

Greek Theater Performance: An Introduction



David Wiles

Greek Theatre Performance An Introduction

Melinda Powers



Greek Theatre Performance An Introduction:

Greek Theatre Performance David Wiles, 2000-05-25 Specially written for students and enthusiasts David Wiles introduces ancient Greek theatre and cultural life *Greek Theatre Performance* David Wiles, 2000 *A Short Introduction to the Ancient Greek Theater* Graham Ley, 2024-05-31 Contemporary productions on stage and film and the development of theater studies continue to draw new audiences to ancient Greek drama With observations on all aspects of performance this volume fills their need for a clear concise account of what is known about the original conditions of such productions in the age of Pericles Reexamining the surviving plays of Aeschylus Sophocles Euripides and Aristophanes Graham Ley here discusses acting technique scenery the power and range of the chorus the use of theatrical space and parody in their plays In addition to photos of scenes from Greek vases that document theatrical performance this new edition includes notes on ancient mime and puppetry and how to read Greek playtexts as scripts as well as an updated bibliography An ideal companion to *The Complete Greek Tragedies* also published by the University of Chicago Press Ley's work is a concise and informative introduction to one of the great periods of world drama Anyone faced with Athenian tragedy or comedy for the first time in or out of the classroom would do well to start with *A Short Introduction to Ancient Greek Theater* Didaskalia

The Cambridge Companion to Greek and Roman Theatre Marianne McDonald, Michael Walton, 2007-05-31 This series of essays by prominent academics and practitioners investigates in detail the history of performance in the classical Greek and Roman world Beginning with the earliest examples of dramatic presentation in the epic cycles and reaching through to the latter days of the Roman Empire and beyond this 2007 Companion covers many aspects of these broad presentational societies Dramatic performances that are text based form only one part of cultures where presentation is a major element of all social and political life Individual chapters range across a two thousand year timescale and include specific chapters on acting traditions masks properties playing places festivals religion and drama comedy and society and commodity concluding with the dramatic legacy of myth and the modern media The book addresses the needs of students of drama and classics as well as anyone with an interest in the theatre's history and practice *Athenian Tragedy in Performance* Melinda Powers, 2014-05-01 Foregrounding critical questions about the tension between the study of drama as literature versus the study of performance Melinda Powers investigates the methodological problems that arise in some of the latest research on ancient Greek theatre She examines key issues and debates about the fifth century theatrical space audience chorus performance style costuming properties gesture and mask but instead of presenting a new argument on these topics Powers aims to understand her subject better by exploring the shared historical problems that all scholars confront as they interpret and explain Athenian tragedy A case study of Euripides's *Bacchae* which provides more information about performance than any other extant tragedy demonstrates possible methods for reconstructing the play's historical performance and also the inevitable challenges inherent in that task from the limited sources and the difficulty of

interpreting visual material to the risks of conflating actor with character and extrapolating backward from contemporary theatrical experience As an inquiry into the study of theatre and performance an introduction to historical writing a reference for further reading and a clarification of several general misconceptions about Athenian tragedy and its performance this historiographical analysis will be useful to specialists practitioners and students alike *Looking at Greek Drama* David Stuttard, 2024-12-12 This is a vital and accessible overview of Greek drama from its origins to its later reception including chapters on authors and dramas in their social and religious context as well as key aspects such as structure character staging and music With contributions by 13 international scholars world experts in their field it provides readers with clear authoritative up to date considerations of both the theory and practice of Greek drama While each chapter can stand in isolation the overall structure takes readers on a natural progression beginning with sources of evidence and origins considering the major genres and their authors examining the traditional Aristotelean components of drama in the context of performance and ending with later reception In doing so it explores Greek drama as at once a religious act a stage for political propaganda an opportunity for questioning social issues and pure entertainment a stunning melange of poetry music dance and visual spectacle specific to yet transcending its immediate context Written for students practitioners and a general readership it forms part of Bloomsbury's *Looking at* series appealing to the same readership and providing context to existing volumes which focus on individual plays **New Theatre Quarterly 67: Volume 17, Part 3** Clive Barker, Simon Trussler, 2001-10-26 *New Theatre Quarterly* provides a lively international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning It shows that theater history has a contemporary relevance that theater studies need a methodology and that theater criticism needs a language The journal publishes news analysis and debate within the field of theater studies *Tereus Through the Ages* Alessandra Abbattista, Chiara Blanco, Maria Haley, Giacomo Savani, 2025-07-21 This volume constitutes the first attempt at bringing together scholars from Greek literature Latin literature and archaeology working on the tradition of the Tereus myth More specifically it will focus on the reconstruction transmission and reception of the myth in Greece and Rome by examining the different adaptations and interactions of the story through the lens of assemblage theory References to the Tereus myth date back to the Homeric poems it was addressed by renowned dramatists such as Aeschylus Sophocles and Accius before being adapted by Ovid These different versions raise questions about the reconstruction of the myth and the representation of women revenge paidophagia and metamorphosis Aspects of the story reverberate in ancient material culture especially Greek vase paintings which stem from different variants and traditions Building on assemblage theory the volume draws forth collaboration between specialists in Classical studies to examine how the myth was adapted in Greece and Rome without prestiging a Greek original As such it will be of significant interest for researchers and postgraduate students working on Greek and Roman tragedy Ovid classical reception and ancient material culture *The Theban Plays*

Sophocles, 2009-03-20 Sophocles Theban Plays Oedipus the King Oedipus at Colonus and Antigone lie at the core of the Western literary canon They are extensively translated universally taught and frequently performed Chronicling the downfall of Oedipus the legendary king of Thebes and his descendants the Theban Plays are as relevant to present day thought about love duty patriotism family and war as when they were written 2 500 years ago Recent translations of the plays while linguistically correct often fail to capture the beauty of Sophocles original words In combining the skills of a distinguished poet Ruth Fainlight and an eminent classical scholar Robert J Littman this new edition of the Theban Plays is both a major work of poetry and a faithful translation of the original works Thoughtful introductions extensive notes and glossaries frame each of the plays within their historical contexts and illuminate important themes mythological roots and previous interpretations This elegant and uncommonly readable translation will make these seminal Greek tragedies accessible to a new generation of readers

Reconstructing Satyr Drama Andreas P. Antonopoulos, Menelaos M. Christopoulos, George W. M. Harrison, 2021-07-05 The origins of satyr drama and particularly the reliability of the account in Aristotle remains contested and several of this volume's contributions try to make sense of the early relationship of satyr drama to dithyramb and attempt to place satyr drama in the pre Classical performance space and traditions What is not contested is the relationship of satyr drama to tragedy as a required cap to the Attic trilogy Here however how Aeschylus Sophocles and Euripides to whom one complete play and the preponderance of the surviving fragments belong envisioned the relationship of satyr drama to tragedy in plot structure setting stage action and language is a complex subject tackled by several contributors The playful satyr chorus and the drunken senility of Silenos have always suggested some links to comedy and later to Atellan farce and phlyax Those links are best examined through language passages in later Greek and Roman writers and in art The purpose of this volume is to probe as many themes and connections of satyr drama with other literary genres as well as other art forms putting satyr drama on stage from the sixth century BC through the second century AD The editors and contributors suggest solutions to some of the controversies but the volume shows as much that the field of study is vibrant and deserves fuller attention

Dance and the Body in Western Theatre Sabine Sörgel, 2015-09-10 While the body appears in almost all cultural discourses it is nowhere as visible as in dance This book captures the resurgence of the dancing body in the second half of the twentieth century by introducing students to the key phenomenological kinaesthetic and psychological concepts relevant to both theatre and dance studies

Acting (Re)Considered Phillip B. Zarrilli, 2005-06-28 Acting Re Considered is an exceptionally wide ranging collection of theories on acting ideas about body and training and statements about the actor in performance This second edition includes five new essays and has been fully revised and updated with discussions by or about major figures who have shaped theories and practices of acting and performance from the late nineteenth century to the present The essays by directors historians actor trainers and actors bridge the gap between theories and practices of acting and between East and West No other book provides such a wealth of primary and

secondary sources bibliographic material and diversity of approaches It includes discussions of such key topics as how we think and talk about acting acting and emotion the actor's psychophysical process the body and training the actor in performance non Western and cross cultural paradigms of the body training and acting Acting Re Considered is vital reading for all those interested in performance **The Electra Plays** ,2009-03-15 Aeschylus The Libation Bearers Euripides Electra Sophocles Electra **Classics and the Uses of Reception** Charles Martindale,Richard F. Thomas,2008-04-15 This landmark collection presents a wide variety of viewpoints on the value and role of reception theory within the modern discipline of classics A pioneering collection looking at the role reception theory plays or could play within the modern discipline of classics Emphasizes theoretical aspects of reception Written by a wide range of contributors from young scholars to established figures from Europe the UK and the USA Draws on material from many different fields from translation studies to the visual arts and from politics to performance Sets the agenda for classics in the future **A Companion to Aristophanes** Matthew C. Farmer,Jeremy B. Lefkowitz,2024-03-19 Provides a comprehensive and systematic treatment of the life and work of Aristophanes A Companion to Aristophanes provides an invaluable set of foundational resources for undergraduates graduate students and scholars alike More than a basic reference text this innovative volume situates each of Aristophanes surviving plays within discussion of key themes relevant to the study of the Aristophanic corpus Throughout the Companion an international panel of contributors incorporates material culture and performance context offers methodological and theoretical insights into the study of Aristophanes demonstrates the relevance of Aristophanes to modern life and more Each chapter focused on a particular play is paired with a theme that is exemplified by that play such as gender sexuality religion ritual and satire With an emphasis on understanding Greek comedy and its ancient Athenian context the text includes approaches to Aristophanes through criticism performance translation and teaching to encourage and inform future work on Greek comedy Illustrating the vitality of contemporary engagement with one of the world's great literary figures this comprehensive volume Helps new readers and teachers of Aristophanes appreciate the broader importance of each play within the study of antiquity Offers sophisticated analyses of the Aristophanic corpus and its place in literary and cultural history Includes chapters focused on teaching Aristophanes including one emphasizing performance Provides detailed syllabi and lesson plans for integrating the material into high school and college curricula A Companion to Aristophanes is an essential resource for advanced students and instructors in Classics Ancient Literature Comparative Literature and Ancient Drama and Theater It is also a must have reference for academic scholars university libraries non specialist Classicists and other literary critics researching ancient drama and sophisticated general readers interested in Aristophanes Greek drama classical Athens or the ancient Mediterranean world **Ion, Helen, Orestes** Euripides,2016-06-01 An acclaimed translator of Euripidean tragedy in its earlier and more familiar modes Diane Arnson Svarlien now turns to three plays that showcase the special qualities of Euripides late dramatic art Like her earlier volumes Ion Helen Orestes

offers modern accurate accessible and stageworthy versions that preserve the metrical and musical form of the originals Matthew Wright's Introduction and notes offer illuminating guidance to first time readers of Euripides while pointing up the appeal of this distinctive grouping of plays

A Companion to Euripides Laura K. McClure, 2017-01-17 A COMPANION TO EURIPIDES A COMPANION TO EURIPIDES Euripides has enjoyed a resurgence of interest as a result of many recent important publications attesting to the poet's enduring relevance to the modern world A Companion to Euripides is the product of this contemporary work with many essays drawing on the latest texts commentaries and scholarship on the man and his oeuvre Divided into seven sections the companion begins with a general discussion of Euripidean drama The following sections contain essays on Euripidean biography and the manuscript tradition and individual essays on each play organized in chronological order Chapters offer summaries of important scholarship and methodologies synopses of individual plays and the myths from which they borrow their plots and conclude with suggestions for additional reading The final two sections deal with topics central to Euripidean scholarship such as religion myth and gender and the reception of Euripides from the 4th century BCE to the modern world A Companion to Euripides brings together a variety of leading Euripides scholars from a wide range of perspectives As a result specific issues and themes emerge across the chapters as central to our understanding of the poet and his meaning for our time Contributions are original and provocative interpretations of Euripides plays which forge important paths of inquiry for future scholarship

Medea Euripides, 2014-07-04 A student edition of this challenging and popular tragedy with notes and commentary The most controversial of the Greek tragedians Euripides is also the most modern in his sympathies a dramatist who handles the complex emotions of his characters with extraordinary depth and insight Wronged and discarded by her husband Medea gradually reveals her revenge in its increasing horror while the audience is led to understand the incomprehensible a woman who murders her own children Since its first production 431 BC the play has exerted an irresistible attraction for actors and directors alike Translated by J Michael Walton

Dramaturgy of Form Kasia Lech, 2021-03-01 Dramaturgy of Form examines verse in twenty first century theatre practice across different languages cultures and media Through interdisciplinary engagement Kasia Lech offers a new method for verse analysis in the performance context The book traces the dramaturgical operation of verse in new writings musicals devised performances multilingual dramas Hip Hop theatre films digital projects and gig theatre as well as translations and adaptations of classics and new theatre forms created by Irish Spanish Nigerian Polish American Canadian Australian British Russian and multinational artists Their verse dramaturgies explore timely issues such as global identities agency and precarity global and local politics and generational and class stories The development of dramaturgy is discussed with the focus turning to the new stylized approach to theatre whose arrival Hans Thies Lehmann foretold in his Postdramatic Theatre documenting a turning point for contemporary Western theatre Serving theatre makers scholars and students working with classical and contemporary verse and poetry in

performance contexts practitioners and academics of aural and oral dramaturgies voice and verse speaking coaches and actors seeking the creative opportunities that verse offers Dramaturgy of Form reveals verse as a tool for innovation and transformation that is at the forefront of contemporary practices and experiences **Costume in the Comedies of**

Aristophanes Gwendolyn Compton-Engle, 2015-04-27 This book offers an interpretation of the handling of costume in the plays of the fifth century comic poet Aristophanes Drawing on both textual and material evidence from the fourth and fifth century Greek world it examines three layers of costume the bodysuit worn by the actors the characters clothes and the additional layering of disguise A chapter is also devoted to the inventive costumes of the comic chorus Going beyond describing what costumes looked like the book focuses instead on the dynamics of costume as it is manipulated by characters in the performance of plays The book argues that costume is used competitively as characters handle each other's costumes and poets vie for status using costume This argument is informed by performance studies and by analyses of gender and the body

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