

1. Record Nr.	UNINA9910145294103321
Autore	Hamilton James R
Titolo	The art of theater [[electronic resource] /] / James R. Hamilton
Pubbl/distr/stampa	Malden, MA ; ; Oxford, : Blackwell Pub., 2007
ISBN	1-281-06905-1 9786611069056 0-470-69087-9 0-470-76610-7
Descrizione fisica	1 online resource (244 p.)
Collana	New directions in aesthetics ; ; 4
Disciplina	792.01
Soggetti	Theater - Philosophy Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Contents; Prologue; Part I: The Basics; 1 The Emergence of the Art of Theater: Background and History; 1.1 The backstory: 1850s to 1950s; 1.2 The decisive influences: Brecht, Artaud, Grotowski; 1.3 The decisive years: 1961 to 1985; 1.4 The final threads: absorption of new practices into the profession and the academy; 2 Theatrical Performance is an Independent Form of Art; 2.1 Theatrical performance as radically independent of literature; 2.2 Theatrical performance as a form of art; 3 Methods and Constraints; 3.1 Idealized cases that help focus on features needing analysis 3.2 Three general facts about theatrical performances and the constraints they impose on any successful account of theatrical performances 4 Theatrical Enactment: The Guiding Intuitions; 4.1 Enactment: something spectators and performers do; 4.2 The crucial concept: "attending to another"; 4.3 What it is to "occasion" responses; 4.4 Audience responses: willing suspension of disbelief, acquired beliefs, or acquired abilities?; 4.5 Relativizing the account by narrowing its scope to narrative performances; Part II: The Independence of Theatrical Performance; 5 Basic Theatrical Understanding 5.1 Minimal general success conditions for basic theatrical understanding 5.2 Physical and affective responses of audiences as

non-discursive evidence of understanding; 5.3 The success conditions for basic theatrical understanding met by moment-to-moment apprehension of performances; 5.4 "Immediate objects," "developed objects," and "cogency "; 5.5 Objects of understanding having complex structures; 5.6 Generalizing beyond plays; 5.7 The problem of "cognitive uniformity "; 6 The Mechanics of Basic Theatrical Understanding

6.1 The "feature-salience " model of spectator convergence on the same characteristics6.2 What it is to respond to a feature as salient for some characteristics or a set of facts; 6.3 A thin common knowledge requirement; 6.4 A plausibly thickened common knowledge requirement; 6.5 The feature-salience model, "reader-response theory," and "intentionalism "; 6.6 Generalizing the salience mechanism to encompass non-narrative performances; 6.7 Some important benefits of the feature-salience model: double-focus,slippage,"performer power," "character power," and t

6.8 The feature-salience model and explaining how basic theatrical understanding occurs7 What Audiences See; 7.1 Identifying characters, events, and other objects in narrative performances; 7.2 Re-identification of characters and other objects in narrative performances; 7.3 The special nature of theatrical (uses of)space: performances and performance space; 7.4 Cross-performance re-identification; 7.5 Identifying and re-identifying objects in non-narrative performances; 7.6 Added benefits of the demonstrative and recognition- based approach to identification and re-identification

7.7 Theatrical performance as a fully independent practice

Sommario/riassunto

The Art of Theater argues for the recognition of theatrical performance as an art form independent of dramatic writing. Identifies the elements that make a performance a work of art Looks at the competing views of the text-performance relationships An important and original contribution to the aesthetics and philosophy of theater
