Farm Show: A Collective Creation by Theatre Passe Muraille

Johns, Ted

Farm Show A Collective Creation By Theatre Passe Muraille

Jenn Stephenson

Farm Show A Collective Creation By Theatre Passe Muraille:

The Farm Show ,1976 Farm Show Ted Johns,1990 The Farm Show Ted Johns,Paul Thompson,1994-01-18 This is a record of our version of grassroots theatre The idea was to take a group of actors out to a farming community and build a play of what we could see and learn There is no story or plot as such Nevertheless we hope that you can see many stories woven into the themes of this play and that out of it will emerge a picture of a complex and living community Paul Thompson

A History of Collective Creation Kathryn Mederos Syssoyeva, 2013-07-24 Collective creation the practice of collaboratively devising works of performance rose to prominence not simply as a performance making method but as an institutional model By examining theatre practices in Europe and North America this book explores collective creation s roots in the theatrical experiments of the early twentieth century Creating a Theatre in Your Classroom and Community Bernie Print and the Poetics of Modern Drama W. B. Worthen, 2005 In Print and the Poetics of Modern Drama W. B. Warren,2002 Worthen asks how the print form of drama bears on how we understand its dual identity **Hot Thespian Action!** Robin Whittaker, 2008 In Hot Thespian Action Robin Whittaker argues that new plays can thrive in amateur theatres which have freedoms unavailable to professional companies He proves it with ten relevant engaging playscripts originally produced by one of Canada's longest running theatres Edmonton's acclaimed Walterdale Theatre Associates This collection challenges notions that amateur theatre is solely a phenomenon of the pre professional past Whittaker makes an important contribution to Canadian theatre studies with the first North American anthology in 80 years to collect plays first produced by a nonprofessionalized theatre company Alumnae Theatre Company: Nonprofessionalizing Theatre in Canada Robin C. **Performing Autobiography** Jenn Stephenson, 2013-01-01 Investigates the use of plays as a form of Whittaker. autobiography looking at how the line between real life and fiction can become blurred *Playwrights of Collective Creation* Diane Bessai, 1992 A look at the history of Canadian theatre within the last century *The Cambridge Guide to Theatre* Martin Banham, 1995-09-21 Provides information on the history and present practice of theater in the world Canadian Encyclopedia James H. Marsh, 1999 This edition of The Canadian Encyclopedia is the largest most comprehensive book ever published in Canada for the general reader It is COMPLETE every aspect of Canada from its rock formations to its rock bands is represented here It is UNABRIDGED all of the information in the four red volumes of the famous 1988 edition is contained here in this single volume It has been EXPANDED since 1988 teams of researchers have been diligently fleshing out old entries and recording new ones as a result the text from 1988 has grown by 50% to over 4 000 000 words It has been UPDATED the researchers and contributors worked hard to make the information as current as possible Other words apply to this extraordinary work of scholarship AUTHORITATIVE RELIABLE and READABLE Every entry is compiled by an expert Equally important every entry is written for a Canadian reader from the Canadian point of view The finished work many years in the making and the equivalent of forty average sized books is an extraordinary storehouse of information about our

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looking at the issues of how we represent ourselves and others on stage World Encyclopedia of Contemporary Theatre Arthur Holmberg, Carlos Solorzano, 2014-06-03 The second volume of the World Encyclopedia of Contemporary Theatre covers the Americas from Canada to Argentina including the United States Entries on twenty six countries are preceded by specialist introductions on Theatre in Post Colonial Latin America Theatres of North America Puppet Theatre for Young Audiences Music Theatre and Dance Theatre The essays follow the series format allowing for cross referring across subjects both within the volume and between volumes Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors overseen by the main editorial team based at the University of York in Canada headed by Don Rubin Each entry covers all aspects of theatre genres practitioners writers critics and styles with bibliographies over 200 black in conjunction with the other volumes in this series it forms a reference resource of World Encyclopedia of Contemporary Theatre Don Rubin, Carlos Solorzano, 2013-10-08 This new in paperback edition of World Encyclopedia of Contemporary Theatre covers the Americas from Canada to Argentina including the United States Entries on twenty six countries are preceded by specialist introductions on Theatre in Post Colonial Latin America Theatres of North America Puppet Theatre Theatre for Young Audiences Music Theatre and Dance Theatre The essays follow the series format allowing for cross referring across subjects both within the volume and between volumes Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors overseen by the main editorial team based at the University of York in Canada headed by Don Rubin Each entry covers all aspects of theatre genres practitioners writers critics and styles with bibliographies over 200 black white photographs and a substantial index This Encyclopedia is indispensable for anyone interested in the cultures of the Americas or in modern theatre It is also an invaluable reference tool for students and scholars of a wide range of disciplines including history performance studies anthropology and cultural studies Nightwood Theatre Shelley Scott, 2010 Nightwood Theatre is the longest running and most influential feminist theatre company in Canada Since 1979 the company has produced works by Canadian women providing new opportunities for women theatre artists It has also been the home company for some of the biggest names in Canadian theatre such as Ann Marie MacDonald In Nightwood Theatre Scott describes the company s journey toward defining itself as a feminist theatre establishment highlighting its artistic leadership based on its relevance to diverse communities of women She also traces Nightwood's relationship with the media and places the theatre in an international context by comparing its history to that of like companies in the U K and the U S City Stages Michael McKinnie, 2013-06-17 In every major city there exists a complex exchange between urban space and the institution of the theatre City Stages is an interdisciplinary and materialist analysis of this relationship as it has existed in Toronto since 1967 Locating theatre companies their sites and practices in Toronto's urban environment Michael McKinnie focuses on the ways in which the theatre has adapted to changes in civic ideology environment and economy Over the past four decades theatre

in Toronto has been increasingly implicated in the civic self fashioning of the city and preoccupied with the consequences of the changing urban political economy City Stages investigates a number of key questions that relate to this pattern How has theatre been used to justify certain forms of urban development in Toronto How have local real estate markets influenced the ways in which theatre companies acquire and use performance space How does the analysis of theatre as an urban phenomenon complicate Canadian theatre historiography McKinnie uses the St Lawrence Centre for the Arts and the Toronto Centre for the Performing Arts as case studies and considers theatrical companies such as Theatre Passe Muraille Toronto Workshop Productions Buddies in Bad Times and Necessary Angel in his analysis City Stages combines primary archival research with the scholarly literature emerging from both the humanities and social sciences The result is a comprehensive and empirical examination of the relationship between the theatrical arts and the urban spaces that house them Walls Peter Jobin, 2018-12-19 A mainstay of Toronto's theatrical landscape since 1968 Theatre Passe Muraille which translates to Theatre Without Beyond Walls has focused on breaking down barriers between actors and spectators for example while developing a populist aesthetic that has found resonance with both rural and urban audiences In Beyond Walls Peter Jobin considers the fledgling years of Canada's longest running alternative theatre in Toronto It is a roller coaster ride of soaring highs and crushing lows from sell out shows and innovative new ideas to morality squad arrests and financial crises It documents the evolution of the theatre's focus from its early interest in radical American theatrics to its later Canadian nationalist direction Jobin's investigation shows that by embracing diversity collaboration and inclusivity Theatre Passe Muraille has become a living and breathing representation of the city of Toronto and has helped to change the way Canadian audiences feel about Theatre The book includes period photographs by Lionel Douglas and Bob Nasmith and a foreword by dramaturge David Ferry A History of Canadian Literature William H. New, William Herbert New, 2003 New offers an unconventionally structured overview of Canadian literature from Native American mythologies to contemporary texts Publishers Weekly A History of Canadian Literature looks at the work of writers and the social and cultural contexts that helped shape their preoccupations and direct their choice of literary form W H New explains how from early records of oral tales to the writing strategies of the early twenty first century writer reader literature and society are interrelated New discusses both Aboriginal and European mythologies looking at pre Contact narratives and also at the way Contact experience altered hierarchies of literary value He then considers representations of the real whether in documentary fantasy or satire historical romance and the social construction of Nature and State and ironic subversions of power the politics of cultural form and the relevance of the media to a representation of community standard and individual voice New suggests some ways in which writers of the later twentieth century codified such issues as history gender ethnicity and literary technique itself In this second edition he adds a lengthy chapter that considers how writers at the turn of the twenty first century have reimagined their society and their roles within it and an expanded chronology and

bibliography Some of these writers have spoken from and about various social margins dealing with issues of race status ethnicity and sexuality some have sought emotional understanding through strategies of history and memory some have addressed environmental concerns and some have reconstructed the world by writing across genres and across different media All genres are represented with examples chosen primarily but not exclusively from anglophone and francophone texts A chronology plates and a series of tables supplement the commentary

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