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| 1. Record Nr. | UNISA996552349503316 |
| Autore | Higginbotham Jennifer |
| Titolo | The girlhood of Shakespeare's sisters : gender, transgression, adolescence // Jennifer Higginbotham [[electronic resource]] |
| Pubbl/distr/stampa | Edinburgh University Press, 2013 Edinburgh : , : Edinburgh University Press, , 2013 |
| ISBN | 1-4744-2980-7 0-7486-8439-5 0-7486-5591-3 1-299-15478-6 |
| Descrizione fisica | 1 online resource (x, 225 pages) : digital, PDF file(s) |
| Collana | Edinburgh critical studies in Renaissance culture |
| Classificazione | HI 3385 |
| Disciplina | 820.935234209031 |
| Soggetti | Girls in literature English literature - Early modern, 1500-1700 - History and criticism Girls - Great Britain - Social conditions - 16th century Girls - Great Britain - Social conditions - 17th century Great Britain Civilization 16th century Great Britain Civilization 17th century |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Title from publisher's bibliographic system (viewed on 02 Oct 2015). |
| Nota di bibliografia | Includes bibliographical references (pages 204-219) and index. |
| Nota di contenuto | 'A wentche, a gyrlle, a damsell' : defining early modern girlhood -- Roaring girls and unruly women : producing femininities -- Female infants and the engendering of humanity -- Where are the girls in English renaissance drama? -- Voicing girlhood : women's life writing and narratives of childhood -- Epilogue : mass-produced languages and the end of touristic choices. |
| Sommario/riassunto | The Girlhood of Shakespeare's Sisters argues for a paradigm shift in our current conceptions of the early modern sex-gender system, challenging the widespread assumption that the category of the 'girl' played little or no role in the construction of gender in early modern English culture. Girl characters appeared in a variety of texts, from female infants in Shakespeare's late romances to little children in Tudor interludes to adult 'roaring girls' in city comedies. Drawing from a |

variety of print and manuscript sources, including early modern drama, dictionaries, midwifery manuals, and women's autobiographies, this book argues that girlhood in Shakespeare's England was both a time of life and a form of gender transgression.

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| 2. Record Nr. | UNINA9910826494303321 |
| Titolo | Documenting performance : the context and processes of digital curation and archiving // edited by Toni Sant |
| Pubbl/distr/stampa | London, England : , : Bloomsbury Methuen Drama, , 2017 ©2017 |
| ISBN | 1-4725-8819-3 |
| Descrizione fisica | 1 online resource (393 pages) : illustrations, tables |
| Classificazione | PER011000 |
| Disciplina | 026/.792 |
| Soggetti | Performing arts archives Archives - Philosophy Archives - Management Performing arts - Archival resources Digital preservation |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Machine generated contents note: -- 1. Documenting Performance: An Introduction -- Toni Sant (University of Hull, United Kingdom) Part I: Documenting Performance in a Digital Curation Context -- 2. Performing Arts and Their Memories -- Daniela Salazar (New University of Lisbon, Portugal) -- 3. Description Models for Documenting Performance -- Alberto Pendon (Miguel de Cervantes Municipal Theatre, Spain) and -- Gema Bueno (Charles III University of Madrid, Spain) -- 4. Intellectual Property Matters for Documenting Performance -- Jeanine Rizzo (Fenech & Fenech Advocates, Malta) -- 5. Expanding Documentation, or making the most of the cracks in the wall -- Annet Dekker (Piet Zwart Institute, the Netherlands), -- Gabriella Giannachi (University of Exeter, United Kingdom), and -- Vivian van Saaze |

(Maastricht University, the Netherlands) Part II: Ways of Documenting -- 6. Remembering Performance Through the Practice of Oral History -- Panayiota Demitriou (University of Bristol, United Kingdom) -- 7. Translating Performance: desire, intention and interpretation in photographic documents -- Helen Newall (Edge Hill University, United Kingdom), -- Amy Skinner (University of Hull, United Kingdom), and -- Allan Taylor (University of East London, United Kingdom) -- 8. Documenting Audience Experience: Social Media as Lively Stratification -- Joanna Bucknall (The University of Portsmouth, United Kingdom) and -- Kirsty Sedgman (United Kingdom) -- 9. Web Archiving and Participation: the future history of performance? -- Vanessa Bartlett (University of New South Wales, Australia) -- 10. Documenting Digital Performance Artworks -- Adam Nash (RMIT University, Australia) and -- Laurene Vaughan (RMIT University, Australia) Part III: Documenting and Archiving -- 11. Paradocumentation and NT Live's 'CumberHamlet' -- Daisy Abbott (Glasgow School of Art, United Kingdom) and -- Claire Read (University of Roehampton, United Kingdom) -- 12. Archiving Shakespeare and Thinking Virtually in a Distracted Globe -- Alvin Eng Hui Lim (National University of Singapore, Singapore) -- 13. From Copper-Plate Inscriptions to Interactive Websites: Documenting Javanese Wayang Theatre -- Miguel Escobar (National University of Singapore, Singapore) -- 14. Documenting Music Performance in the Western Australian New Music Archive -- Cat Hope (Western Australian Academy of Performing Arts, Australia), -- Adam Trainer (Western Australian Academy of Performing Arts, Australia), and Lelia Green (Western Australian Academy of Performing Arts, Australia) -- 15. Participation and Presence: Propositional Frameworks for Engaging Users in the Design of the Circus Oz Living Archive -- Laurene Vaughan (RMIT University, Australia) Part IV: Documenting Bodies in Motion 16. What do we document? Dense video and the epistemology of practice -- Ben Spatz (University of Huddersfield, United Kingdom) -- 17. The Pleasures of Writing about the Pleasures of the Practice: Documenting Psychophysical Performer Training -- Alissa Clarke (De Montfort University, United Kingdom) -- 18. Dance Archival Futures: Embodied Knowledge and the Digital Archive of Dance -- Laura Griffiths (Leeds Beckett University, United Kingdom) -- 19. Documenting Dance: Tools, Frameworks and Digital Transformation -- Sarah Whatley (Coventry University, United Kingdom) List of Contributors -- Notes -- Index.

Sommario/riassunto

"Performance in the digital age has undergone a radical shift in which a once ephemeral art form can now be relived, replayed and repeated. Until now, much scholarship has been devoted to the nature of live performance in the digital age; Documenting Performance is the first book to provide a collection of key writings about the process of documenting performance, focused not on questions of liveness or the artistic qualities of documents, but rather on the professional approaches to recovering, preserving and disseminating knowledge of live performance. Through its four-part structure, the volume introduces readers to important writings by international practitioners and scholars on: * the contemporary context for documenting performance * processes of documenting performance * documenting bodies in motion * documenting to create In each, chapters examine the ways performance is documented and the issues arising out of the process of documenting performance. While theorists have argued that performance becomes something else whenever it is documented, the writings reveal how the documents themselves cannot be regarded simply as incomplete remains from live events. The methods for preserving and managing them over time, ensuring easy access of such materials in systematic archives and collections, requires professional

attention in its own right. Through the process of documenting performance, artists acquire a different perspective on their own work, audiences can recall specific images and sounds for works they have witnessed in person, and others who did not see the original work can trace the memories of particular events, or use them to gain an understanding of something that would otherwise remain unknown to them and their peers"--
