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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references at the end of each chapters and indexes.
Nota di contenuto	Part I. World dramaturgy in the twenty-first century -- Part II. Dramaturgy in the age of globalization -- Part III. Dramaturgy in motion : demolitions, definitions, and demarcations -- Part IV. Dramaturgs as artistic leaders and visionaries : privileges and responsibilities of the office -- Part V. Dramaturg as mediator and context manager : transculturalism, translation, adaptation, and contextualization -- Part VI. Dramaturgy among other arts : interdisciplinarity, transdisciplinarity, and transvergence -- Part VII. Dramaturg as systems analyst : dramaturgy of postdramatic structures -- Part VIII. Dramaturg as public relations manager : immersions, talkbacks, lobby displays, and social networks.
Sommario/riassunto	Dramaturgy, in its many forms, is a fundamental and indispensable element of contemporary theatre. In its earliest definition, the word itself means a comprehensive theory of "play making." Although it initially grew out of theatre, contemporary dramaturgy has made enormous advances in recent years, and it now permeates all kinds of narrative forms and structures: from opera to performance art; from dance and multimedia to filmmaking and robotics. In our global, mediated context of multinational group collaborations that dissolve traditional divisions of roles as well as unbend previously int Dramaturgy, in its many forms, is a fundamental and indispensable

element of contemporary theatre. In its earliest definition, the word itself means a comprehensive theory of "play making." Although it initially grew out of theatre, contemporary dramaturgy has made enormous advances in recent years, and it now permeates all kinds of narrative forms and structures: from opera to performance art; from dance and multimedia to filmmaking and robotics. In our global, mediated context of multinational group collaborations that dissolve traditional divisions of roles as well as unbend previously intransigent rules of time and space, the dramaturg is also the ultimate globalist: intercultural mediator, information and research manager, media content analyst, interdisciplinary negotiator, social media strategist. This collection focuses on contemporary dramaturgical practice, bringing together contributions not only from academics but also from prominent working dramaturgs. The inclusion of both means a strong level of engagement with current issues in dramaturgy, from the impact of social media to the ongoing centrality of interdisciplinary and intermedial processes.

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