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The Weberians' Response; 5 Organizations as Systems; Talcott Parsons; Parsons' General Systems Theory; Parsons' Theory of the Organization as System; Four Functional Problems of Organizations; Three Levels of Analysis in Organizations; Criticisms: The Analysis of Change and Conflict; Substantive Limitations
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Why do Organization Structures Vary?'Metaphysical Pathos' and 'Strategic Choice' in The Theory of Organizations; Empiricism; 7 Organizations as Structures of Action; Introduction; Structure: Simon, March and Weick; Culture: Silverman and Action; The Action Frame of Reference: Continuities and Discontinuities; Summary; 8 Goals in Organizations; Goals and Definitions of Organizations; The Goal Model; The System Model; Goals and Decision-Making; Charles Perrow and Operative Goals; Organization Goals as Abstractions; Organization Goals and Their Outcomes; The Analytical Usefulness of Goals
A Substantive Critique

Sommario/riassunto

In this volume the authors develop a systematic and chronologically based critique of the major concepts, figures and schools in organization. Themes discussed include: the development of scientific management and the responses of Gramsci and Lenin to itthe meaning of Mayo and the Human Relations Schoolthe development of typological systems and contingency models of the organizationkey concepts of goals, environment and technology.

2. Record Nr.	UNINA9910947813303321
Titolo	Performance, Subjectivity, and Experimentation / edited by Catherine Laws
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ISBN	94-6166-331-5
Descrizione fisica	1 online resource (240 pages) : illustrations
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Soggetti	Subjectivity in music Subjectivite dans la musique Livres numeriques.
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Sommario/riassunto	Music reflects subjectivity and identity: that idea is now deeply ingrained in both musicology and popular media commentary. The study of music across cultures and practices often addresses the enactment of subjectivity "in" music - how music expresses or represents "an" individual or "a" group. However, a sense of selfhood is also formed and continually reformed through musical practices, not least performance. How does this take place? How might the work of practitioners reveal aspects of this process? In what sense is subjectivity performed in and through musical practices? This book explores these questions in relation to a range of artistic research involving contemporary musical practices, drawing on perspectives from performance studies, phenomenology, embodied cognition, and theories of gendered and cultural identity.