

1. Record Nr.	UNINA9910462874903321
Autore	Innes Christopher <1941->
Titolo	The Cambridge introduction to theatre directing // Christopher Innes, Maria Shevtsova [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2013
ISBN	1-107-35710-1 1-107-23348-8 1-107-34373-9 1-107-34748-3 1-107-25526-0 1-107-34498-0 1-107-34123-X 1-139-01639-3
Descrizione fisica	1 online resource (xi, 283 pages) : digital, PDF file(s)
Collana	Cambridge introductions to literature
Disciplina	792.02/33
Soggetti	Theater - Production and direction Theater - Production and direction - History - 20th century Theatrical producers and directors
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Contents; Illustrations; Acknowledgements; Introduction; Chapter 1 Traditional staging and the evolution of the director; Classical Greek theatre: director as choreographer; From Greece to Classical Rome; Medieval European staging; Playwright-managers: Renaissance and early seventeenth-century theatre; The seventeenth and eighteenth centuries: Enlightenment and the actor-manager; Introducing scenery: Philip Jacques de Louthembourg; Henry Irving: the nineteenth-century actor-manager; The transition from traditional staging; The German stage and the function of the Intendant The critic as director: Gotthold Lessing at the Hamburg NationaltheaterFurther reading; Chapter 2 The rise of the modern director; The Meiningen Players and the conditions for naturalism; The Meiningen influence; The theory of naturalism: Emile Zola; The naturalistic director: Andre Antoine and the Theatre Libre; Symbolist

theatre: a call for directorial vision; Richard Wagner: total theatre;  
 Adolphe Appia: lighting and space; Gordon Craig, Adolphe Appia and  
 the theory of directing; Stanislavsky and psychological realism; The  
 Seagull; Acting 'with the body'; Further reading  
 Chapter 3 Directors of theatricalityVsevolod Meyerhold: commedia  
 dell'arte to biomechanics; Theatricality, stylization and the grotesque;  
 The director as engineer: constructivism and biomechanics; Aleksandr  
 Tairov: aestheticized theatricalization; Yevgeny Vakhtangov: 'festivity'  
 and spectacle; Revisiting Meyerhold: Valery Fokin; The politics of  
 theatricality: Ariane Mnouchkine; 'Masters'; Theatricality, metaphor and  
 the 'East'; Directing in a collectivity of equals; Frank Castorf and  
 Thomas Ostermeier: theatricality and violence; Eastern European  
 directors: theatricality as resistance  
 Further readingChapter 4 Epic theatre directors; Erwin Piscator's  
 political theatre; Political staging: Piscator's Rasputin; Film and stage;  
 Political directing: the Piscator approach; The Rasputin production: a  
 model for epic theatre; Documentary theatre; Bertolt Brecht's epic  
 theatre; Epic theatre and cabaret; Developing an epic style of staging  
 and directing; Directing epic theatre: Mother Courage; The influence of  
 epic theatre; Heiner Muller and post-Brechtian epic theatre;  
 Postmodern epic directing: Roberto Ciulli; Further reading; Chapter 5  
 Total theatre: the director as auteur  
 Gordon Craig and the Artist of the TheatreMax Reinhardt: the  
 'Director's Book'; Combining directorial methods: Norman Bel Geddes;  
 Peter Brook: collective creation versus directorial vision; Robert Wilson:  
 the 'Visual Book'; Robert Lepage: cinematic self-directing; Total theatre  
 and directing opera: Robert Wilson, Robert Lepage, Peter Sellars; Visual  
 stylization as musical context: Robert Wilson; Cinematic and  
 mechanistic deconstructions of opera: Robert Lepage; Conceptual  
 politics: Peter Sellars; Sound and space: Christoph Marthaler; Further  
 reading; Chapter 6 Directors of ensemble theatre  
 Giorgio Strehler, Peter Stein, Peter Brook

---

## Sommario/riassunto

This Introduction is an exciting journey through the different styles of  
 theatre that twentieth-century and contemporary directors have  
 created. It discusses artistic and political values, rehearsal methods and  
 the diverging relationships with actors, designers, other collaborators  
 and audiences, and treatment of dramatic material. Offering a  
 compelling analysis of theatrical practice, Christopher Innes and Maria  
 Shevtsova explore the different rehearsal and staging principles and  
 methods of such earlier groundbreaking figures as Stanislavsky,  
 Meyerhold and Brecht, revising standard perspectives on their work.  
 The authors analyse, as well, a diverse range of innovative  
 contemporary directors, including Ariane Mnouchkine, Elizabeth  
 LeCompte, Peter Sellars, Robert Wilson, Thomas Ostermeier and  
 Oskaras Korsunovas, among many others. While tracing the different  
 roots of directorial practices across time and space, and discussing  
 their artistic, cultural and political significance, the authors provide key  
 examples of the major directorial approaches and reveal  
 comprehensive patterns in the craft of directing and the influence and  
 collaborative relationships of directors.

---

2. Record Nr.	UNINA9910797972603321
Titolo	Scripting dance in contemporary India // edited by Maratt Mythili Anoop and Varun Gulati ; contributors C. Rajendran [and eleven others]
Pubbl/distr/stampa	Lanham, Maryland : , : Lexington Books, , 2016 ©2016
ISBN	1-4985-0552-X
Descrizione fisica	1 online resource (217 p.)
Disciplina	793.3/1954
Soggetti	Dance - India - History
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 at the end of each chapters and index.
Nota di contenuto	Contents; Acknowledgments; Introduction; Part I: Representations: Dance/Dancers in Literature; 1 The Sacred and the Profane; 2 The Indian Nautch Girl in Early Colonial Travel Writing; Part II: Histories in Process: Stories of Traditions and Travel; 3 Unraveling Mohiniyattam's "Outlaw"; 4 Building a Natya Shastra; 5 "Thidambu Nritham"; 6 Araimandi and Arabesque; Part III: Negotiations: Aesthetics and the Dynamics of Globalization; 7 Changing Landscape of Dance in South India; 8 Dancing Narratives; 9 Working through the "Difficult Whole"; 10 Picturing Dance; Part IV: Othered Voices and Bodies 11 Listening to "Women of God"Index; About the Editors and Contributors
Sommario/riassunto	Scripting Dance in Contemporary India is an edited volume that engages with multiple dance forms of India and their representations. The contributions are eclectic, including writings by both scholars and performers who share their experiential knowledge.