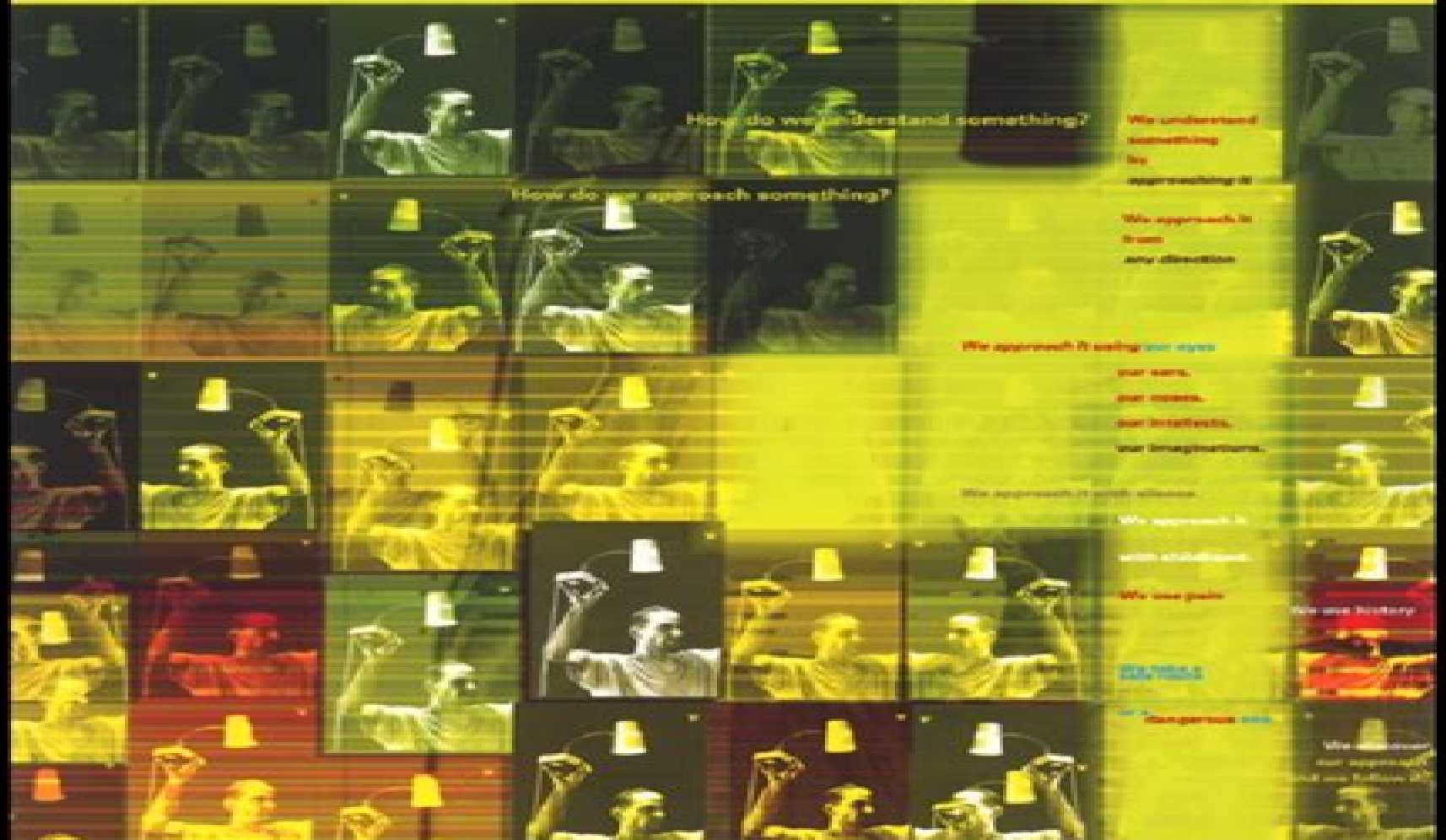


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Massive/Micro Autoethnography Daniel X. Harris, Mary Elizabeth Luka, Annette N. Markham, 2022-11-25 This book presents the creative arts based and educative thinking resulting from a 21 day autoethnography challenge set of self guided prompts arising from the large scale collaborative creative and global project to explore Massive and Microscopic Sensemaking during COVID 19 Times It employs a guiding methodological framework of critical autoethnography narrating the macro and micro experiences of COVID 19 from a first person and critically culturally informed perspective The book features chapters creatively responding to the 21 day pandemic experiment through digital autoethnographic artworks writings and collaborations It allowed authors to build embodied sensibilities practice autoethnographic forms of writing and making and transform personal experiences through the COVID 19 moment into critical understanding of scale sense making and the relationality of humans nonhumans and the planet [The Flipped College Classroom](#) Lucy Santos Green, Jennifer R. Banas, Ross A. Perkins, 2016-11-09 This book provides a descriptive progressive narrative on the flipped classroom including its history connection to theory structure and strategies for implementation Important questions to consider when evaluating the purpose and effectiveness of flipping are answered The book also highlights case studies of flipped higher education classrooms within five different subject areas Each case study is similarly structured to highlight the reasons behind flipping principles guiding flipped instructions strategies used and lessons learned An appendix that contains lesson plans course schedules and descriptions of specific activities is also included **Ethno-Techno** Guillermo Gomez-Pena, 2013-02-28 Guillermo Gomez-Pena has spent many years developing his unique style of performance activism his theatricalizations of postcolonial theory In Ethno Techno Writings on Performance Activism and Pedagogy he pushes the boundaries still further exploring what's left for artists to do in a post 9 11 repressive culture of what he calls the mainstream bizarre Over forty five photos document his artistic experiments and the text not only explores and confronts his political and philosophical parameters it offers groundbreaking insights into his and his company's methods of production development and teaching

The result is an extraordinary and inspiring glimpse into the life and work of one of the most daring innovative and challenging performance artists of our age **The Twentieth Century Performance Reader** Teresa Brayshaw, Noel Witts, 2013-10-01 The Twentieth Century Performance Reader has been the key introductory text to all types of performance for over fifteen years Extracts from over fifty practitioners critics and theorists from the fields of dance drama music theatre and live art form an essential sourcebook for students researchers and practitioners This carefully revised third edition offers focus on contributions from the world of music and also privileges the voices of practitioners themselves ahead of more theoretical writing A bestseller since its original publication in 1996 this new edition has been expanded to include contributions from Bobby Baker Joseph Beuys Rustom Bharucha Anne Teresa de Keersmaeker Hanns Eisler Karen Finley Philip Glass Guillermo Gomez-Pe a Matthew Goulish Martha Graham Wassily Kandinsky Jacques Lecoq Hans Thies Lehmann George Maciunas Ariane Mnouchkine Meredith Monk Lloyd Newson Carolee Schneemann Gertrude Stein Bill Viola Each extract is fully supplemented by a contextual summary a biography of the writer and suggestions for further reading The volume's alphabetical structure invites the reader to compare and cross reference major writings on all types of performance outside of the constraints and simplifications of genre encouraging cross disciplinary understandings All who engage with live innovative performance and the interplay of radical ideas will find this collection invaluable **Small Acts of Repair** Stephen Bottoms, Matthew Goulish, 2013-04-03 Goat Island are one of the world's leading contemporary performance ensembles Their intimate low tech intensely physical performances represent a unique hybrid of strategies and techniques drawn from live art experimental theatre and postmodern dance Small Acts of Repair Performance Ecology and Goat Island is the first book to document and critique the company's performances processes politics aesthetics and philosophies It reflects on the company's work through the critical lens of ecology an emerging and urgent concern in performance studies and elsewhere This collage text combines and juxtaposes writing by company members and arts commentators to look in detail at Goat Island's distinctive collaborative processes and the reception of their work in performance The book includes a section of practical workshop exercises and thoughts on teaching drawn from the company's extensive experience providing an invaluable classroom resource By documenting the creative processes of this extraordinary company this book will make an important contribution to the critical debates surrounding contemporary performance practices In so doing it pays compelling tribute to committed art making creativity collaboration and the nature of the possible **On Finding Your Voice** K. Ibura, 2021-07-05 We are all hardwired with a unique voice and vision it is written in our DNA however most of us find it difficult to identify and honor that voice We question our validity reject our attempts rule ourselves unworthy and erect countless obstacles to our self expression and creativity On Finding Your Voice looks at the mindset and thought patterns that stops us the obstacles we build to negate ourselves and hold back our progress and provides perspectives to help you dismantle those blockages one by one **Theatre for Development** Jumai Ewu, 2002 **Practice-as-Research** Ludivine

Fuschini,2009-08-11 *Practice as Research In Performance and Screen* presents a thoroughgoing exploration of the major fissures of established knowledge created by a new trans disciplinary worldwide project for the twenty first century Focussing on the most fleeting and yet pervasive practices of the performance and screen arts it both documents and analyses the practical theoretical integration of hands on creative and scholarly methods of research Through an innovative combination of manuscript catalogue and digital multi media formats it aims to embody the principles of performance and screen practice as research in its structure and design making book pages and DVD images mutually illuminating With over fifty practitioner researcher contributors *Practice as Research* constitutes the most comprehensive presentation of this sometimes controversial and frequently fresh way of doing things with an imaginative convergence of artistic and scholarly processes

Trans-global Readings Caridad Svich,2003 Gathers the voices of unique artists from the worlds of theatre music and performance to discuss process and the making of interdisciplinary work Gathers the voices of unique artists from the worlds of theatre music and performance to discuss process and the making of interdisciplinary work

Journal of Dramatic Theory and Criticism ,2001 **Live** Adrian Heathfield,2004 *Practice as Research* Alison Oddey,2002 **Spring Wind** ,2002 **Theatre in Crisis?** Maria M. Delgado,Caridad Svich,2002 This wide ranging look at the state of contemporary theatre practice economics and issues related to identity politics and technology contains a snapshot dissection of where theatre is where it has been and where it might be going through the voices of established and emerging theatre artists and scholars from the UK US and elsewhere It offers an examination of how to make theatre in a time of crisis and why it is a vital form of communication asking questions such as where is theatre now taking place what is the relationship between play and performance how does funding work what states does theatre flourish under and if there is a current crisis of theatre should it not be seen as a welcome opportunity to develop a vigorous theatre of crisis

Theatres of Thought Daniel Peter Watt,Daniel Meyer-Dinkgräfe,2007 The essays collected in this volume address issues from wide ranging perspectives and approaches They arise from meetings of the theatre performance and philosophy working group at the 2005 and 2006 conferences of TaPRA and from papers presented under the auspices of CTPP at Aberystwyth University

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