

*Winner of the  
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# *The* Haunted Stage

*The Theatre as  
Memory Machine*



Marvin Carlson

# Haunted Stage The Theatre As Memory Machine

**Marvin Carlson**



## **Haunted Stage The Theatre As Memory Machine:**

*The Haunted Stage* Marvin Carlson, 2003 Uncovers the ways in which the spectator's memory informs theatrical reception

**Shakespeare, Memory and Performance** Peter Holland, Director Shakespeare Institute and Professor of Shakespeare Studies Peter Holland, 2006-11-02 This collection by leading Shakespeare scholars first published in 2006 brings together memory and performance

**The Art Gallery on Stage** Mariacristina Cavecchi, 2024-03-21 Winner of the AIA Associazione Italiana di Anglistica Book Prize 2024 The Art Gallery on Stage is the first book to consider the representation of the art gallery on the contemporary British stage and to discuss how playwrights have begun to regard it as inspiration location focus or theme in an ever more intense game of cross fertilization The study analyzes the impact on dramatic form and theatrical presentation of what has been a paradigmatic shift in the way art galleries and museums display their collections and how these are perceived establishing a hitherto unexplored connection between modes of exhibiting and modes of representation It traces a trajectory from plays that were initially performed in traditional theatres in accordance with a naturalistic play structure to plays that favour of a radical reconfiguration of visual representation Indeed since the beginning of the new millennium playwrights and theatre makers have increasingly experimented with new dramatic forms and site specific venues while forging collaborations with art makers and curators The book focuses on plays from the 1980s onwards such as Howard Barker's *Scenes from an Execution* Nick Dear's *The Art of Success* Alan Bennett's *A Question of Attribution* Timberlake Wertenbaker's *Three Birds Alighting on a Field* and *The Line* David Edgar's *Pentecost* Martin Crimp's *Attempt on Her Life* Rebecca Lenkiewicz's *Shoreditch* Madonna and *The Painter* David Leddy's *Long Live the Little Knife* and Tim Crouch's *My Arm An Oak Tree* and *England* and considers the vital contribution to the field made by set designers Ultimately through this study we come to understand how modern drama can offer a set of interpretative tools to enhance our understanding of the mechanisms underlying the social construction of art and furthermore the potential of theatre and the gallery space to question our fundamental cultural assumptions and values

[Aerial Environments on the Early Modern Stage](#) Chloe Kathleen Preedy, 2022 During the early days of the professional English theatre dramatists wrote for playhouses that though enclosed by surrounding walls remained open to the ambient air and the sky above This book considers the various ways in which the air is brought into presence within early modern drama

[Casting the Art of Rhetoric with Theater and Drama](#) Adrienne E. Hacker Daniels, 2025-06-12 Casting the Art of Rhetoric with Theater and Drama Taking Center Stage explores rhetoric and theater as they relate to one another developing the understanding of rhetoric as theory and praxis This book addresses rhetorical themes and cultural resonances as well as the oft overlooked symbiosis of rhetoric and theater Rather than addressing audiences as either observers of rhetorical artifacts or theatrical performance this work demonstrates the intersection of the two which strengthens theatrical events and their cultural significance Overall the volume showcases the many ways in which an understanding of the relationship between rhetorical and poetic theories can

benefit dramatic convention and the breaking thereof

**The Routledge Research Companion to Shakespeare and Classical Literature** Sean Keilen, Nick Moschovakis, 2017-03-31 In this wide ranging and ambitiously conceived Research Companion contributors explore Shakespeare's relationship to the classic in two broad senses The essays analyze Shakespeare's specific debts to classical works and weigh his classicism's likeness and unlikeness to that of others in his time they also evaluate the effects of that classical influence to assess the extent to which it is connected with whatever qualities still make Shakespeare himself a classic arguably the classic of modern world literature and drama The first sense of the classic which the volume addresses is the classical culture of Latin and Greek reading translation and imitation Education in the canon of pagan classics bound Shakespeare together with other writers in what was the dominant tradition of English and European poetry and drama up through the nineteenth and even well into the twentieth century Second and no less central is the idea of classics as such that of books whose perceived value exceeding that of most in their era justifies their protection against historical and cultural change The volume's organizing insight is that as Shakespeare was made a classic in this second antiquarian sense his work's reception has more and more come to resemble that of classics in the first sense of ancient texts subject to labored critical study by masses of professional interpreters who are needed to mediate their meaning simply because of the texts growing remoteness from ordinary life language and consciousness The volume presents overviews and argumentative essays about the presence of Latin and Greek literature in Shakespeare's writing They coexist in the volume with thought pieces on the uses of the classical as a historical and pedagogical category and with practical essays on the place of ancient classics in today's Shakespearean classrooms

**Romanticism and Celebrity Culture, 1750-1850** Tom Mole, 2009-05-14 An interdisciplinary collection of essays exploring how our modern idea of celebrity was created in the 18th and 19th centuries

**1000 Ways to Ask Why** Emily LeQuesne, 2024-11-28 What is dramaturgy Can you be taught how to do it 1000 Ways to Ask Why is a practical how to guide and introduction to dramaturgy and dramaturgical thinking for dramaturgs directors playwrights devised theatre makers choreographers and performers This book introduces The Mosaic Scale process a five step system that can be dipped in and out of as the steps don't have to be read in a linear way Akin to a mosaic building approach it is designed to help theatre makers refine and develop the bigger picture of a script or a piece of devised performance Until now there has been no formal technique for literary or process dramaturgy This step by step process for applying dramaturgical thinking is a series of questions exercises and considerations to ask throughout the process of theatre making and rehearsal The first how to literary and process dramaturgy guide Full of practical exercises questions and ways to approach dramaturgical thinking Accessible exploration of a subject that can sometimes be inaccessibly academic This volume will be of great interest to students and dramaturgs

**Creating Space for Shakespeare** Rowan Mackenzie, 2023-02-09 Applied Shakespeare is attracting growing interest from practitioners and academics alike all keen to understand the ways in which performing his works can offer

opportunities for reflection transformation dialogue regarding social justice and challenging of perceived limitations This book adds a new dimension to the field by taking an interdisciplinary approach to topics which have traditionally been studied individually examining the communication opportunities Shakespeare s work can offer for a range of marginalized people It draws on a diverse range of projects from across the globe many of which the author has facilitated or been directly involved with including those with incarcerated people people with mental health issues learning disabilities and who have experienced homelessness As this book evidences Shakespeare can be used to alter the spatial constraints of people who feel imprisoned whether literally or metaphorically enabling them to speak and to be heard in ways which may previously have been elusive or unattainable The book examines the use of trauma informed principles to explore the ways in which consistency longevity trust and collaboration enable the development of resilience positive autonomy and communication skills It explores this phenomenon of creating space for people to find their own way of expressing themselves in a way that mainstream society can understand whilst also challenging society to see better and to hear better This is not a process of social homogenisation but of encouraging positive interactions and removing the stigma of marginalization **Stock**

**Pieces: British Repertory Theatre, 1760-1830** Susan Valladares,2024-12-26 What do we gain from watching a familiar play for the nth time This was a crucial question for Romantic period theatre managers who to deliver varied programmes relied on a repertoire of stock entertainments performed in alternation with the latest plays Repertory theatre was not new to the Romantic period but it took on additional purchase at a time when the playhouse was not simply a site for entertainment but a government controlled cultural institution and business subject to sometimes extreme financial political and ideological pressures Through an innovative selection of case studies drawn from deep archival research Stock Pieces juxtaposes canonical with otherwise forgotten entertainments unites the period s professional and amateur dramatic cultures and spans British metropolitan provincial and imperial geographies The picture that emerges is fresh and compelling Stock Pieces sheds light on the mechanics of stock piece status the Romantic afterlives of Shakespeare s near contemporaries whose popular appeal declined as his increased and the work of various agents from pantomime arrangers to enslaved performers in Jamaica who contested the repertoire s received aesthetic and cultural values It also explores the extent to which investments in the abolitionist cause were remediated by stock pieces that revived and reenacted the spectral violence of slavery and the slave trade for various purposes Stock Pieces showcases how the Romantic period dramatic repertoire could be mobilised to signify social and political practices that operated outside the theatrical institution crossed national borders and dared to effect real change **Shakespeare's Two Playhouses** Sarah Dustagheer,2017-08-03 Sarah Dustagheer offers

the first in depth comparative analysis of the performance conditions of the Globe and the Blackfriars Theatres Richard Burbage and the Shakespearean Stage Siobhan Keenan,2025-07-24 The first in depth study of the career of Shakespearean star actor and theatrical impresario Richard Burbage This book draws on new archival research to offer the first

comprehensive study of Burbage's brilliant theatrical career and his ground-breaking contribution to the development of professional theatre as co-founder and owner of the Globe Theatre and a co-owner and manager of the Second Blackfriars Theatre. Richard Burbage is best known for becoming the leading actor in Shakespeare's acting company, the Lord Chamberlain's later the King's players, and as the man for whom Shakespeare created some of his most memorable leading roles, including Hamlet, Othello, and King Lear. He was one of the first star actors whose reputation came to transcend the roles he performed and who played a pivotal part in the success of London's theatre in Shakespeare's day. Siobhan Keenan begins by tracing Burbage's early life in Shoreditch and the emergent theatrical community of which he was a part, before moving on to explore his growing reputation as a player and theatre manager, first as a member of the newly formed Lord Chamberlain's Players, 1594, through to his establishment as one of the leading actors of his era as chief player with the King's Men and co-owner of the Globe and Blackfriars Theatres. Burbage's influence on the era's leading professional playwrights, including most notably Shakespeare but also contemporaries such as Ben Jonson and John Webster, is examined alongside an assessment of his wider impact on early modern acting traditions and his cultural legacy as a Shakespearean star actor and early theatrical entrepreneur.

**Apes and Monkeys on the Early Modern Stage, 1603-1659** Teresa Grant, 2024-07-06 This book is the first full-length study of apes and monkeys on the early modern stage. It broadens the scope of existing scholarship by situating the apes glimpsed in Shakespeare's plays in the wider context of the many uncelebrated uses by other playwrights c. 1603-1659. The book investigates the theatrical appearances of real monkeys, actors dressed up as apes, and characters mistaken for them, arguing that the ape trope is so insistent in early modern drama that it becomes a structural metaphor. It addresses both plays and masques across the period, arguing that the ways of seeing in these different kinds of theatre make apes mean differently in their generic contexts. Grounded in historicist readings, this book also draws significantly on the field of ritual studies and the new intersectional discipline of animal performance studies.

**Shakespeare and Memory** Hester Lees-Jeffries, 2013-08-22 Shakespeare and Memory explores Shakespeare's plays and poems in the light of current interest in memory studies. It sets out key features of the historical, religious, and cultural context of Shakespeare's own time.

**The Lively Arts of the London Stage, 1675-1725** Professor Kathryn Lowerre, 2014-03-28 Reflecting the myriad options available to London audiences at the turn of the eighteenth century, this volume offers readers a portrait of the interrelated music, drama, and dance productions that characterized this rich period. By bringing together work by scholars in different fields, this cross-disciplinary collection illuminates the interconnecting strands that shaped a vibrant theatrical world.

**Staged Readings** Michael D'Alessandro, 2022-09-26 Staged Readings studies the social consequences of 19th-century America's two most prevalent leisure forms: theater and popular literature. In the midst of watershed historical developments, including numerous waves of immigration, two financial panics, increasing wealth disparities, and the Civil War, American theater and literature were developing at unprecedented rates. Playhouses became

crowded with new spectators best selling novels flew off the shelves and all the while distinct social classes began to emerge While the middle and upper classes were espousing conservative literary tastes and attending family matinees and operas laborers were reading dime novels and watching downtown spectacle melodramas like *Nymphs of the Red Sea* and *The Pirate's Signal* or *The Bridge of Death* As audiences traveled from the reading parlor to the playhouse and back again they accumulated a vital sense of social place in the new nation In other words culture made class in 19th century America Based in the historical archive *Staged Readings* presents a panoramic display of mid century leisure and entertainment It examines best selling novels such as Harriet Beecher Stowe's *Uncle Tom's Cabin* and George Lippard's *The Quaker City* But it also analyzes a series of sensational melodramas parlor theatricals doomsday speeches tableaux vivant displays curiosity museum exhibits and fake volcano explosions These oft overlooked spectacles capitalized on consumers previous cultural encounters and directed their social identifications The book will be particularly appealing to those interested in histories of popular theater literature and reading social class and mass culture

**Malicious Deceivers** Ioana B. Jucan, 2023-08-08 In

*Malicious Deceivers* Ioana B Jucan traces a genealogy of post truth intimately tied to globalizing modernity and connects the production of repeatable fakeness with capitalism and Cartesian metaphysics Through case studies that cross times and geographies the book unpacks the notion of fakeness through the related logics of dissimulation deception and simulation performativity as seen with software AI television plastics and the internet Specifically Jucan shows how these dissimulation machines and performative objects construct impoverished pictures of the world ensuring a repeatable sameness through processes of hollowing out embodied histories and lived experience Through both its methodology and its subjects objects of study the book further seeks ways to counter the abstracting mode of thinking and the processes of voiding performed by the twinning of Cartesian metaphysics and global capitalism Enacting a model of creative scholarship rooted in the tradition of writing as performance Jucan a multimedia performance maker and theater director uses the embodied I as a framing and situating device for the book and its sites of investigation In this way she aims to counter the Cartesian voiding of the thinking I and to enact a different kind of relationship between self and world from the one posited by Descartes and replayed in much Western philosophical and more broadly academic writing a relationship of separation that situates the I on a pedestal of abstraction that voids it of its embodied histories and fails to account for its positionality within a socio historical context and the operations of power that define it

**Stage Mothers** Laura Engel, Elaine M. McGirr, 2014-11-06

*Stage Mothers* explores the connections between motherhood and the theater both on and off stage throughout the long eighteenth century Although the realities of eighteenth century motherhood and representations of maternity have recently been investigated in relation to the novel social history and political economy the idea of motherhood and its connection to the theatre as a professional material literary and cultural site has received little critical attention The essays in this volume spanning the period from the Restoration to Regency address these forgotten maternal narratives focusing on the

representation of motherhood as the defining female role the interplay between an actress's celebrity persona and her chosen roles the performative balance between the cults of maternity and that of the passionate actress and tensions between sex and maternity and or maternity and public authority In examining the overlaps and disconnections between representations and realities of maternity in the long eighteenth century and by looking at written received visual and performed records of motherhood *Stage Mothers* makes an important contribution to debates central to eighteenth century cultural history

**Science on Stage** Kirsten Shepherd-Barr, 2018-06-05 *Science on Stage* is the first full length study of the phenomenon of science plays theatrical events that weave scientific content into the plot lines of the drama The book investigates the tradition of science on the stage from the Renaissance to the present focusing in particular on the current wave of science playwriting Drawing on extensive interviews with playwrights and directors Kirsten Shepherd Barr discusses such works as Michael Frayn's *Copenhagen* and Tom Stoppard's *Arcadia* She asks questions such as What accounts for the surge of interest in putting science on the stage What areas of science seem most popular with playwrights and why How has the tradition evolved throughout the centuries What currents are defining it now And what are some of the debates and controversies surrounding the use of science on stage Organized by scientific themes the book examines selected contemporary plays that represent a merging of theatrical form and scientific content plays in which the science is literally enacted through the structure and performance of the play Beginning with a discussion of Christopher Marlowe's *Doctor Faustus* the book traces the history of how scientific ideas quantum mechanics and fractals for example are dealt with in theatrical presentations It discusses the relationship of science to society the role of science in our lives the complicated ethical considerations of science and the accuracy of the portrayal of science in the dramatic context The final chapter looks at some of the most recent and exciting developments in science playwriting that are taking the genre in innovative directions and challenging the audience's expectations of a science play The book includes a comprehensive annotated list of four centuries of science plays which will be useful for teachers students and general readers alike

*Performance Cultures as Epistemic Cultures, Volume II* Torsten Jost, Erika Fischer-Lichte, Milos Kotic, Astrid Schenka, 2023-04-07 This volume investigates performance cultures as rich and dynamic environments of knowledge practice through which distinctive epistemologies are continuously re-generated cultivated and celebrated Epistemologies are dynamic formations of rules tools and procedures not only for understanding but also for doing knowledges This volume deals in particular with epistemological challenges posed by practices and processes of interweaving performance cultures These challenges arise in artistic and academic contexts because of hierarchies between epistemologies European colonialism worked determinedly violently and often with devastating effects on instituting and sustaining a hegemony of modern Euro American rules of knowing in many parts of the world Therefore *Interweaving Epistemologies* critically interrogates the impossibilities of interweaving epistemologies in artistic and academic contexts today Writing from diverse geographical locations and



knowledge cultures the book's contributors philosophers and political scientists as well as practitioners and scholars of theater performance and dance investigate prevailing forms of epistemic ignorance and violence They introduce key concepts and theories that enable critique of unequal power relations between epistemologies Moreover contributions explore historical cases of interweaving epistemologies and examine innovative present day methods of working across and through epistemological divides in nonhegemonic sustainable creative and critical ways Ideal for practitioners students and researchers of theater performance and dance Interweaving Epistemologies emphasizes the urgent need to acknowledge study and promote epistemological plurality and diversity in practices of performance making as well as in scholarship on theater and performance around the globe today

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