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| Nota di contenuto | Contents; Prologue; Part I:The Basics; 1 The Emergence of the Art of Theater:Background and History; 1.1 The backstory:1850s to 1950s; 1.2 The decisive influences:Brecht,Artaud,Grotowski; 1.3 The decisive years:1961 to 1985; 1.4 The final threads:absorption of new practices into the profession and the academy; 2 Theatrical Performance is an Independent Form of Art; 2.1 Theatrical performance as radically independent of literature; 2.2 Theatrical performance as a form of art; 3 Methods and Constraints; 3.1 Idealized cases that help focus on features needing analysis 3.2 Three general facts about theatrical performances and the constraints they impose on any successful account of theatrical performances 4 Theatrical Enactment:The Guiding Intuitions; 4.1 Enactment:something spectators and performers do; 4.2 The crucial concept:"attending to another "; 4.3 What it is to "occasion " responses; 4.4 Audience responses:willing suspension of disbelief, acquired beliefs,or acquired abilities?; 4.5 Relativizing the account by narrowing its scope to narrative performances; Part II:The Independence of Theatrical Performance; 5 Basic Theatrical Understanding |

5.1 Minimal general success conditions for basic theatrical understanding
5.2 Physical and affective responses of audiences as non-discursive evidence of understanding; 5.3 The success conditions for basic theatrical understanding met by moment-to-moment apprehension of performances; 5.4 "Immediate objects," "developed objects," and "cogency "; 5.5 Objects of understanding having complex structures; 5.6 Generalizing beyond plays; 5.7 The problem of "cognitive uniformity "; 6 The Mechanics of Basic Theatrical Understanding

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6.2 What it is to respond to a feature as salient for some characteristics or a set of facts; 6.3 A thin common knowledge requirement; 6.4 A plausibly thickened common knowledge requirement; 6.5 The feature-salience model, "reader-response theory," and "intentionalism "; 6.6 Generalizing the salience mechanism to encompass non-narrative performances; 6.7 Some important benefits of the feature-salience model: double-focus, slippage, "performer power," "character power," and t
6.8 The feature-salience model and explaining how basic theatrical understanding occurs
7 What Audiences See; 7.1 Identifying characters, events, and other objects in narrative performances; 7.2 Re-identification of characters and other objects in narrative performances; 7.3 The special nature of theatrical (uses of)space: performances and performance space; 7.4 Cross-performance re-identification; 7.5 Identifying and re-identifying objects in non-narrative performances; 7.6 Added benefits of the demonstrative and recognition- based approach to identification and re-identification
7.7 Theatrical performance as a fully independent practice

Sommario/riassunto

The Art of Theater argues for the recognition of theatrical performance as an art form independent of dramatic writing. Identifies the elements that make a performance a work of art Looks at the competing views of the text-performance relationships An important and original contribution to the aesthetics and philosophy of theater
