

# Identity Performance

G. Guterman

**Performance: pt. 1. Identity and the self** Philip Auslander,2003 This collection reflects not only the multidisciplinary nature of current thinking about performance, but also the complex and contested nature of the concept itself.

**Performance, Culture, and Identity** Elizabeth C. Fine,Jean Haskell,1992-10-20 This volume is based on the premise that artistic performance is epistemological, a way of knowing self, culture, and other. The nine essays in this book, based on a broad range of ethnic, racial, and gender groups, share a common interest in exploring how performance reveals, shapes, and sometimes transforms personal and cultural identity. Editors Fine and Speer begin by examining the interdisciplinary roots of performance studies and the role of performance studies in the field of communication. They also discuss the power of performance to shape personal and cultural identity. The first two chapters explore the ritual nature of performance in two different cultural contexts: an African-American church service and an Appalachian storytelling event of the legendary Ray Hicks. In both arenas, the performers act as shamans, transporting the audience from their everyday, secular lives to the higher ground of the mythic spheres of heroic and fantastic events. The next three chapters discuss the notion of place and performance in various landscapes--the English countryside, the Blue Ridge Mountains, and the farmland of the Midwest. Through analysis of the speech and songs of a modern Sussex yeoman, the ghost tales of Appalachian storytellers, and the narratives of Midwest farmers coping with hard times, the authors reveal a variety of ways in which narrative performances function to preserve people's relationship with the land. The last four chapters share a focus on women as storytellers. One chapter offers a feminist critique of personal narrative research and challenges normative assumptions about the storytelling behavior of women. Another chapter interprets a narration of a Galician woman's typical day to reveal how the performance expresses deeply held attitudes and beliefs of her cultural community. Words are not the only medium that women use to tell their stories. The next chapter examines the story cloths of Hmong women refugees from Laos as intercultural and dialogical performances. The last chapter explores self-discovery and identity in the storytelling of a woman in the last years of her life. This volume is particularly representative of the ways in which communication scholars approach performance studies, but will also interest researchers and students of folklore, anthropology, sociology, theatre, and related disciplines.

**Identity, Performance and Technology** S. Broadhurst,J. Machon,2012-10-23 This project investigates the implications of technology on identity in embodied performance, opening up a forum of debate exploring the interrelationship of and between identities in performance practices and considering how identity is formed, de-formed, blurred and celebrated within diverse approaches to technological performance practice.

*Cultivating National Identity through Performance* N. Stubbs,2013-09-18 As outdoor entertainment venues in American cities, pleasure gardens were public spaces where people could explore what it meant to be American. Stubbs examines how these venues helped form American identity and argues the gardens allowed for the exploration of what it meant to be American through performance, both on and off the stage.

Performance, Culture, and Identity Jean Haskell,1992-10-20 This volume is based on the premise that artistic performance is epistemological, a way of knowing self, culture, and other. The nine essays in this book, based on a broad range of ethnic, racial, and gender groups, share a common interest in exploring how performance reveals, shapes, and sometimes transforms personal and cultural identity. Editors Fine and Speer begin by examining the interdisciplinary roots of performance studies and the role of

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**Performance and Identity in the Classical World** Anne Duncan, 2006-01-30 Performance and Identity in the Classical World traces attitudes towards actors in Greek and Roman culture as a means of understanding ancient conceptions of, and anxieties about, the self. Actors were often viewed as frauds and impostors, capable of deliberately fabricating their identities. Conversely, they were sometimes viewed as possessed by the characters that they played, or as merely playing themselves onstage. Numerous sources reveal an uneasy fascination with actors and acting, from the writings of elite intellectuals (philosophers, orators, biographers, historians) to the abundant theatrical anecdotes that can be read as a body of 'popular performance theory'. This 2005 text examines these sources, along with dramatic texts and addresses the issue of impersonation, from the late fifth century BCE to the early Roman Empire.

Translating China as Cross-Identity Performance James St. André, 2018-05-31 James St. André applies the perspective of cross-identity performance to the translation of a wide variety of Chinese texts into English and French from the eighteenth to the twentieth centuries. Drawing on scholarship in cultural studies, queer studies, and anthropology, the author argues that many cross-identity performance techniques, including blackface, passing, drag, mimicry, and masquerade, provide insights into the history of translation practice. He makes a strong case for situating translation in its historical, social, and cultural milieu, reading translated texts alongside a wide variety of other materials that helped shape the image of "John Chinaman." A reading of the life and works of George Psalmanazar, whose cross-identity performance as a native of Formosa enlivened early eighteenth-century salons, opens the volume and provides a bridge between the book's theoretical framework and its examination of Chinese-European interactions. The core of the book consists of a chronological series of cases, each of which illustrates the use of a different type of cross-identity performance to better understand translation practice. St. André provides close readings of early pseudotranslations, including Marana's Turkish Spy (1691) and Goldsmith's Citizen of the World (1762), as well as adaptations of Hatchett's The Chinese Orphan (1741) and Voltaire's Orphelin de la Chine (1756). Later chapters explore Davis's translation of Sorrows of Han (1829) and genuine translations of nonfictional material

mainly by employees of the East India Company. The focus then shifts to oral/aural aspects of early translation practice in the nineteenth century using the concept of mimicry to examine interactions between Pidgin English and translation in the popular press. Finally, the work of two early modern Chinese translators, Gu Hongming and Lin Yutang, is examined as masquerade. Offering an original and innovative study of genres of writing that are traditionally examined in isolation, St. André's work provides a fascinating examination of the way three cultures interacted through the shifting encounters of fiction, translation, and nonfiction and in the process helped establish and shape the way Chinese were represented. The book represents a major contribution to translation studies, Chinese cultural studies, postcolonial studies, and gender criticism.

**Expressions of Identity** Dr Kevin Hetherington, 1998-09-14 This innovative book sets out to question what we understand by the term 'new social movements'. By examining a range of issues associated with identity politics and alternative lifestyles, the author challenges those who treat new social movements as instances of wider social change while often ignoring their more local and dispersed importance. This book questions what it means to adopt an identity that is organised around issues of expressivism - and offers a series of non-reductionist ways of looking at identity politics. Hetherington analyzes expressive identities through issues of performance, spaces of identity and the occasion'. This important work shows how the significance of identity politics are at once local, plural, situated and topologically complex.

Identity Mark Rowden, 2017-11-28 Mark Rowden's first book, *The Art of Identity* was internationally recognized as a seminal work on the creation and definition of corporate identity. This much-revised and extended edition, simply titled *Identity*, offers further crucial knowledge about how to integrate identity into the wider commercial and financial objectives of the organization. Rowden's radical approach dispenses with common branding misconceptions and explains how to interrogate your strategy and objectives as never before through the relative weighting of three key 'averages': product, distribution and identity. He demonstrates how, by re-examining market position and values on this basis, you can redefine the content and focus of your identity, grading all visual and behavioural communications - an approach called, show tell do - into critical priorities, and then distill key values into firmwords, against which all communications can be rapidly focused as well as measured. The real examples in this book demonstrate firmwords in action. Later chapters illustrate issues of style, colour, names, logos, typefaces, structure, and how the challenges of fashion can be met. *Identity* also argues a new methodology for managing the creative process between the organization and its creative suppliers.

Performance, Identity, and the Neo-Political Subject Fintan Walsh, Matthew Causey, 2013-04-17 This book stages a timely discussion about the centrality of identity politics to theatre and performance studies. It acknowledges the important close relationship between the discourses and practices historically while maintaining that theatre and performance can enlighten ways of being with others that are not limited by conventional identitarian languages. The essays engage contemporary theatre and performance practices that pose challenging questions about identity, as well as subjectivity, relationality, and the politics of aesthetics, responding to neo-liberal constructions and exploitations of identity by seeking to discern, describe, or imagine a new political subject. Chapters by leading international scholars look to visual arts practice, digital culture, music, public events, experimental theatre, and performance to investigate questions about representation, metaphysics, and politics. The collection seeks to foreground shared, universalist connections that unite rather than divide, visiting metaphysical questions of being and becoming, and the possibilities of producing alternate realities and relationalities. The book asks what is at stake in thinking about a subject, a time, a place, and a performing arts

practice that would come 'after' identity, and explores how theatre and performance pose and interrogate these questions.

Place and Identity Joanna Richardson, 2018-09-05 The UK is experiencing a housing crisis unlike any other. Homelessness is on the increase and more people are at the mercy of landlords due to unaffordable housing. *Place and Identity: Home as Performance* highlights that the meaning of home is not just found within the bricks and mortar; it is constructed from the network of place, space and identity and the negotiation of conflict between those – it is not a fixed space but a link with land, ancestry and culture. This book fuses philosophy and the study of home based on many years of extensive research. Richardson looks at how the notion of home, or perhaps the lack of it, can affect identity and in turn the British housing market. This book argues that the concept of 'home' and physical housing are intrinsically linked and that until government and wider society understand the importance of home in relation to housing, the crisis is only likely to get worse. This book will be essential reading for postgraduate students whose interest is in housing and social policy, as well as appealing to those working in the areas of implementing and changing policy within government and professional spaces.

**Identity, Performance and Technology** S. Broadhurst, J. Machon, 2012-10-23 This project investigates the implications of technology on identity in embodied performance, opening up a forum of debate exploring the interrelationship of and between identities in performance practices and considering how identity is formed, de-formed, blurred and celebrated within diverse approaches to technological performance practice.

*Gender Identity and Discourse Analysis* Lia Litosseliti, Jane Sunderland, 2002 This is a collection of work by researchers in the area of gender and language. It shows how a discourse approach to the study of gender and language can facilitate the study of the complex and subtle ways in which gender identities are represented, constructed and contested through language.

Identity, Culture, and the Science Performance, Volume 1 Vivian Appler, Meredith Conti, 2022-08-11 *Identity, Culture, and the Science Performance, Volume 1: From the Lab to the Streets* is the first of two volumes dedicated to the diverse sociocultural work of science-oriented performance. A dynamic volume of scholarly essays, interviews with scientists and artists, and creative entries, it examines explicitly public-facing science performances that operate within and for specialist and non-specialist populations. The book's chapters trace the theatrical and ethical contours of live science events, re-enact historical stagings of scientific expertise, and demonstrate the pedagogical and activist potentials in performing science in community settings. Alongside the scholarly chapters, *From the Lab to the Streets* features creative work by contemporary science-integrative artists and interviews with popular science communicators Sahana Srinivasan (host of Netflix's *Brainchild*) and Raven Baxter ("Raven the Science Maven") and artists from performance ensembles *The Olimpias* and *Superhero Clubhouse*. In exploring the science performance as a vital but flawed method of public engagement, it offers a critique of the racist, ableist, sexist, and heteronormative ideologies prevalent across the history of science, as well as highlighting science performances that challenge and redress these ideologies. Along with its complementary volume *From the Curious to the Quantum*, this book documents the varied ways in which identity categories and cultural constructs are formed and reformed through science performances.

**Performance, Identity, and Immigration Law** G. Guterman, 2014-07-10 How has contemporary American theatre presented so-called undocumented immigrants? Placing theatre artists and their work within a context of on-going debate, Guterman shows how theatre fills an essential role in a critical conversation by exploring the powerful ways in which legal labels affect and change us.

*Play, Performance, and Identity* Matt Omasta, Drew Chappell, 2015-02-11 Play helps define who we are as human beings. However, many of the leisurely/ludic activities people participate in are created and governed by corporate entities with social, political, and business agendas. As such, it is critical that scholars understand and explicate the ideological underpinnings of played-through experiences and how they affect the player/performers who engage in them. This book explores how people play and why their play matters, with a particular interest in how ludic experiences are often constructed and controlled by the interests of institutions, including corporations, non-profit organizations, government agencies, religious organizations, and non-governmental organizations (NGOs). Each chapter explores diverse sites of play. From theme parks to comic conventions to massively-multiplayer online games, they probe what roles the designers of these experiences construct for players, and how such play might affect participants' identities and ideologies. Scholars of performance studies, leisure studies, media studies and sociology will find this book an essential reference when studying facets of play.

**Self and Identity : Fundamental Issues** Richard D. Ashmore Professor of Psychology Rutgers University, Lee Jussim Associate Professor of Psychology Rutgers University, 1997-04-17 Self and identity have been important yet volatile notions in psychology since its formative years as a scientific discipline. Recently, psychologists and other social scientists have begun to develop and refine the conceptual and empirical tools for studying the complex nature of self. This volume presents a critical analysis of fundamental issues in the scientific study of self and identity. These chapters go much farther than merely taking stock of recent scientific progress. World-class social scientists from psychology, sociology and anthropology present new and contrasting perspectives on these fundamental issues. Topics include the personal versus social nature of self and identity, multiplicity of selves versus unity of identity, and the societal, cultural, and historical formation and expression of selves. These creative contributions provide new insights into the major issues involved in understanding self and identity. As the first volume in the Rutgers Series on Self and Social Identity, the book sets the stage for a productive second century of scientific analysis and heightened understanding of self and identity. Scholars and advanced students in the social sciences will find this highly informative and provocative reading. Dr. Richard D. Ashmore is a professor and Dr. Lee Jussim is an associate professor in the Department of Psychology at Rutgers University, New Brunswick, New Jersey.

**Writing Performance, Identity, and Everyday Life** Ronald J. Pelias, 2018-03-13 *Writing Performance, Identity, and Everyday Life* invites the reader into Ronald J. Pelias' world of artistic and everyday performance. Calling upon a broad range of qualitative methods, these selected writings from Pelias submerge themselves in the evocative and embodied, in the material and consequential, often creating moving accounts of their topics. The book is divided into four sections: Foundational Logics, Performance, Identity, and Everyday Life. Part I addresses the methodological underpinnings of the book, focusing on the 'touchstones' that inform Pelias' work: performative, autoethnographic, poetic, and narrative methods. These directions push the researcher toward empathic engagement, a leaning toward others; using the literary to evoke the cognitive and affective aspects of experience; and an ethical sensibility located in social justice. Parts II-IV focus on artistic and everyday life performances, including discussions of the disciplinary shift from the oral interpretation of literature to the field of performance studies; empathy and the actor's process; conceptions of performance; the performance of race, gender, and sexuality; and performances in interpersonal relations and academic circles. By the end, readers will see Pelias demonstrate the power of qualitative methods to engage and to present alternative ways of being. Pelias' work shows us how to understand and feel the evocative strength of thinking performatively.

*Identity, Intertextuality, and Performance in Early Modern Song Culture* Dieuwke Van Der Poel, Louis P. Grijp, Wim van Anrooij, 2016-03-21 Identity, Intertextuality, and Performance in Early Modern Song Culture for the first time explores comparatively the dynamic process of group formation through the production and appropriation of songs in various European countries and regions.

Negotiating Identity Susie Scott, 2016-02-19 Identity is never just an individual matter; it is intricately shaped by our experiences of social life. Taking a Symbolic Interactionist approach, and drawing on Goffman's dramaturgical theory, Susie Scott explores the micro-social processes of interaction through which identities are created, maintained, challenged and reinvented. With a focus on empirical studies as illustrations, classic sociological theory is applied to contemporary examples. Each chapter focuses on a key dimension of how identities are negotiated in the drama of everyday life, from politeness and face-saving rituals to secrecy, lies and deception. Goffman's ideas are explored in relation to self-presentation, role-making, group interaction and public behaviour, while language and discourse are shown to help people to give credible identity performances and to frame social situations. The book reveals how social selves change over the life course through stigma, labelling and deviant careers, and how life in a total institution can radically transform its members' identities. Through all of these processes, self and society are shown to be intertwined. This insightful approach will appeal to students taking a range of courses in the sociology of the self, identity, interaction and everyday life

## Unveiling the Power of Verbal Art: An Mental Sojourn through **Identity Performance**

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### **Table of Contents Identity Performance**

- |  |  |  |
|--|--|--|
| <ol style="list-style-type: none"> <li>1. Understanding the eBook Identity Performance             <ul style="list-style-type: none"> <li>◦ The Rise of Digital Reading Identity Performance</li> <li>◦ Advantages of eBooks Over</li> </ul> </li> </ol> | <p>Traditional Books</p> <ol style="list-style-type: none"> <li>2. Identifying Identity Performance             <ul style="list-style-type: none"> <li>◦ Exploring Different Genres</li> <li>◦ Considering Fiction vs. Non-Fiction</li> <li>◦ Determining Your Reading Goals</li> </ul> </li> <li>3. Choosing the Right eBook Platform             <ul style="list-style-type: none"> <li>◦ Popular eBook Platforms</li> </ul> </li> </ol> | <ul style="list-style-type: none"> <li>◦ Features to Look for in an Identity Performance</li> <li>◦ User-Friendly Interface</li> </ul> <ol style="list-style-type: none"> <li>4. Exploring eBook Recommendations from Identity Performance             <ul style="list-style-type: none"> <li>◦ Personalized Recommendations</li> <li>◦ Identity Performance User Reviews and Ratings</li> </ul> </li> </ol> |
|--|--|--|

- Identity Performance and Bestseller Lists
- 5. Accessing Identity Performance Free and Paid eBooks
  - Identity Performance Public Domain eBooks
  - Identity Performance eBook Subscription Services
  - Identity Performance Budget-Friendly Options
- 6. Navigating Identity Performance eBook Formats
  - ePub, PDF, MOBI, and More
  - Identity Performance Compatibility with Devices
  - Identity Performance Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Identity Performance
  - Highlighting and Note-Taking Identity Performance
  - Interactive Elements Identity Performance
- 8. Staying Engaged with Identity Performance
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Identity Performance
- 9. Balancing eBooks and Physical Books Identity Performance

- Benefits of a Digital Library
- Creating a Diverse Reading Collection Identity Performance
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Identity Performance
  - Setting Reading Goals Identity Performance
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Identity Performance
  - Fact-Checking eBook Content of Identity Performance
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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