

STAGING CONSCIOUSNESS

Theater and
the Multilayeredness
of Mind



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Staging Consciousness Theater And The Materialization Of Mind

William W. Demastes



Staging Consciousness Theater And The Materialization Of Mind:

Staging Consciousness William W. Demastes, 2002 How theater has challenged the mind body dualism that underpins much of Western thought *Behaviorism, Consciousness, and the Literary Mind* Joshua Gang, 2021-11-16 What might behaviorism that debunked school of psychology tell us about literature If inanimate objects such as novels or poems have no mental properties of their own then why do we talk about them as if they do Why do we perceive the minds of characters narrators and speakers as if they were comparable to our own In *Behaviorism Consciousness and the Literary Mind* Joshua Gang offers a radical new approach to these questions which are among the most challenging philosophical problems faced by literary study today Recent cognitive criticism has tried to answer these questions by looking for similarities and analogies between literary form and the processes of the brain In contrast Gang turns to one of the twentieth century's most infamous psychological doctrines behaviorism Beginning in 1913 a range of psychologists and philosophers including John B Watson B F Skinner and Gilbert Ryle argued that many of the things we talk about as mental phenomena aren't at all interior but rather misunderstood behaviors and physiological processes Today behaviorism has relatively little scientific value but Gang argues for its enormous critical value for thinking about why language is so good at creating illusions of mental life Turning to behaviorism's own literary history Gang offers the first sustained examination of the outmoded science's place in twentieth century literature and criticism Through innovative readings of figures such as I A Richards the American New Critics Samuel Beckett Harold Pinter and J M Coetzee *Behaviorism Consciousness and the Literary Mind* reveals important convergences between modernist writers experimental psychology and analytic philosophy of mind while also giving readers a new framework for thinking about some of literature's most fundamental and exciting questions **Staging Philosophy** David Krasner, David Z. Saltz, 2010-02-11 The fifteen original essays in *Staging Philosophy* make useful connections between the discipline of philosophy and the fields of theater and performance and use these insights to develop new theories about theater Each of the contributors leading scholars in the fields of performance and philosophy breaks new ground presents new arguments and offers new theories that will pave the way for future scholarship *Staging Philosophy* raises issues of critical importance by providing case studies of various philosophical movements and schools of thought including aesthetics analytic philosophy phenomenology deconstruction critical realism and cognitive science The essays which are organized into three sections history and method presence and reception take up fundamental issues such as spectatorship empathy ethics theater as literature and the essence of live performance While some essays challenge assertions made by critics and historians of theater and performance others analyze the assumptions of manifestos that prescribe how practitioners should go about creating texts and performances The first book to bridge the disciplines of theater and philosophy *Staging Philosophy* will provoke stimulate engage and ultimately bring theater to the foreground of intellectual inquiry while it inspires further philosophical investigation into theater and performance David Krasner is Associate Professor of Theater

Studies African American Studies and English at Yale University His books include *A Beautiful Pageant African American Theatre Drama and Performance in the Harlem Renaissance 1910 1920 and Renaissance Parody and Double Consciousness in African American Theatre 1895 1910* He is co editor of the series *Theater Theory Text Performance* David Z Saltz is Professor of Theatre Studies and Head of the Department of Theatre and Film Studies at the University of Georgia He is coeditor of *Theater Journal* and is the principal investigator of the innovative Virtual Vaudeville project at the University of Georgia

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

Embodied Consciousness J. McCutcheon, B. Sellers-Young, 2013-07-01 This volume of essays combines research from neuroscience conscious studies methods of training performers modes of creating a staged narrative Asian aesthetics and post modern theories of performance in an examination of the relationship between consciousness and performance

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 transillumination 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

No Safe Spaces Angela C. Pao, 2011-02-16 *No Safe Spaces* opens up a conversation beyond narrow polemics Although cross racial casting has been the topic of heated discussion little sustained scholarship addresses both the historical precedents and theoretical dimensions Pao illustrates the tensions and contradictions inherent not only in stage representations but also in the performance of race in everyday life A wonderful book whose potential readership goes well beyond theater and performance scholars Josephine Lee University of Minnesota Non traditional casting increasingly practiced in American theater is both deeply connected to our country s racial self image s and woefully under theorized Pao takes on the practice in its entirety to disentangle the various strands of this vitally important issue Karen Shimakawa New York University *No Safe Spaces* looks at one of the most radical and enduring changes introduced during the Civil Rights era multiracial and cross racial casting practices in American theater The move to cast Latino a African American and Asian American actors in classic stage works by and about white Europeans and Americans is viewed as both social and political gesture and artistic innovation Nontraditionally cast productions are shown to have participated in the national dialogue about race relations and ethnic identity and served as a source of renewed creativity for the staging of the canonical repertory Multiracial casting is explored first through its history then through its artistic political and pragmatic dimensions Next the book focuses on case studies from the dominant genres of contemporary American theater classical tragedy and comedy modern domestic drama antirealist drama and the Broadway musical using a broad array of archival source materials to enhance and illuminate its arguments Angela C Pao is Associate Professor of Comparative Literature at Indiana University A volume in the series *Theater Theory Text Performance*

Illusive Utopia Suk-Young Kim, 2010-03-11 A rare glimpse into North Korean propaganda in parades posters murals theater and films

Land/scape/theater Elinor Fuchs, Una Chaudhuri, 2002 Essays by leading theater scholars and theorists exploring the turn to landscape in modern and contemporary theater

Performing Conquest Patricia A. Ybarra, 2009 An unprecedented reading of Mexican history through the lens of performance

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