theatre education. It considers how theatre education in the country has arrived at its current state and why it is often marginalised in national discourse. Attention is given to some of the most significant developments in contemporary theatre education across the three nations, reflecting on how such practice is informed by and offers a challenge to conceptions of place and nation. Drawing upon the latest research and strategic thinking in culture and the arts, and providing over thirty interviews and practitioner case studies, this book is infused with a rigorous and detailed analysis of theatre education, and illuminated by the voices and perspectives of innovative theatre practitioners. Mark Crossley is an Associate Professor at De Montfort University, UK, specialising in performing arts education and intermedial practice. He has written and edited numerous journal articles and two previous books, Devising Theatre with Stans Cafe (2017) and Intermedial Theatre: Principles and Practice (2019). He currently sits on the editorial board for the journal RIDE: Research in Drama Education.

The "Serial" Podcast and Storytelling in the Digital Age

Contemporary Narratives of Ageing, Illness, Care

This will be of particular interest to undergraduates of performing arts and the substantial community of those engaged in storytelling, filling a noticeable void in an emerging field of scholarship. Michael Wilson addresses the recent rise of storytelling as a professional performance art by providing a critical survey of current practice and a critical framework for those debates currently taking place, and those debates which will undoubtedly emerge in future. The text includes critical analysis of a range of practices alongside interviews with key contemporary practitioners about their work.

Creative Storytelling

Since we first arrived on the planet, we've been telling each other stories, whether of that morning's great saber-tooth tiger hunt or the latest installment of the Star Wars saga. And throughout our history, despite differences of geography or culture, we've been telling those stories in essentially the same way. Why? Because there is a RIGHT way to tell a story, one built into our very DNA. In his seminal work Poetics, Aristotle identified the patterns and recurring elements that existed in the successful dramas of his time as he explored precisely why we tell stories, what makes a good one, and how to best tell them. In Classical Storytelling and Contemporary Screenwriting, Brian Price examines Aristotle's conclusions in an entertaining and accessible way and then applies those guiding principles to the most modern of storytelling mediums, going from idea to story to structure to outline to final pages and beyond, covering every relevant screenwriting topic along the way. The result is a fresh new approach to the craft of screenwriting—one that's only been around a scant 2,500 years or so—ideal for students and aspiring screenwriters who want a comprehensive step-by-step guide to writing a successful screenplay the way the pros do it.

Storytelling in Contemporary Societies

This new paperback edition covers theatre in Europe since World War II in four-seventeen European nations. This book is an invaluable resource to anyone interested in European theatre.

World Encyclopedia of Contemporary Theatre

From tracking down information to symbolising human experiences, this book is your guide to telling more effective, empathetic and evidence-based data stories. Drawing on cross-disciplinary research and first-hand accounts of projects ranging from public health to housing justice, The Data Storytelling Workbook introduces key concepts, challenges and problem-solving strategies in the emerging field of data storytelling. Filled with practical exercises and activities, the workbook offers interactive training materials that can be used for teaching and professional development. By approaching both 'data' and 'storytelling' in a broad sense, the book combines theory and practice around real-world data storytelling scenarios, offering critical reflection alongside practical and creative solutions to challenges in the data storytelling process, from tracking down hard to find information, to the ethics of visualising difficult subjects like death and human rights.

Contemporary Narratives of Dementia

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

The American Repertory Theatre Reference Book

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This volume features over 250,000 words and more than 125 photographs identifying and defining theatre in more than 30 countries from India to Uzbekistan, from Thailand to New Zealand and featuring extensive documentation on contemporary Chinese, Japanese, Indian and Australian theatre.

**Storytelling and Theatre**

Now available in paperback for the first time this edition of the World Encyclopedia of Contemporary Theatre series examines theatrical developments in Africa since 1945. Entries on thirty-two African countries are featured in this volume, preceded by specialist introductory essays on Angophone Africa, Francophone Africa, History and Culture, Cosmology, Music, Dance, Theatre for Young Audiences and Puppetry. There are also special introductory general essays on African theatre written by Nobel Prize Laureate Wole Soyinka and the outstanding Congolese playwright, Sony Labou Tansi, before his untimely death in 1995. More up-to-date and more wide-ranging than any other publication, this is undoubtedly a major ground-breaking survey of contemporary African theatre.

**Text in Contemporary Theatre**

Theatre in Education emerged in the mid-sixties as a unique hybrid of performance and child-centred learning. Contemporary Theatre in Education charts the creation and adaptation of this 'hybrid' through the lens of approaches that seek to explore why the hybrid is possible for the hybrid to survive? Or have the economics of schools, the post-National Curriculum educational policy and the lack of understanding from a new breed of teachers created an environment that has forced a mutation? Perhaps theatre in education has just evolved, but perhaps just forty years after it began it is facing extinction.changing political, economic and educational environment. It also takes a 'snapshot' of the TIE being created today, considering all the projects being performed in Wales during a single month. The projects are analysed and every TIE director interviewed about the work and the policies of their companies. It becomes very clear that the distinction between TIE and Children's Theatre is being blurred.

**Authenticity in Contemporary Theatre and Performance**

A comprehensive reference guide to the history of the American Repertory Theater (A.R.T.), its programming and the theater artists who shape its distinctive character.

**World Encyclopedia of Contemporary Theatre**

**Classical Storytelling and Contemporary Screenwriting**

This book examines narratives of dementia in contemporary literary texts, studying what is now a pressing issue with deep political, economic, and social implications for many ageing societies. As part of the increasing visibility of dementia in social and cultural life, these narratives pose ethical, aesthetic, and political questions about subjectivity, agency, and care that help us to interrogate the cultural discourse of dementia. Contemporary Narratives of Dementia is a seminal book that offers a sustained examination of a wide range of literary narratives, from auto/biographies and detective fiction, to children's books and comic books. With its wide-reaching theoretical and critical scope, its comparative dimension, and its inclusion of multiple genres, this book is important for scholars engaging with studies of dementia and ageing in diverse disciplines. Sarah Falcus is a Reader in Contemporary Literature at the University of Huddersfield, UK. She has research interests in contemporary women's writing, feminism and literary gerontology. She is the co-director of the Dementia and Cultural Narrative (DCN) network. Katsura Sako is an Associate Professor of English, at Keio University, Japan. Her main field of research is in post-war/contemporary British literature, and she has particular interests in gender, ageing and illness. She is a member of the steering committee of the DCN network.

**New Irish Storytellers**

Join the countless professionals who have benefited from the best how to storytelling guide available today. Storytelling: Art and Technique is a proven handbook and selection tool that shows you how to select, prepare, and tell stories to and for children aged 3 to 13. Ideal for both beginning and experienced storytellers working in public or school library settings, this useful volume reveals the storyteller's art—from planning through performance.

**Choice**

**Me Artsy**

Professional Wrestling and the Commercial Stage examines professional wrestling as a century-old, theatrical form that spans from its local places of performance to circulate as a popular, global product. Professional wrestling has all the trappings of sport, but is, at its core, a theatrical event. This book acknowledges that professional wrestling shares many theatrical elements such as plot, character, scenic design, props, and spectacle. By assessing professional wrestling as a neglected but prototypical case study in the global business of theatre, Laine argues that it is an exemplary form of globalization, commercial theatre. He asks what theatre scholars might learn from pro wrestling and how pro wrestling might contribute to conversations beyond the ring, by considering the laboring bodies of the wrestlers, and analyzing wrestling's form and content. Of interest to scholars and students of theatre and performance, cultural studies, and sports studies, Professional Wrestling and the Commercial Stage delimits the edges of wrestling's theatrical frame, critiques established understandings of corporate theatre, and offers key wrestling concepts as models for future study in other fields.

**Traditional Storytelling Today**

This book is an exploration and critique of 'playback theatre', a form of improvised theatre in which a company of performers spontaneously enact autobiographical stories told to them by members of the audience. With more than ten years' experience as an actor with Playback Theatre York, the author introduces the reader to the basics of playback theatre within a historical and theoretical context. The history and development of the form is traced, from its conception in the late 1970s to its subsequent growth worldwide, and its relationship to the psychodrama tradition from which it has evolved is discussed. Through an examination of playback performances from the perspectives of performers, 'tellers' of their stories and the audience, the author critically explores the nature, implications and ethics of the performers' response to the teller's experience, how notions of the public and personal are constructed, and the risks involved in improvising a response to a member of the audience's story. Playing the Other will be essential reading for drama students, dramatherapists and all those interested in the history and use of the theatre.

**Storytelling: Art and Technique**

This collection of essays explores cultural narratives of care in the contexts of ageing and illness. It includes both text-based and practice-based contributions by leading and emerging scholars in humanistic studies of ageing. They consider care not only in film (feature and documentary) and literature (novel, short story, children's picturebook) but also in the fields of theatre performance, photography and music. The collection has a broad geographical scope with case studies and primary texts from Europe and North America but also from Hong Kong, Japan, Australia, Argentina and Mexico. The volume asks what care, autonomy and dependence may mean and how these may be inflected by social and cultural specificities. Ultimately, it invites us to reflect on our relations to others as we face the global and local challenges of both the pandemic and ageing societies.

**The World Encyclopedia of Contemporary Theatre**