

1. Record Nr.	UNINA9910454702003321
Titolo	Theatre history studies . 2008 Volume 28 [[electronic resource] /] / edited by Rhona Justice-Malloy
Pubbl/distr/stampa	Tuscaloosa, : University of Alabama Press, c2008
ISBN	0-8173-8054-X
Descrizione fisica	1 online resource (213 p.)
Collana	Theatre history studies ; ; 28
Altri autori (Persone)	Justice-MalloyRhona
Disciplina	792.09 812.009
Soggetti	Drama - History and criticism Theater - History Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	"The official journal of the Mid-America Theatre Conference, Inc."
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	CONTENTS; List of Illustrations; Keynote Speech from the Twenty-eighth Mid-America Theatre Conference, Changing Theatrical Landscapes: Mapping New Directions in History, Pedagogy, and Practice in the Twenty-first Century; Between the Lines: Editing the Notebooks of Tennessee Williams; Research and Performance: A Roundtable on the Future of the Archive; Performance in the Archives; Performing Arts Archives: Dynamic Entities Complementing and Supporting Scholarship and Creativity; eBay, Wikipedia, and the Future of the Footnote Period Rush: Affective Transfers in Recent Queer Art and PerformanceGoon, Warrior, Communitarian, and Mythos: The Lincoln Legend of Dramatic Literature and Live Performance; Ole Olson and Companions as Others: Swedish-Dialect Characters and the Question of Scandinavian Acculturation; Games with Ghosts in Muller's Explosion of a Memory: A Study of Pre-ideology in the Muller-Wilson Collaboration; On the Emergence of European Avant-Garde Theatre; BOOK REVIEWS; Books Received; Contributors
Sommario/riassunto	Theatre History Studies is a peer-reviewed journal of theatre history and scholarship published annually since 1981 by the Mid-American Theatre Conference (MATC), a regional body devoted to theatre scholarship and practice. The conference encompasses the states of

Illinois, Iowa, Nebraska, Kansas, Missouri, Minnesota, North Dakota, South Dakota, Wisconsin, Indiana, Michigan, and Ohio. The purpose of the conference is to unite persons and organizations within the region with an interest in theatre and to promote the growth and development of all forms of theatre.

2. Record Nr.	UNINA9910818681703321
Autore	Glavin John
Titolo	After Dickens : reading, adaptation, and performance // John Glavin
Pubbl/distr/stampa	Cambridge [England] ; ; New York, : Cambridge University Press, 1999
ISBN	1-107-11588-4 0-521-03237-7 1-280-16190-6 0-511-11713-2 0-511-14943-3 0-511-30966-X 0-511-48481-X 0-511-05121-2
Edizione	[1st ed.]
Descrizione fisica	1 online resource (xiii, 226 pages) : digital, PDF file(s)
Collana	Cambridge studies in nineteenth-century literature and culture ; ; 20
Disciplina	823/.8
Soggetti	Performing arts - Great Britain - History - 19th century Performing arts in literature Stage adaptations
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 (p. 216-222) and index.
Nota di contenuto	; pt. I. Set up. ; 1. Dickens, adaptation and Grotowski. ; 2. ... as upon a theatre -- ; pt. II. Flashback. ; 3. ... to be a Shakespeare. ; 4. Exit: "the sanguine mirage" -- ; pt. III. Resolution. ; 5. How to do it. ; 6. Coda.
Sommario/riassunto	After Dickens is both a performative reading of Dickens the novelist and an exploration of the potential for adaptive performance of the novels themselves. John Glavin conducts a historical inquiry into Dickens's relationship to the theatre and theatricality of his own time,

and uncovers a much more ambivalent, often hostile, relationship than has hitherto been noticed. In this context, Dickens's novels can be seen as a form of counter-performance, one which would allow the author to perform without being seen or scrutinized. But Glavin also identifies a rich performative potential in Dickens's fiction, and describes new ways to stage that fiction in emotionally powerful, critically acute adaptations. The book as a whole, therefore, offers a reading of Dickens through an unusual alliance between literary criticism and theatrical performance.
