

THEATRE &  
PERFORMANCE  
PRACTICES

# **devising performance**

a critical history

deirdre heddon and jane milling



# Devising Performance A Critical History Theatre And Performance Practices

**Tom Cantrell, Katherine Graham, Karen  
Quigley, Mark Love-Smith**



## **Devising Performance A Critical History Theatre And Performance Practices:**

**Devising Performance** Deirdre Heddon, Jane Milling, 2005-10-22 The book charts the development of collaboratively created performances from the 1950s to the present day Companies discussed include the Living Theatre Open Theatre Australian Performing Group People Show Teatro Campesino Theatre de Complicité Legs on the Wall Forced Entertainment and Third Angel Against this background of enormous variety fundamental questions are posed What is devised theatre Why have theatre makers chosen to devise performances since the 1950s and How has devised performance changed over the last fifty years

Devising Performance Jane Milling, Deirdre Heddon, 2015-10-11 What is the history of devised theatre Why have theatre makers since the 1950s chosen to devise performances What different sorts of devising practices are there What are the myths attached to devising and what are the realities First published in 2005 Devising Performance remains the only book to offer the reader a history of devising practice Charting the development of collaboratively created performances from the 1950s to the early 21st century it presents a range of case studies drawn from Britain America and Australia Companies discussed include The Living Theatre Open Theatre Australian Performing Group People Show Teatro Campesino Theatre de Complicité Legs on the Wall Forced Entertainment Goat Island and Graeae Providing a history of devising practice Deirdre Heddon and Jane Milling encourage us to look more carefully at the different modes of devising and to consider the implications of our use of these practices in the 21st century

**Theater als Kritik** Olivia Ebert, Eva Holling, Nikolaus Müller-Schöll, Philipp Schulte, Bernhard Siebert, Gerald Siegmund, 2018-12-12 Vor dem Hintergrund der Krise klassischer Begründungen des Theaters sowie der Kritik am Theater beleuchten die Beiträge des Bandes dessen Geschichte Theorie und Fragen neu Hierbei stellen sie nicht die Gegenstände der Kritik des Theaters zur Debatte sondern präsentieren aktuelle Untersuchungen zum kritischen Potenzial von Theater und zum Theatralen der Kritik

*Practice, Research, and Cognition in Devised Performance* Maiya Murphy, 2025-07-24 This interdisciplinary study explores devised performance and practice research at the intersection of the cognitive sciences and arts It interrogates relationships between epistemology and cognition action and aesthetics and first person experience and third person investigation Pairing practice research methodologies from theatre and performance with cognitive and neuroscientific approaches both theoretical and empirical it reveals new insights into the practices of collective creation in theatre To foreground the insider knowledge inherent to practice research the main case studies are works created and performed by Maiya Murphy's international movement based devising collective Autopoetics Autopoetics work is contextualized in reference to major international devising companies dance companies and interdisciplinary research projects including Complicité Frantic Assembly Forced Entertainment Tectonic Theater Project The Necessary Stage Company Wayne McGregor Australian Dance Theatre Choreography and Cognition Motion Bank and Watching Dance Kinesthetic Empathy Practice Research and Cognition in Devised Performance proposes a model for breaking down disciplinary silos to freshly access the processes of collaborative practice and invigorate

research in the humanities and arts      **Risk, Participation, and Performance Practice** Alice O'Grady, 2017-11-17 This book explores a range of contemporary performance practices that engage spectators physically and emotionally through active engagement and critical involvement It considers how risk has been re configured re presented and re packaged for new audiences with a thirst for performances that promote encourage and embrace risky encounters in a variety of forms The collection brings together established voices on performance and risk research and draws them into conversation with next generation academic practitioners in a dynamic reappraisal of what it means to risk oneself through the act of making and participating in performance practice It takes into account the work of other performance scholars for whom risk and precarity are central concerns but seeks to move the debate forwards in response to a rapidly changing world where risk is higher on the political economic and cultural agenda than ever before      **Histories and Practices of Live Art** Deirdre Heddon, Jennie Klein, 2012-12-07 In this dynamic collection a team of experts map the development of Live Art culturally thematically and historically Supported with examples from around the world the text engages with a number of key practices asking what these practices do and how they can be contextualised and understood      *Communities, Performance and Practice* Kerrie Schaefer, 2022-04-07 This book examines how a predominantly negative view of community has presented a challenge to critical analysis of community performance practice The concept of community as a form of class based solidarity has been hollowed out by postmodernism s questioning of grand narratives and poststructuralism s celebration of difference Alongside the critique of a notion of community has been a critical re signification of community following the thinking of philosopher Jean Luc Nancy who conceives of community not as common being but as being in common The concept of community as being in common generates questions that have been taken up by feminist geographers J K Gibson Graham in theorising a post capitalist approach to community based development These questions and approaches guide the analyses in researched case studies of community performance practice The book revises theoretical debates that have defined the field of community theatre and performance It asks how the critical re signification of community aligns with these debates and at the same time opens new modes of critical analysis of community theatre and performance practice      Collaboration in Performance Practice Noyale Colin, Stefanie Sachsenmaier, 2016-04-29 Collaboration between artists has been practised for centuries yet over recent decades the act of collaborating has taken different meanings This publication examines cultural philosophical and political issues tied to specific instances of collaborative practice in the performing arts Leading scholars and practitioners review historical developments of collaborative practice and reveal what it means to work together in creative contexts at the beginning of the twenty first century Key questions addressed include how artists are developing new ways of working together in response to contemporary economic trends the significance of collaborating across culture and what opportunities are apparent when co working between genres and disciplines Noyale Colin and Stefanie Sachsenmaier present these perspectives in three

thematic sections which interrogate the premises of collective intentions the working strategies of current practitioners as well as the role of failure and compromise in collaborative modes of creative work This volume is an invaluable resource for scholars practitioners and those interested in contemporary artistic methods of working      *Modern British Playwriting: The 1980s* Jane Milling, 2013-12-02 *Modern British Playwriting The 1980s* equips readers with a fresh assessment of the theatre and principle playwrights and plays from a decade when political and economic forces were changing society dramatically It offers a broad survey of the context and of the playwrights and companies such as Complicit and DV8 that rose to prominence at this time Alongside this it provides a detailed examination based on fresh research of four of the most significant playwrights of the era and considers the influence they had on later work The 1980s volume features a detailed study by four scholars of the work of four of the major playwrights who came to prominence Howard Barker by Sarah Goldingay Jim Cartwright David Lane Sarah Daniels Jane Milling and Timberlake Wertenbaker Sara Freeman Essential for students of Theatre Studies the series of six decadal volumes provides a critical survey and study of the theatre produced from the 1950s to 2009 Each volume features a critical analysis of the work of four key playwrights besides other theatre work from that decade together with an extensive commentary on the period Readers will understand the works in their contexts and be presented with fresh research material and a reassessment from the perspective of the twenty first century This is an authoritative and stimulating reassessment of British playwriting in the 1980s      *Drama and Education* Manon van de Water, Mary McAvoy, Kristin Hunt, 2015-02-20 *Drama and Education* provides a practical comprehensive guide to drama as a tool for teaching and learning It is among the first practical drama and performance textbooks that address brain based neuroscientific research making the argument that creativity is necessary in our lives that embodied learning is natural and essential and that contextual learning helps us find our place in society in relationship to other peoples and cultures As well as a historical and theoretical overview of the field it provides rationale and techniques for several specific methodologies linear drama process oriented drama drama for social justice and performance art Each approach is supplemented with sample lesson plans activities ideas for differentiation and extensive bibliographies The topics are discussed from five key angles Historical and theoretical foundations Curricular applications Practical toolkits for a range of classrooms and learning environments Different strategies for lesson plans Extension options for longer workshops Alongside these core methods the integration of other innovative forms from performance art to Theatre of the Oppressed into drama based learning is explored as well as the pragmatic concerns such as assessment planning and advocacy for arts learning and arts education partnerships *Drama and Education* is the comprehensive textbook for teachers and students on Applied Theatre and Theatre and Education courses      **Sharing Qualitative Research** Susan Gair, Ariella van Luyn, 2016-11-10 In an era of rapid technological change are qualitative researchers taking advantage of new and innovative ways to gather analyse and share community narratives *Sharing Qualitative Research* presents innovative methods for harnessing creative

storytelling methodologies and technologies that help to inspire and transform readers and future research In exploring a range of collaborative and original social research approaches to addressing social problems this text grapples with the difficulties of working with communities It also offers strategies for working ethically with narratives while also challenging traditional narrower definitions of what constitutes communities The book is unique in its cross disciplinary spectrum community narratives focus and showcase of arts based and emerging digital technologies for working with communities A timely collection it will be of interest to interdisciplinary researchers undergraduate and postgraduate students and practitioners in fields including anthropology ethnography cultural studies community arts literary studies social work health and education

**Performing Copyright** Luke McDonagh, 2021-06-17 Based on empirical research this innovative book explores issues of performativity and authorship in the theatre world under copyright law and addresses several interconnected questions who is the author and first owner of a dramatic work Who gets the credit and the licensing rights What rights do the performers of the work have Given the nature of theatre as a medium reliant on the re use of prior existing works tropes themes and plots what happens if an allegation of copyright infringement is made against a playwright Furthermore who possesses moral rights over the work To evaluate these questions in the context of theatre the first part of the book examines the history of the dramatic work both as text and as performative work The second part explores the notions of authorship and joint authorship under copyright law as they apply to the actual process of creating plays referring to legal and theatrical literature as well as empirical research The third part looks at the notion of copyright infringement in the context of theatre noting that cases of alleged theatrical infringement reach the courts comparatively rarely in comparison with music cases and assessing the reasons for this with respect to empirical research The fourth part examines the way moral rights of attribution and integrity work in the context of theatre The book concludes with a prescriptive comment on how law should respond to the challenges provided by the theatrical context and how theatre should respond to law Very original and innovative this book proposes a ground breaking empirical approach to study the implications of copyright law in society and makes a wonderful case for the need to consider the reciprocal influence between law and practice

**Contemporary Rehearsal Practice** Gary Cassidy, 2021-02-22 This book provides the first comprehensive study of Anthony Neilson s unconventional rehearsal methodology Neilson s notably collaborative rehearsal process affords an unusual amount of creative input to the actors he works with and has garnered much interest from scholars and practitioners alike This study analyses material edited from 100 hours of footage of the rehearsals of Neilson s 2013 play Narrative at the Royal Court Theatre as well as interviews with Neilson himself the Narrative cast and actors from other Neilson productions Replete with case studies Gary Cassidy also considers the work of other relevant practitioners where appropriate such as Katie Mitchell Forced Entertainment Joan Littlewood Peter Brook Complicite s Simon McBurney Stanislavski and Sarah Kane Contemporary Rehearsal Practice will be of great interest to scholars students and practitioners of theatre and performance

and those who have an interest in rehearsal studies      Performing Architectures Andrew Filmer, Juliet Rufford, 2018-05-03 Performing Architectures offers a coherent introduction to the fields of performance and contemporary architecture exploring the significance of architecture for performance theory and theatre and performance practice It maps the diverse relations that exist between these disciplines and demonstrates how their aims concerns and practices overlap through shared interests in space action and event Through a wide range of international examples and contributions from scholars and practitioners it offers readers an analytical survey of current practices and equips them with the tools for analyzing site specific and immersive theatre and performance The essays in this volume contributed by leading theorists and practitioners from both disciplines focus on three key sites of encounter Projects examines recent trends in architecture for performance Practices looks at cross currents in artistic practice including spatial dramaturgies performance architectonics and performative architectures and Pedagogies considers the uses of performance in architectural education and architecture in teaching performance The volume provides an essential introduction to the ways in which performance and architecture as socio spatial processes and as things made or constructed operate as generating shaping and steering forces in understanding and performing the other      Research and Development in British Theatre Tom Cantrell, Katherine Graham, Karen Quigley, Mark Love-Smith, 2025-05-29 This is the first book to explore the rich range of research and development R D practices in contemporary British theatremaking Featuring chapters by internationally recognised researchers as well as interviews with innovative theatremakers this book analyses the work of some of the most exciting theatre companies in Britain This collection draws on conversations with Selina Thompson Rosie Elnile Third Angel and many others offering hints and tips for your own creative practice The book argues passionately for the funding of R D recognising its enormous significance to British theatre making processes      Arts and Business Elena Raviola, Peter Zackariasson, 2016-10-04 Arts and Business aims at bringing arts and business scholars together in a dialogue about a number of key topics that today form different understandings in the two disciplines Arts and business are many times positioned as opposites Where one is providing symbolic and aesthetic immersion the other is creating goods for a market and markets for a good They often deal and struggle with the same issues framing it differently and finding different solutions This book has the potential of offering both critical theoretical and empirical understanding of these subjects and guiding further exploration and research into this field Although this dichotomy has a well documented existence it is reconstructed through the writing out of business in art and vice versa This edited volume distinguishes itself from other writings aimed at closing the gap between art and business as it does not have a firm standpoint in one of these fields but treating them as symmetrical and equal The belief that by giving art and business an equal weight the editors also create the opportunity to communicate to a wider audience and construct a path forward for art and business to coexist      Applied Improvisation , 2018-04-19 This collection of Applied Improvisation stories and strategies draws back the curtain on an

exciting innovative growing field of practice and research that is changing the way people lead create and collaborate Applied Improvisation is the umbrella term widely used to denote the application of improvised theatre s theories tenets games techniques and exercises beyond conventional theatre spaces to foster the growth and or development of flexible structures new mindsets and a range of inter and intra personal skills required in today s volatile and uncertain world This edited collection offers one of the first surveys of the range of practice featuring 12 in depth case studies by leading Applied Improvisation practitioners and a foreword by Phelim McDermott and Lee Simpson The contributors in this anthology are professional Applied Improvisation facilitators working in sectors as diverse as business social science theatre education law and government All have experienced the power of improvisation have a driving need to share those experiences and are united in the belief that improvisation can positively transform just about all human activity Each contributor describes their practice integrates feedback from clients and includes a workbook component outlining some of the exercises used in their case study to give facilitators and students a model for their own application This book will serve as a valuable resource for both experienced and new Applied Improvisation facilitators seeking to develop leaders and to build resilient communities innovative teams and vibrant organizations For theatre practitioners educators and students it opens up a new realm of practice and work

*Education and Theatres* Michael Finneran, Michael Anderson, 2019-09-25 This volume is the first book to map a broad range of practices and critically examine the impact of education and outreach programmes in theatres and theatre companies around the globe This innovative volume looks specifically at the manner in which theatres and theatre companies engage in educational outreach and community work An array of global case studies examines a wide range of existing and innovative practices and scrutinises how this work achieves successful results and delivers impact and outcome on investment The editors set the scene briefly in terms of the history of education in theatre organisations and then move on to chart some of the difficulties and challenges associated with this work as well as looking into the conceptual issues that need to be interrogated so that we may understand the impact of outreach and education work on the communities and audiences it aims to reach A range of theatre practitioners and academics describe their work its background and what the authors understand to be successful outcomes for both the participants and the theatres Finally the book offers suggestions for both practitioners and researchers regarding further development in this work

Michael Chekhov Technique in the Twenty-First Century Cass Fleming, Tom Cornford, 2020-10-15 The culmination of an innovative practice research project Michael Chekhov in the Twenty First Century New Pathways draws on historical writings and archival materials to investigate how Chekhov s technique can be used across the disciplines of contemporary performance and applied practice In contrast to the narrow actor training only analysis that dominated 20th century explorations of the technique authors Cass Fleming and Tom Cornford along with contributors Caoimhe McAvinchey Roanna Mitchell Daron Oram and Sin ad Rushe focus on devising directing and collective creation dramaturgy and collaborative playwriting scenography voice movement



and dance as well as socially engaged and therapeutic practices all of which are at the forefront of international theatre making The book collectively offers a thorough and fascinating investigation into new uses of Michael Chekhov s technique providing practical strategies and principles alongside theoretical discussion      **Performance and Participation** anna six,Helen Nicholson,2017-09-16 This edited collection gathers together leading voices in theatre and performance studies to debate the politics of participation and find points of connection across a range of performative forms including community theatre live art applied theatre one to one performance and marathon running Arranged in three sections Recognising Participation Labours of Participation and Authoring Participation the book raises productive questions about how and why audiences are encouraged to participate in creating the artistic work This intersection the authors suggest blurs the boundaries between producer and consumer promising modes of engagement that are at once political social and aesthetic Applying theoretical ideas to concrete discussions of practice this is an ideal resource for undergraduate and postgraduate students of applied theatre political and socially engaged theatre participatory theatre making and performance studies

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