

Self And Space In The Theater Of Susan Glaspell

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Self and Space in the Theater of Susan Glaspell Noelia Hernando-Real 2011-10-10 Founding member of the Provincetown Players, Pulitzer Prize-winning playwright, best-selling novelist and short story writer Susan Glaspell (1876-1948) was a great contributor to American literature. An exploration of eleven plays written between the years 1915 and 1943, this critical study focuses on one of Glaspell's central themes, the interplay between place and identity. This study examines the means Glaspell employs to engage her characters in proxemical and verbal dialectics with the forces of place that turn them into victims of location. Of particular interest are her characters' attempts to escape the influence of territoriality and shape identities of their own.

Feminist Rereadings of Modern American Drama June Schlueter 1989 "New perspectives on the work of five prominent male playwrights in the modern American canon."--Jacket.

The Theater of Transformation Kerstin Schmidt 2016-08-01 The Theater of Transformation: Postmodernism in American Drama offers a fresh and innovative reading of the contemporary experimental American theater scene and navigates through the contested and contentious relationship between postmodernism and contemporary drama. This book addresses gender and class as well as racial issues in the context of a theoretical discussion of dramatic texts, textuality, and performance. Transformation is contemporary drama's answer to the questions of postmodernism and a major technique in the development of a postmodern language for the stage. In order to demonstrate the multi-faceted nature of the postmodern theater of transformation, this study draws on a wide range of plays: from early experimental plays of the 1960s by Jean-Claude van Itallie through feminist plays by Megan Terry and Rochelle Owens to more recent drama by the African-American playwright Suzan-Lori Parks. The Theater of Transformation: Postmodernism in American Drama is written for anyone interested in contemporary American drama and theater as well as in postmodernism and contemporary literary theory. It appeals even more broadly to a readership intrigued by the ubiquitous aspects of popular culture, by feminism and ethnicity, and by issues pertaining to the so-called 'society of spectacle' and the study of contemporary media.

Encounter with Enlightenment Robert E. Carter 2012-02-01 Examines the influence of Shintoism, Confucianism, Buddhism, and Zen Buddhism on Japanese ethics, with implications for our understanding of various social, economic, and environmental problems.

Theatre History Studies 2015

Slavery and the Culture of Taste Simon Gikandi 2014-04-27 It would be easy to assume that, in the eighteenth century, slavery and the culture of taste--the world of politeness, manners, and aesthetics--existed as separate and unequal domains, unrelated in the spheres of social life. But to the contrary, Slavery and the Culture of Taste demonstrates that these two areas of modernity were surprisingly entwined. Ranging across Britain, the antebellum South, and the West Indies, and examining vast archives, including portraits, period paintings, personal narratives, and diaries, Simon Gikandi illustrates how the violence and ugliness of enslavement actually shaped theories of taste, notions of beauty, and practices of high culture, and how slavery's impurity informed and haunted the rarified customs of the time. Gikandi focuses on the ways that the enslavement of Africans and the profits derived from this exploitation enabled the moment of taste in European--mainly British--life, leading to a transformation of bourgeois ideas regarding freedom and selfhood. He explores how these connections played out in the immense fortunes made in the West Indies sugar colonies, supporting the lavish lives of English barons and altering the ideals that defined middle-class subjects. Discussing how the ownership of slaves turned the American planter class into a new aristocracy, Gikandi engages with the slaves' own response to the strange interplay of modern notions of freedom and the realities of bondage, and he emphasizes the aesthetic and cultural processes developed by slaves to create spaces of freedom outside the regimen of enforced labor and truncated leisure. Through a close look at the eighteenth century's many remarkable documents and artworks, Slavery and the Culture of Taste sets forth the tensions and contradictions entangling a brutal practice and the distinctions of civility.

Therapeutic Noh Theater Dr Sky 2014 The final volume in Dr. Skys inspiring five-book SohKiDo series explores Pathway VII, Therapeutic Noh Theater.

The Theater of Terrence McNally Raymond-Jean Frontain 2019-10-04 Surveying the entirety of McNally's works, including the most important of McNally's still unpublished works, this book positions McNally at the forefront of contemporary American writers--in particular, gay writers--treating the issues of suffering, loss, spiritual renewal, and forgiveness.

Masked Performance John Emigh 1996 Growing out of a series of articles written over a 15 year period, and illustrated with over 100 photos, this volume offers a narrowed focus examination of various performing traditions that rely on the expressive power and imagination of masks. It explores the redefinition of self into "other," when the mask is worn, and examines actors and their performances in Papua New Guinea, Orissa, India, and Bali.

Historical Dictionary of American Theater James Fisher 2017-11-22 This second edition of Historical Dictionary of American Theater: Modernism covers the history of modernist American Theatre through a chronology, an introduction, and an extensive bibliography. The dictionary section has over 2,000 cross-referenced entries on actors and actresses, directors, playwrights, producers, genres, and notable plays.

A Christmas Carol Paul Sills 2001-08-01 (Applause Books). Paul Sills, the master of improvisation and found of The Second City and creator of Story Theatre and who has influenced some of theatre's most important directors, writers and actors adapts for stage one of the classic works of literature, Charles Dickens' masterpiece, A Christmas Carol. Included as well are some of the exercises devised for Story Theater by Viola Spolin, renowned for her work with games and improvisation and whose best-selling text has become the definitive guide to improvisational practice.

Old Stories, New Readings Miriam López-Rodríguez 2015-02-27 Whether imaginary or based on real events, stories are at the core of any culture. Regardless of their length, their rhetoric strategies, or their style, humans tell stories to each other to express their innermost fears and needs, to establish a point within an argument, or to engage their

listeners in a fabricated composition. Stories can also serve other purposes, such as being used for entertainment, for education or for the preservation of certain cultural traits. Storytelling is at the heart of human interaction, and, as such, can foster a dialogic narrative between the person creating the story and their audience. In literature, this dialogue has been traditionally associated with narrative in general, and with the novel in particular. However, other genres also make use of storytelling, including drama. This volume explores the ways in which American theatre from all eras deals with this: how stories are told onstage, what kinds of stories are recorded in dramatic texts, and how previously neglected realities have gained attention through the American playwright's telling, or retelling, of an event or action. The stories unfolded in American drama follow recent narratology theories, particularly in the sense that there is a greater preference for those so-called small stories over big stories. Despite the increase in the production of this type of texts and the growing interest in them in the field of narratology, small stories are literary episodes that have been granted less critical attention, particularly in the analysis of drama. As such, this volume fills a void in the study of the stories presented on the American stage.

Diversity, Inclusion, and Representation in Contemporary Dramaturgy Philippa Kelly 2020-03-25 *Diversity, Inclusion, and Representation in Contemporary Dramaturgy* offers fresh perspectives on how dramaturgs can support a production beyond rigid disciplinary expectations about what information and ideas are useful and how they should be shared. The sixteen contributors to this volume offer personal windows into dramaturgy practice, encouraging theater practitioners, students, and general theater-lovers to imagine themselves as dramaturgs newly inspired by the encounters and enquiries that are the juice of contemporary theater. Each case study is written by a dramaturg whose body of work explores important issues of race, cultural equity, and culturally-specific practices within a wide range of conventions, venues, and communities. The contributors demonstrate the unique capacity of their craft to straddle the ravine between stage and stalls, intention and impact. By unpacking, in the most up-to-date ways, the central question of "Why this play, at this time, for this audience?," this collection provides valuable insights and dramaturgy tools for scholars and students of Dramaturgy, Directing, and Theater Studies.

Architectonics of Game Spaces Andri Gerber 2020-03-31 What consequences does the design of the virtual yield for architecture and to what extent can the nature of architecture be used productively to turn game-worlds into sustainable places - over here, in »reality«? This pioneering collection gives an overview of contemporary developments in designing video games and of the relationships such practices have established with the design of architecture. Due to their often simulatory nature, games reveal constructions of reality while positively impacting spatial ability and allowing for alternative avenues to complex topics and processes of negotiation. Granting insight into the merging of the design of real and virtual environments, this volume offers an invaluable platform for further debate.

Adapting to the Stage Chris Greenwood 2017-11-01 This title was first published in 2000: The American novelist and playwright, Henry James, was drawn to the theatre and the shifting conventions of drama throughout his writing career. This study demonstrates that from the 1890s onwards James concentrated on adapting his novels and stories to and from the stage, and increasingly employed metaphors that spoke of novel-writing in terms of playwriting. Christopher Greenwood argues that these metaphors helped James to conceive himself as an artist who composed characters dramatically and visually, and in doing so sets his novels significantly apart from those of his contemporaries. In the introduction to the first part of the book, Greenwood examines James's career within the context of contemporary European and North American theatre, providing an appraisal of what James gained from contemporary theatre, his position in that milieu, and what he brought to it. Part 2 of the book focuses on two novels: "The Other House" and "The Spoils of Poynton", both of which illustrate the ways in which James used the mechanism of contemporary theatre to communicate a character's personality. Discussion of these two works is used to throw light on similar concerns that develop in James's later writing.

Theater State and the Formation of Early Modern Public Sphere in Iran Babak Rahimi 2011-11-11 This first systematic study of a wide range of Persian and European archival and primary sources, analyzes how the Muharram rituals changed from being an originally devotional practice to public events of political significance, setting the stage for the emergence of the early modern Iranian public sphere in the Safavid period.

Thomas Bernhard Gitta Honegger 2001-01-01 Thomas Bernhard (1931-1989), a literary figure of international acclaim and arguably Austria's greatest post-World War II writer, became the first of his generation to expose unrelentingly his country's pathological denial of complicity in the Holocaust. Bernhard's writings and indeed his own biography reflect Austria's fraught efforts to define itself as a nation following the collapse of the Habsburg monarchy and the trauma of World War II. Repeatedly he scandalized the nation with novels, plays, and public statements that exposed the convoluted ways Austrians were attempting to come to terms with their Nazi past--or defiantly avoiding doing so. This book, the first comprehensive biography of Thomas Bernhard in English, examines his life and work and their intricate relationship to Austria's geographical, political, and cultural transformations in the twentieth century. While Bernhard was the scourge of his native culture, Honegger explains, he was also a product of that same culture. Appreciation of his controversial impact on his society is possible only through an understanding of the contradictions, the shame, and the achievements that mark Austrians' self-perception in the postwar years. Honegger shows that for Bernhard the theater was not only a profession but also a paradigm for his life, and that performance was the primary force animating his writing and self-construction. Even after his death, Bernhard's carefully constructed biography continues to fascinate, shock, and expose the Austrian culture at large.

The Discursive Construction of Identity and Space Among Mobile People Roberta Piazza 2020-12-10 This book offers a close look at the discourse of and around three socially marginalised and vulnerable groups - Irish Travellers, Squatters and Homeless people - in order to understand more about how individuals within them position themselves vis-à-vis mainstream society. It investigates the groups' diverse and provisional relationship with space that challenges mainstream society's spatial logic. Given that the relationship between mobility, space and identity has been explored in migrant contexts, Roberta Piazza proposes a reconsideration of this relationship beyond people's movement from one place to another. Investigating the space-identity nexus among the three groups, she highlights how mobility is not solely a cross-country phenomenon, but a no-less crucial and dramatic reality within an individual nation. Based on close linguistic analysis of interviews collected over many years, Piazza investigates how the participants construct their social and personal identities when talking about themselves and the sites they inhabit, drawing on the concepts of 'heterotopia' and non-sexual desire.

Suicide in Modern Literature Josefa Ros Velasco 2022-01-01 This book analyzes the social and contextual causes of suicide, the existential and philosophical reasons for committing suicide, and the prevention strategies that modern fictional literature places at our disposal. They go through the review of Modern fictional literature, in the American and European geographical framework, following the rationales that modern literature based on fiction can serve the purpose of understanding better the phenomenon of suicide, its most inaccessible impulses, and that has the potential to prevent suicide. From the turn of the 20th century to the present, debates over the meaning of suicide became a privileged site for efforts to discover the reasons why people commit suicide and how to prevent this behavior. Since the French sociologist and philosopher Émile Durkheim published his study *Suicide: A Study in Sociology* in 1897, a

reframing of suicide took place, giving rise to a flourishing group of researchers and authors devoting their efforts to understand better the causes of suicide and to the formation of suicide prevention organizations. A century later, we still keep on trying to reach such an understanding of suicide, the nature, and nuances of its modern conceptualization, to prevent suicidal behaviors. The question of what suicide means in and for modernity is not an overcome one. Suicide is an act that touches all of our lives and engages with the incomprehensible and unsayable. Since the turn of the millennium, a fierce debate about the state's role in assisted suicide has been adopted. Beyond the discussion as to whether physicians should assist in the suicide of patients with unbearable and hopeless suffering, the scope of the suicidal agency is much broader concerning general people wanting to die.

Theater and Integrity Larry D. Bouchard 2011-08-31 Four decades ago Tom F. Driver brought theater into discussion with religion and modern theology. It has been a rich ongoing dialogue, but one that now demands a bold new engagement. In *Theater and Integrity*, Larry D. Bouchard argues that while the "antitheatrical prejudice" regards theater as epitomizing the absence of integrity, theater's ways of being realized in ensembles, texts, and performances allow us to reenvision integrity's emergence and ephemeral presence. This book follows such questions across theatrical, philosophical, and theological studies of moral, personal, bodily, and kenotic patterns of integrity. It locates ambiguities in our discourse about integrity, and it delves into conceptions of identity, morality, selfhood, and otherness. Its explorations ask if integrity is less a quality we might possess than a contingent gift that may appear, disappear, and perhaps reappear. Not only does he chart anew the ethical and religious dimensions of integrity, but he also reads closely across the history of theater, from Greek and Shakespearean drama to the likes of Seamus Heaney, T. S. Eliot, Caryl Churchill, Wole Soyinka, Tony Kushner, and Suzan-Lori Parks. His is an approach of juxtaposition and reflection, starting from the perennial observation that theater both criticizes and acknowledges dimensions of drama and theatricality in life.

The Palgrave Handbook of Theatre and Race Tiziana Morosetti 2021-04-20 The first comprehensive publication on the subject, this book investigates interactions between racial thinking and the stage in the modern and contemporary world, with 25 essays on case studies that will shed light on areas previously neglected by criticism while providing fresh perspectives on already-investigated contexts. Examining performances from Europe, the Americas, the Middle East, Africa, China, Australia, New Zealand, and the South Pacific islands, this collection ultimately frames the history of racial narratives on stage in a global context, resetting understandings of race in public discourse.

Handbook of Writing Research, Second Edition Charles A. MacArthur 2016-10-31 The definitive reference in the field, this volume synthesizes current knowledge on writing development and instruction at all grade levels. Prominent scholars examine numerous facets of writing from sociocultural, cognitive, linguistic, neuroscience, and new literacy/technological perspectives. The volume reviews the evidence base for widely used instructional approaches, including those targeting particular components of writing. Issues in teaching specific populations--including students with disabilities and English learners--are addressed. Innovative research methods and analytic tools are clearly explained, and key directions for future investigation identified. New to This Edition *Chapters on genre instruction, evaluation and revision, argumentative writing, computer-based instruction, and professional development. *Chapters on new literacies, out-of-school writing, translation, and self-regulation. *Many new topics and authors, including more international perspectives. *Multiple chapters connect research findings to the Common Core writing standards. See also the editors' *Best Practices in Writing Instruction, Second Edition*, an accessible course text and practitioner's guide.

Going Performative in Intercultural Education John Crutchfield 2017-08-24 Over the last two decades drama pedagogy has helped to lay the foundations for a new teaching and learning culture, one that accentuates physicality and centres on performative experience. Signs of this 'performative turn' in education are especially strong in the field of foreign/second language teaching. This volume introduces scholars, language teachers, student teachers and drama practitioners to the concept of a performative foreign language didactics. Approaching the subject from a wide variety of contexts, the contributors explore the extent to which performative approaches, emphasising the role of the body as a learning medium, can achieve deep intercultural learning. Drama activities such as improvisation, hot seating and tableaux are shown to create rich opportunities for intercultural encounters that transport students beyond the parameters of conventional language, literature and culture education.

Theater of War and Exile Domnica Radulescu 2015-06-12 In what ways does political trauma influence the art arising from it? Is there an aesthetic of war and exile in theatrical works that emerge from such experiences? Are there cultural markers defining such works from areas like Eastern Europe and Israel? This book considers these questions in an examination of plays, performances and theater artists that speak from a place of political violence and displacement. The author's critical inquiry covers a variety of theatrical experimentations, including Brechtian distancing, black humor, pastiche, surreal and hyper-real imagery, reversed chronologies and disrupted narratives. Drawing on postmodern theories and performance studies as well as interviews and personal statements from the artists discussed, this study explores the transformative power of the theater arts and their function as catalysts for social change, healing and remembrance.

Performing Exile, Performing Self Y. Meerzon 2012-04-05 This book examines the life and art of those contemporary artists who by force or by choice find themselves on other shores. It argues that the exilic challenge enables the émigré artist to (re)establish new artistic devices, new laws and a new language of communication in both his everyday life and his artistic work.

Memory-theater and Postmodern Drama Jeanette R. Malkin 1999 Provides a new way of defining--and understanding--postmodern drama

Postmodern Theater and the Void of Conceptions William S. Haney II 2009-03-26 Different symbolic traditions have different ways of describing the shift of awareness toward sacred events. While not conforming to familiar states of phenomenality, this shift of awareness corresponds to Turner's liminal phase, Artaud's metaphysical embodiment, Grotowski's "translumination," Brook's "holy theater," and Barba's "transcendent" theater--all of which are linked to the Advaitan taste of a void of conceptions. This book argues that, by allowing to come what Derrida calls the unsayable, the theater of Tom Stoppard, David Henry Hwang, Caryl Churchill, Sam Shepard, Derek Walcott and Girish Karnad induces characters and spectators to deconstruct habitual patterns of perception, attenuate the content of consciousness, and taste the void of conceptions. As the nine plays discussed in this book suggest, the internal observer lies behind all cultural constructs as a silent beyond-ness, and immanently within knowledge as its generative condition of unknowingness. The unsayable (and the language used to convey it) that Derrida finds in literature has clear affinities with the Brahman-Atman of Advaita Vedanta. Derridean deconstruction contains as a subtext the structure of consciousness that it both veils with the undecidable trappings of the mind and allows to come as an unsayable secret through a play of difference. Although Derrida views theater and the text as mutually deconstructing and claims that presence or unity "has always already begun to represent itself," the six playwrights discussed here show that cultural performance indeed points through its universally ambiguous and symbolic types toward a trans-verbal, trans-cultural wholeness.

Theatre History Studies 2015, Vol. 34 Elizabeth Reitz Mullenix 2015-12-31 The 2015 volume of *Theatre History Studies* presents a collection of five critical essays examining the intersection of theatre studies and historiography as well

as twenty-five book reviews highlighting recent scholarship in this thriving field.

Myth and Ritual in the Plays of Samuel Beckett Katherine H. Burkman 1987 All of the essays in this collection reflect a sense that Beckett's power as a playwright derives largely from a mythic vision that informs his drama. Their approaches to the definition and use of myth and ritual in his plays vary considerably, however, ranging from the Jungian to the Marxian to the Lacanian, and drawing on the theories of Campbell, Freud, Eliade, Frye, Turner, Girard, Baudrillard, and others.

Self and Space in the Theater of Susan Glaspell Noelia Hernando-Real 2011 "This critical study focuses on one of Glaspell's central themes, the interplay between place and identity. This study examines the ways in which Glaspell engages her characters with the forces of place that turn them into victims of location. Of particular interest are her characters' attempts to escape the influence of territoriality and shape identities of their own"--Back cover.

Paul Sills' Story Theater Paul Sills 2000-02-01 The creator of Story Theater, the original director of Second City, and one of the greatest popularizers of improvisational theater, Paul Sills has assembled some of his favorite adaptations from world literature. Includes: *The Blue Light and Other Stories*, *A Christmas Carol* (Dickens), *Stories of God*, Rumi.

Three Midwestern Playwrights Marcia Noe 2022-08-02 In the early 1900s, three small-town midwestern playwrights helped shepherd American theatre into the modern era. Together, they created the renowned Provincetown Players collective, which not only launched many careers but also had the power to affect US social, cultural, and political beliefs. The philosophical and political orientations of Floyd Dell, George Cram Cook, and Susan Glaspell generated a theatre practice marked by experimentalism, collaboration, leftist cultural critique, rebellion, liberation, and community engagement. In *Three Midwestern Playwrights*, Marcia Noe situates the origin of the Provincetown aesthetic in Davenport, Iowa, a Mississippi River town. All three playwrights recognized that radical politics sometimes begat radical chic, and several of their plays satirize the faddish elements of the progressive political, social, and cultural movements they were active in. *Three Midwestern Playwrights* brings the players to life and deftly illustrates how Dell, Cook, and Glaspell joined early 20th-century midwestern radicalism with East Coast avant-garde drama, resulting in a fresh and energetic contribution to American theatre.

Watsuji Tetsuro's Rinrigaku Watsuji Tetsuro 1996-01-01 Watsuji Tetsuro's *Rinrigaku* (literally, the principles that allow us to live in friendly community) has been regarded as the definitive study of Japanese ethics for half a century. In Japan, ethics is the study of human being or *ningen*. As an ethical being, one negates individuality by abandoning one's independence from others. This selflessness is the true meaning of goodness.

Susan Glaspell's Poetics and Politics of Rebellion Emeline Jouve 2017-07 Analyzing plays from the early *Trifles* (1916) through *Springs Eternal* (1943) and the undated, incomplete *Wings*, author Emeline Jouve illustrates the way that Susan Glaspell's dramas addressed issues of sexism, the impact of World War I on American values, and the relationship between individuals and their communities, among other concerns. Jouve argues that Glaspell turns the playhouse into a courthouse, putting the hypocrisy of American democracy on trial. A must for students of Glaspell and her contemporaries, as well as scholars of American theatre and literature of the first half of the twentieth century.

On Susan Glaspell's *Trifles* and *A Jury of Her Peers* Martha C. Carpentier 2015-11-25 On a wharf in Provincetown, Massachusetts, where Greenwich Village bohemians gathered in the summer of 1916, Susan Glaspell was inspired by a sensational murder trial to write *Trifles*, a play about two women who hide a Midwestern farm wife's motive for murdering her abusive husband. Following successful productions of the play, Glaspell became the "mother of American drama." Her short story version of *Trifles*, "A Jury of Her Peers," reached an unprecedented one million readers in 1917. The play and the story have since been taught in classrooms across America and *Trifles* is regularly revived on stages around the world. This collection of fresh essays celebrates the centennial of *Trifles* and "A Jury of Her Peers," with departures from established Glaspell scholarship. Interviews with theater people are included along with two original works inspired by Glaspell's iconic writings.

Global Issues in Contemporary Hispanic Women's Writing Estrella Cibreiro 2013 Carolyn Tuttle led a group that interviewed 620 women maquila workers in Nogales, Sonora, Mexico. The responses from this representative sample refute many of the hopeful predictions made by scholars before NAFTA and reveal instead that little has improved for maquila workers. The women's stories make it plain that free trade has created more low-paying jobs in sweatshops where workers are exploited. Families of maquila workers live in one- or two-room houses with no running water, no drainage, and no heat. The multinational companies who operate the maquilas consistently break Mexican labor laws by requiring women to work more than nine hours a day, six days a week, without medical benefits, while the minimum wage they pay workers is insufficient to feed their families. These findings will make a crucial contribution to debates over free trade, CAFTA-DR, and the impact of globalization. The book visits continuities and discontinuities among Spanish and Latin American women with regards to the ways in which they approach writing as a political weapon: to express ecological concerns; to denounce social injustice; to re-articulate existing paradigms, such as local versus global, violence versus pacifism, immigrant versus citizen; and to raise consciousness about racist, sexist, and other discriminatory practices. Such use of writing as an instrument of ethical and political exploration is underlined throughout the different articles in the volume as the authors emphasize pluralism, social justice, gender equality, tolerance, and political representation. This book offers readers a broad perspective on the multiple ways in which Hispanic women writers are explicitly exploring the social, political, and economic realities of our era and integrating global perspectives and gender concerns into their writing, highlighting the unprecedented level of sociopolitical engagement practiced by 20th and 21st century Hispanic women writers.

Performance in Theatre and Everyday Life: Cognitive, Neuronal, and Applied Aspects of Acting Corinne Jola 2021-09-30

Integrating the Performing Arts in Grades K-5 Rekha S. Rajan 2012-05-23 Enhance the learning experience by integrating the performing arts Research documents that the performing arts boost learning, build confidence, and motivate students to participate in class. How do we leverage these benefits in the current age of accountability? Rekha S. Rajan offers a practical solution with standards-aligned, concrete examples that show how to integrate the performing arts into math, science, social studies, and language arts. Key features include: Step-by-step examples of how to include the performing arts in all aspects of the curriculum Ways to impact students' learning in the cognitive, social, and artistic domains Activities that can be implemented immediately and easily Standards-based lesson plans

Cinema Expanded Jonathan Walley 2020-07-01 Expanded cinema: avant-garde moving image works that claim new territory for the cinematic, beyond the bounds of familiar filmmaking practices and the traditional theatrical exhibition space. First emerging in the 1960s amidst seismic shifts in the arts, multi-screen films, live cinematic performance, light art, kinetic art, video, and computer-generated imagery - all placed under expanded cinema's umbrella - re-emerged at the dawn of the 2000s, opening a vast new horizon of possibility for the moving image, and perhaps even heralding the end of cinema as we know it. *Cinema Expanded: Avant-Garde Film in the Age of Intermedia* offers a bold new account of its subject, breaking from previous studies and from larger trends in film and art scholarship. Author Jonathan Walley argues that expanded cinema's apparent departure from the traditions and forms of cinema as we know it actually radically asserts cinema's nature and artistic autonomy. Walley also resituates expanded cinema within the context of avant-garde film history, linking it to a mode of filmmaking that has historically investigated and challenged the

nature and limits of cinematic form. As an outgrowth of this tradition, expanded cinema offered a means for filmmakers within the avant-garde, regardless of their differing styles, formal concerns, and politics, to stake out cinema's unique aesthetic terrain - its ontology, its independence, its identity. In addition to reconsidering the better-known expanded cinema works of the 1960s and 70s by artists like Andy Warhol, Robert Whitman, and Nam June Paik, *Cinema Expanded* also provides the first scholarly accounts of scores of lesser-known works across more than 50 years. Making new arguments about avant-garde cinema in general and its complex meditations on the nature of cinema, it urgently addresses current and crucial debates about the fate of the moving image amidst a digital age of near-constant technological change.

The Iranian Diaspora Mohsen Mostafavi Mobasher 2018-10-03 The Iranian revolution of 1978-1979 uprooted and globally dispersed an enormous number of Iranians from all walks of life. Bitter political relations between Iran and the West have since caused those immigrants to be stigmatized, marginalized, and politicized, which, in turn, has discredited and distorted Iranian migrants' social identity; subjected them to various subtle and overt forms of prejudice, discrimination, and social injustice; and pushed them to the edges of their host societies. *The Iranian Diaspora* presents the first global overview of Iranian migrants' experiences since the revolution, highlighting the similarities and differences in their experiences of adjustment and integration in North America, Europe, Australia, and the Middle East. Written by leading scholars of the Iranian diaspora, the original essays in this volume seek to understand and describe how Iranians in diaspora (re)define and maintain their ethno-national identity and (re)construct and preserve Iranian culture. They also explore the integration challenges the Iranian immigrants experience in a very negative context of reception. Combining theory and case studies, as well as a variety of methodological strategies and disciplinary perspectives, the essays offer needed insights into some of the most urgent and consequential issues and problem areas of immigration studies, including national, ethnic, and racial identity construction; dual citizenship and dual nationality maintenance; familial and religious transformation; politics of citizenship; integration; ethnic and cultural maintenance in diaspora; and the link between politics and the integration of immigrants, particularly Muslim immigrants.