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Jicheng Xie

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Social Practices as Biological Niche Construction Joseph Rouse, 2023-08-16 A broad synthetic philosophy of nature focused on human sociality In this book Joseph Rouse takes his innovative work to the next level by articulating an integrated philosophy of society as part of nature He shows how and why we ought to unite our biological conception of human beings as animals with our sociocultural and psychological conceptions of human beings as persons and acculturated agents Rouse s philosophy engages with biological understandings of human bodies and their environments as well as the diverse practices and institutions through which people live and engage with one another Familiar conceptual separations of natural social and mental worlds did not arise by happenstance he argues but often for principled reasons that have left those divisions deeply entrenched in contemporary intellectual life Those reasons are eroding in light of new developments across the disciplines but that erosion has not been sufficient to produce more adequately integrated conceptual alternatives until now Social Practices and Biological Niche Construction shows how the characteristic plasticity plurality and critical contestation of human ways of life can best be understood as evolved and evolving relations among human organisms and their distinctive biological environments It also highlights the constitutive interdependence of those ways of life with many other organisms from microbial populations to certain plants and animals and explores the consequences of this in depth noting for instance how the integration of the natural and social also provides new insights on central issues in social theory such as the body language normativity and power The Story Performance Handbook R. Craig Roney, 2000-11 Provides adults with a straight forward sequence of progressive learning experiences designed to enable them to develop basic skill in reading aloud storytelling while experiencing growth in confidence at every step along the way The Psychology of Music Performance Anxiety Dianna Kenny, 2011-06-16 Why are some performers exhibitated and energized about performing in public while others feel a crushing sense of fear and dread and experience public performance as an overwhelming challenge that must be endured What are the factors that produce such vastly different performance experiences Why have consummate artists like Frederic Chopin Sergei Rachmaninoff Pablo Cassals Tatiana Troyanos and Barbra Streisand experienced such intense music performance anxiety This is a disorder that can affect musicians across a range of genres and of all standards Some of the cures musicians resort to can be harmful to their health and detrimental to their playing This is the first rigorous exposition of music performance anxiety In this groundbreaking work Dianna Kenny draws on a range of disciplines including psychology philosophy phenomenology psychoanalysis and performance theory in order to explain the many facets of music performance anxiety that have emerged in the empirical and clinical literature She identifies some unifying guiding principles that will enhance our understanding of the condition and guide researchers and clinicians in the development of effective treatments The book provides a detailed conceptual framework for the study of music performance anxiety and a review of the empirical and clinical research on the anxiety disorders In addition it presents a thorough analysis of the concepts related to music performance anxiety its epidemiology and theories and therapies that may be useful in understanding and treating the condition The voices of musicians are clearly heard throughout the book and in the final two chapters we hear directly from musicians about how they experience it and what they do to manage it This book will lay a firm foundation for theorizing music performance anxiety and be of enormous value interest to those in the fields of music and music education clinical psychology and performance studies Singers, Scores and Sounds Ellen Hooper, 2022-12-30 This book develops ways of discussing musical practices to articulate a new approach to understanding connections between recordings singers and singing Centred around materials from the mid twentieth century this book focuses on a time when composers and performers were questioning the idea of authorship within their musical practice Materials drawn upon include recordings scores archival content visual art interviews and liner notes to develop a rich conception of practices of performance Analysis of performances include recordings of singers such as Cathy Berberian Linda Hirst Lor Lixenberg Angelika Luz and Meredith Monk Compositions by Cathy Berberian Luciano Berio John Cage and Manuel De Falla are considered The book utilizes these sources to examine the collective way in which singers and composers form practices as multiple transforming emergent and not hierarchical The book articulates with a detailed close consideration of specific instances in recordings and scores a relational understanding of performance This book will be useful reading for students and scholars of music analysis musicology performance practice and twentieth century vocal Screening The Novel Keith Selby, Robert Giddings, 2016-07-27 The book takes as its theme the relationship music between literature and the contemporary means of production and distribution collectively termed the media in particular film and television. The intention of the book is to explore and evaluate the mutual opportunities and restrictions in this relationship In the grammar of our culture there seems to be an accepted opinion that print is superior in terms of cultural production to film radio or television that to read a book is somehow a higher cultural activity than seeing a play on television or seeing a film By the same token a novel is a superior work of art to film or television. The longer perspective reveals that traditionally there always is a greater respect paid to the previous mode of literary production poetry was superior to drama poetic drama was superior to the novel and film attained cult and classic status initially over television In Contact With the Gods? Maria M. Delgado, Paul Heritage, 1996 Rarely has the private world of the director in the rehearsal room been so frankly and entertainingly opened In addition to the art and craft of directing they discuss multiculturalism the classical repertoire theatre companies and institutions working in a foreign language opera Shakespeare new technologies the art of acting design international festivals politics and aesthetics the audience theatre and society Wittgenstein, Scepticism and Naturalism Marie McGinn, 2021-12-07 Central to any interpretation of Wittgenstein's later philosophy is an understanding of his philosophical method and the nature of the turn which characterises the evolution from his early to his later work In the essays in Wittgenstein Scepticism and Naturalism Marie McGinn argues that this methodological shift has

at its heart a highly distinctive form of naturalism which has its roots in the works of Goethe This form of naturalism emphasises achieving a clarified view of complex natural phenomena in their natural setting with a view to describing patterns and connections that are in plain view Wittgenstein is seen as applying these methods to the task of conceptual clarification whose aim is to dissolve philosophical problems and paradoxes The essays cover the following topics scepticism about the external world scepticism about other minds knowledge and belief meaning and rule following psychological states and the distinctive first person use of psychological concepts the relation between the early and the later philosophy and the nature of Wittgenstein's naturalism Intents and Purposes Eric Lewis, 2019-03-29 How do we define improvised music What is the relationship of highly improvised performances to the work they are performances of How do we decide what are the important parts of an improvised musical work In Intents and Purposes Eric Lewis uses a series of case studies to challenge assumptions about what defines a musical work and musical performance seeking to go beyond philosophical and aesthetic templates from Western classical music to foreground the distinctive practices and aesthetics of jazz Pushing aside the assumption that composition and improvisation are different or even opposed musical practices Lewis s philosophically informed approach revisits key topics in musical ontology such as how to define the triangle of composer performer listener and the status of live performances in relation to scores and recordings Drawing on critical race theory feminist theory new musicology sociology cognitive science and genre theory Lewis opens up new questions about agency in performance as well as new ways of considering the historical relationships between improvisational practices with roots in different cultural frameworks By showing how jazz can be both art idea and action all at the same time Lewis offers a new way of seeing any improvised musical performance in a new culturally and aesthetically rich context **Living Theodrama** Wesley Vander Lugt, 2016-05-13 Living Theodrama is a fresh creative introduction to theological ethics Offering an imaginative approach through dialogue with theatrical theory and practice Vander Lugt demonstrates a new way to integrate actor oriented and action oriented approaches to Christian ethics within a comprehensive theodramatic model This model affirms that life is a drama performed in the company of God and others providing rich metaphors for relating theology to everyday formation and performance in this drama Different chapters explore the role of the triune God Scripture tradition the church mission and context in the process of formation and performance thus dealing separately with major themes in theological ethics while incorporating them within an overarching model This book contains not only a fruitful exchange between theological ethics and theatre but it also presents a promising method for interdisciplinary dialogue between theology and the arts that will be valuable for students and practitioners across many different fields **Philosophy of the Performing Arts** David Davies, 2011-05-02 PHILOSOPHY OF THE PERFORMING ARTS David Davies s Philosophy of the Performing Arts is long awaited Not since Paul Thom s For an Audience has a book in the Anglo American philosophical tradition focused so clearly exclusively informatively and fairly on all the performing arts I will use this book in my classes James Hamilton Kansas State

University author of The Art of Theater In this outstanding philosophical study David Davies subjects the different conflicting literatures characterizing works performances and their relationships to critical review en route to developing his own integrated theory Covering classical music to jazz Shakespeare to Brecht dance to performance art this is essential reading for anyone interested in the performing arts Stephen Davies University of Auckland author of The Philosophy of Art Philosophical inquiry concerning the performing arts has tended to focus on music specifically classical music which is assumed to provide a model for understanding the performing arts as a whole This book engages with this belief and critically explores how the classical paradigm might be extended to other musical genres to theater and to dance Taking in key components of artistic performance improvisation rehearsal the role of the audience the embodied nature of the artistic performer the book examines similarities and differences between the performing art forms and presents the key philosophical issues that they bring into play These reflections are then applied to the disputed issue of those contemporary artworks usually classified as performance art Assuming no prior knowledge of the subject matter this book provides an accessible yet sophisticated introduction to the field and a comprehensive framework for thinking about the performing arts

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