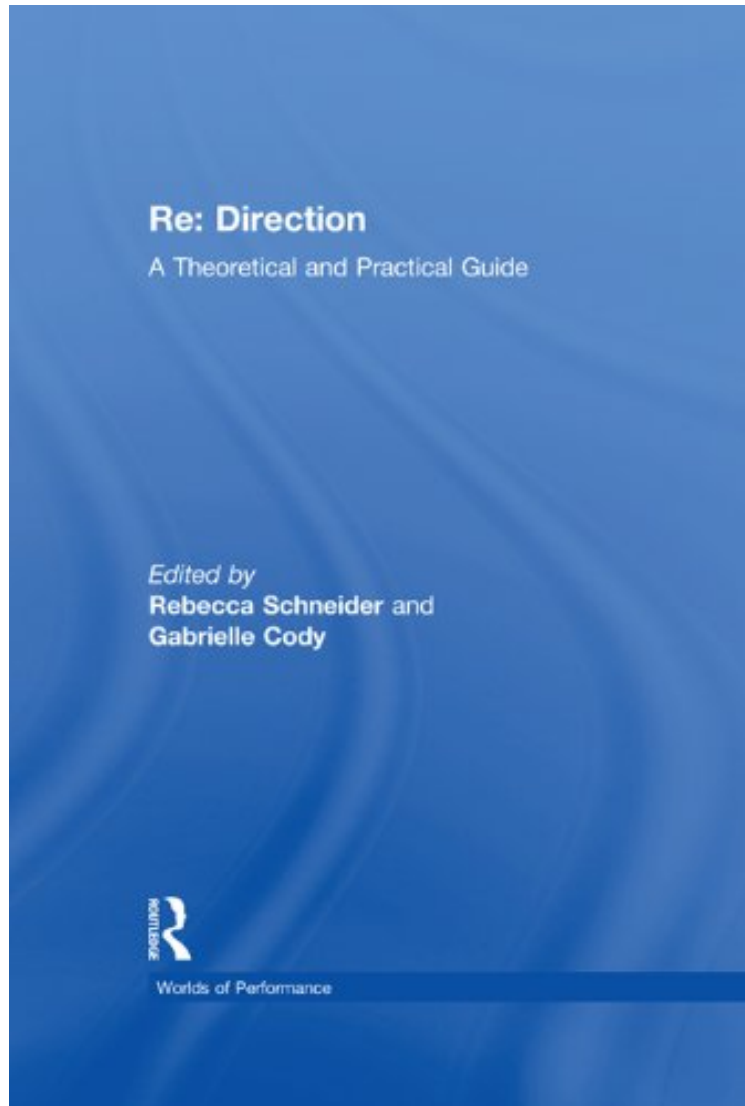


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Re: Direction: A Theoretical and Practical Guide (Worlds of Performance)

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From Routledge : Re: Direction: A Theoretical and Practical Guide (Worlds of Performance) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Re: Direction: A Theoretical and Practical Guide (Worlds of Performance):

Re: Direction is an extraordinary resource for practitioners and students on directing. It provides a collection of

ground-breaking interviews, primary sources and essays on 20th century directing theories and practices around the world. Helpfully organized into four key areas of the subject, the book explores: * theories of directing * the boundaries of the director's role * the limits of categorization * the history of the theatre and performance art. Exceptionally useful and thought-provoking introductory essays by editors Schneider and Cody guide you through the wealth of materials included here. Re: Direction is the kind of book anyone interested in theatre history should own, and which will prove an indispensable toolkit for a lifetime of study.

From Library Journal This generous collection of interviews, commentary, and manifestos is drawn largely from past issues of *The Drama* (TDR), the premier journal of performance theory, from as far back as the 1960s. To fill some gaps, three pieces are drawn from other sources. The collection's four sections are arranged to reflect the development of performance theory over time. The tone of these four sections varies from considered academic questions to enthusiastic declamation. "Classical Revolt" centers on the Moscow Arts Theatre, Bertolt Brecht, the Living Theatre, and Augusto Boal. "Auteur Theatre" is extremely diverse, covering Antonin Artaud, Robert Wilson, Richard Foreman, Pina Bausch, and others. "Community and Trasculturation" includes Jerzy Grotowski, Peter Brook, and Ariane Mnouchkine. The last section, "Montage, Reiteration, Revision," addresses Sergei Eisenstein, the Wooster Group, Heiner Miller, and others. The collection's appeal will vary according to the reader's familiarity with the ideas presented or enthusiasm for a particular pet theory. In such a book there are always missing figures, and here one regrets the absence of Anne Bogart and Tadashi Suzuki. Nevertheless, this wide-ranging survey is a valuable resource for theater practitioners and academics. Thomas E. Luddy, Salem State Coll., MA Copyright 2002 Reed Business Information, Inc. 'Compact, readable and exceptionally good value for money, this collection of writings on the role of the theatre director is set to become a classic text for practitioners and students of directing alike.' - Manchester on Stage About the Author Rebecca Schneider teaches in the graduate faculty of Cornell University's Department of Theatre, Film, and Dance. She is currently serving as President of the Women in Theatre Program of the American Theatre in Higher Education Association. Gabrielle Cody is Associate Professor of Drama and Chair in the Department of Drama and Film at Vassar College, where she has taught since 1992. She received her M.F.A. in Directing from the University of Minnesota, and her Doctorate in Dramaturgy and Dramatic Criticism from Yale University.