

Read Online
Performing
Authorship.

Performing Authorship

*Books in Motion
addresses the
hybrid, interstitial
field of film
adaptation. The
introductory essay
integrates a
retrospective*

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*survey of the
development of
adaptation studies
with a forceful
argument about
their centrality to
any history of
culture-any
discussion, that is,
of the
transformation and
transmission of*

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texts and meanings in and across cultures. The thirteen especially composed essays that follow, organised into four sections headed 'Paradoxes of Fidelity', 'Authors, Auteurs,

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*Adaptation',
'Contexts,
Intertexts,
Adaptation' and
'Beyond
Adaptation',
variously illustrate
that claim by
problematizing the
notion of fidelity,
highlighting the
role played by*

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*adaptation in
relation to
changing concepts
of authorship and
auteurism,
exploring the
extent to which the
intelligibility of film
adaptations is
dependent on
contextual and
intertextual factors,*

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*and foregrounding
the need to
transcend any
narrowly-defined
concept of
adaptation.*

*Discussion ranges
from adaptations
of established
classics like A Tale
of Two Cities,
Frankenstein,*

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*Henry V, Le temps
retrouve, Mansfield
Park, Pride and
Prejudice, 'The
Dead' or
Wuthering Heights,
to contemporary
(popular)
texts/films like
Bridget Jones's
Diary, Fools, The
Governess, High*

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Fidelity, The Hours, The Orchid Thief/Adaptation, the work of Doris Dorrie, the first Harry Potter novel/film, or the adaptations made by Alfred Hitchcock, Stanley Kubrick and Walt Disney. This book

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will appeal to both a specialised readership and to those accessing the dynamic field of adaptation studies for the first time. Mireia Aragay is Senior Lecturer in English literature and film at the University of

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*Barcelona, Spain.
A study of the
Abbey Theatre,
looking specifically
at relationships
between W. B.
Yeats and J. M.
Synge and the
women who
performed their
works.*

Six Characters in

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Search of an Author (1921) is a metatheatrical drama by Luigi Pirandello. Viewed as an important work of absurdist literature, the play was a critical failure when it was first staged in Rome. Revised by

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*its author and
bolstered by
successful
performances in
New York City, Six
Characters in
Search of an
Author has been
recognized as a
pioneering
examination of the
nature of creativity,*

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the relationship of the director and actors to the work of art, and the psychological stress associated with staging a theatrical production. While preparing to rehearse a new play by director

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Luigi Pirandello, a theatre company is interrupted with the arrival of six strangers on set. After a moment of frustration and confusion, the director is told that they are six unfinished characters whose

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story cannot be told without his intervention. The Father, Mother, Son, Stepdaughter, Boy, and Child refuse to leave, forcing the director to convince his actors to help them fulfill their

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wish. As the story begins to take shape, the characters exert more and more control over the set and the participation of the other actors, soon overtaking the director entirely.

Strange and

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compelling, Six Characters in Search of an Author is a unique play which saw resistance from critics and theatergoers for one reason only: its methods forced them to question the nature of

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*reality itself. With a
beautifully
designed cover
and professionally
typeset
manuscript, this
edition of Luigi
Pirandello's Six
Characters in
Search of an
Author is a classic
work of Italian*

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literature

*reimagined for
modern readers.
The figure of the
auteur continues
to haunt the study
of film, resisting
both the
poststructuralist
charges that
pointed to its
absence and the*

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histories of production that have described its pitfalls. In an era defined by the instability of identities and the recycling of works, Performing Authorship offers a refreshingly new take on the

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*cinematic auteur,
proposing that the
challenges that
once accelerated
this figure's critical
demise should
instead pump new
life into it. This
book is about the
drama of creative
processes in
essay,*

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*documentary and
fiction films, with
particular
emphasis on the
effects that the
filmmaker's body
exerts on our
sense of an
authorial
presence. It is an
illuminating
analysis of films by*

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Authorship

*Jean-Luc Godard,
Woody Allen,
Agnes Varda,
Orson Welles,
Jean Rouch,
Eduardo Coutinho
and Sarah Turner
that shows
directors shifting
between opposite
movements
towards exposure*

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*and masking,
oscillating between
the assertion and
divestiture of their
authorial control.
In the process,
Cecilia Sayad
argues, the film
author is not
necessarily at the
work's origin, nor
does it constitute*

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the end product.

*What this new
concept of
performing
authorship
describes is the
making and
unmaking of a
subject.*

*The Author
Performing
Copyright*

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*Poetry, Materiality,
and Authorship in
Thomas
Hoccleve's
"Regement of
Princes"
Gender,
Performance, and
Authorship at the
Abbey Theatre
Literary
Performance in the*

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American

Renaissance

Allegories of

Authorship

Making German

Jewish Literature

Anew

What does it mean to
author a piece of music?

What transforms the
performance scripts
written down by

musicians into authored

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books? In this fascinating cultural history of Western music ' s adaptation to print, Kate van Orden looks at how musical authorship first developed through the medium of printing. When music printing began in the sixteenth century, publication did not always involve the composer: printers used

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the names of famous composers to market books that might include little or none of their music. Publishing sacred music could be career-building for a composer, while some types of popular song proved too light to support a reputation in print, no matter how quickly they sold. Van Orden addresses the

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complexities that arose for music and musicians in the burgeoning cultures of print, concluding that authoring books of polyphony gained only uneven cultural traction across a century in which composers were still first and foremost performers.

Authors not only create artworks. In the process

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of creating, they simultaneously bring to life their author personae. Approaching this phenomenon from an interdisciplinary point of view, Sonja Longolius develops a concept of

» performative authorship « by examining different strategies of becoming an author. In regard to

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the notion of her concept, this work offers a critical and comparative analysis of the works of Paul Auster, Candice Breitz, Sophie Calle, and Jonathan Safran Foer. Specifically, Auster /Calle and Breitz /Foer form a generational pair of opposites, enabling a discussion of

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postmodern and post-
postmodern artistic
strategies of

» performative
authorship « .

Stephen Railton's study
of the American

Renaissance proposes a
fresh way of conceiving
the writer as a

performing artist and
the text as an enactment
of the drama of its own
performance. Railton

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focuses on how major prose works of the period are preoccupied with their readers--how they seek to negotiate the conflicted space between the authors, who brought to the act of publication their own anxieties of ambition and identity, and the contemporary American reading public, which, as a growing mass

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audience in a
democracy, had
acquired an
unprecedented authority
over the terms of literary
performance. New
readings of Emerson's
orations, Poe's tales, the
sketches of the
Southwest Humorists,
Walden, Uncle Tom's
Cabin, The Scarlet
Letter, and Moby-Dick
relocate American

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writers in the dramatic context in which they suffered and thrived.

The book attends closely to historicist issues, arguing that one of the most profound ways that the culture shaped these texts was also the most immediate--as the audience each writer had to address. Equally concerned with biographical themes, it

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appreciates each of the major works within the larger pattern of the writer's public career and private needs.

Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of

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Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books

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published by Princeton University Press since its founding in 1905.

Authorship Attribution surveys the history and present state of the discipline, presenting some comparative results where available.

It also provides a theoretical and empirically-tested basis for further work. Many modern techniques are

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described and
evaluated, along with
some insights for
application for novices
and experts alike.

I Am an Author
Writing After the Death
of the Author
By Nature and by
Custom Cursed
Being a Complete
Statement of the Whole
Law of England
A Companion to

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Illustration

Six Characters in
Search of an Author
Inscribing Jingju / Peking
Opera

Featuring a lineup of
distinguished
academics, this
collection remedies the
absence of scholarly
attention to French
cinematic legend
Isabelle Huppert. This
volume deconstructs

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Huppert's star persona and public profile through critical and theoretical analysis of her various screen roles—from her very early appearances alongside Romy Schneider in *César et Rosalie* (Sautet, 1972) and Gérard Depardieu in *Les Valseuses* (1974) to a number of celebrated collaborations with high-

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profile European auteurs such as Catherine Breillat, Claire Denis, Jean-Luc Godard, Michael Haneke and Joseph Losey, and with more popular auteurs such as Claude Chabrol and François Ozon. Known for a cerebral internalization of characterization, a technical mastery of extreme emotions, and a

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singular brand of icy intellectualism, Huppert's performances continue to impress, stun and surprise audiences. By focusing on several theoretical questions that relate to image, identity, sexuality and place, this volume situates Huppert's star persona in the more practical creative contexts of

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performance,
authorship, genre and
collaboration. This
volume contrasts
complementary critical
accounts of her stardom
by working across the
different periods and
territories of her career.
Drawing on approaches
from literary studies,
media and cultural
studies, book history,
cultural policy, and the

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digital humanities, this book asks: What is the significance of authors communicating directly to readers via social media? How does digital media reframe the "live" author-reader encounter? And does the growing army of reader-reviewers signal an overdue democratizing of literary culture or the atomizing of cultural

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authority? In exploring these questions, *The Digital Literary Sphere* takes stock of epochal changes in the book industry while probing books' and digital media's complex contemporary coexistence.

Based on empirical research, this innovative book explores issues of performativity and

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authorship in the theatre world under copyright law and addresses several inter-connected questions: who is the author and first owner of a dramatic work? Who gets the credit and the licensing rights? What rights do the performers of the work have? Given the nature of theatre as a medium reliant on the re-use of

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prior existing works, tropes, themes and plots, what happens if an allegation of copyright infringement is made against a playwright? Furthermore, who possesses moral rights over the work? To evaluate these questions in the context of theatre, the first part of the book examines the history of the dramatic work both

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as text and as performative work. The second part explores the notions of authorship and joint authorship under copyright law as they apply to the actual process of creating plays, referring to legal and theatrical literature, as well as empirical research. The third part looks at the notion of copyright infringement

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in the context of theatre, noting that cases of alleged theatrical infringement reach the courts comparatively rarely in comparison with music cases, and assessing the reasons for this with respect to empirical research. The fourth part examines the way moral rights of attribution and integrity work in the context of

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theatre. The book concludes with a prescriptive comment on how law should respond to the challenges provided by the theatrical context, and how theatre should respond to law. Very original and innovative, this book proposes a ground-breaking empirical approach to study the implications of

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copyright law in society and makes a wonderful case for the need to consider the reciprocal influence between law and practice.

What did the term 'author' denote for Lutheran musicians in the generations between Heinrich Schtz and Johann Sebastian Bach? As part of the Musical Performance and

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Reception series, this book examines attitudes to authorship as revealed in the production, performance and reception of music in seventeenth-century German lands.

Analysing a wide array of archival, musical, philosophical and theological texts, this study illuminates notions of creativity in

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the period and the ways in which individuality was projected and detected in printed and manuscript music. Its investigation of musical ownership and regulation shows how composers appealed to princely authority to protect their publications, and how town councils sought to control the

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compositional efforts of their church musicians. Interpreting authorship as a dialogue between authority and individuality, this book uses an interdisciplinary approach to explore changing attitudes to the self in the era between Schtz and Bach.

Books in Motion
Including an
International Index of

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Current Serial
Publications
Performing Authorship
Transatlantic Civil
Discourse and New
England Cultural
Production, 1620-1660
Containing the Reported
Decisions of the
Superior Courts and a
Selection from Those of
the Scottish and Irish
Courts to the End of
1924

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Performing Manuscript
Culture

Authorship and
Audience

A contemporary
synthesis of
the
philosophical,
theoretical
and practical
methodologies
of

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Authorship

illustration
and its future
development
Illustration
is
contextualized
visual
communication;
its purpose is
to serve
society by
influencing

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the many
aspects of its
cultural infra
structure; it
dispenses
knowledge and
education, it
commentates
and delivers
journalistic
opinion, it
persuades,

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advertises and promotes, it entertains and provides for all forms of narrative fiction. A Companion to Illustration explores the definition of illustration

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through
cognition and
research and
its impact on
culture. It
explores
illustration's
boundaries and
its archetypal
distinction,
the inflected
forms of its

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parameters,
its
professional,
contextual,
educational
and creative
applications.
This unique
reference
volume offers
insights into
the expanding

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global
intellectual
conversation
on
illustration
through a
compendium of
readings by an
international
roster of
scholars,
academics and

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practitioners
of

illustration

and visual

communication.

Encompassing a

wide range of

thematic

dialogues, the

Companion

offers twenty-

five chapters

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of original

theses,

examining the

character and

making of

imagery,

illustration

education and

research, and

contemporary

and post-

contemporary

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context and
practice.

Topics
including
conceptual
strategies for
the
contemporary
illustrator,
the epistemic
potential of
active

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imagination in
science,
developing
creativity in
a polymathic
environment,
and the
presentation
of new
insights on
the
intellectual

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and practical
methodologies
of
illustration.
Evaluates
innovative
theoretical
and contextual
teaching and
learning
strategies
Considers the

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influence of
illustration
through
cognition,
research and
cultural
hypotheses
Discusses the
illustrator as
author,
intellectual
and multi-disc

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iplinarian

Explores state-
of-the-art

research and
contemporary

trends in
illustration

Examines the
philosophical,

theoretical
and practical

framework of

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the discipline
A Companion to
Illustration
is a valuable
resource for
students,
scholars and
professionals
in disciplines
including
illustration,
graphic and

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visual arts,
visual communi-
cations,
cultural and
media and
advertising
studies, and
art history.
This study
conceives of
Thomas
Hoccleve's

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Regement of
Princes
(1410-1413) as
an essentially
performative
text, one that
expresses its
awareness of
the manuscript
culture in
which it is so
firmly rooted.

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The openness of manuscripts is a recurring subject in the Regement and is not only expressed through mere descriptions of, but through complex

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references to
this
manuscript
context.
Performances
of manuscript
culture
manifest
themselves in
several
aspects of the
text. The

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first is the narrator persona, and especially the question of how persona and text are intertwined. The second is the constantly recurring interpretation

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of quotes from authoritative sources that pervades the Regiment. This urge to interpret is expressed both in the tradition of adding marginal

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glosses and in the process of subjecting the text to an exegetical reading. The third aspect is the relation between text and images in the Regiment's

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manuscripts,
which shows
how mediality
is performed
and how the
manuscript
context is
made the focus
of this
performance.
In this
monograph, all

Read Online
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Authorship

of these
aspects are
studied in a
mindset that
combines the
concept of
performativity
with the
postulations
of Material
Philology.

In Making

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German Jewish
Literature
Anew, Katja
Garloff traces
the emergence
of a new
Jewish
literature in
Germany and
Austria from
1990 to the
present. The

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rise of new generations of authors who identify as both German and Jewish, and who often sustain additional affiliations with places such as

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France,
Russia, or
Israel,
affords a
unique
opportunity to
analyze the
foundational
moments of
diasporic
literature.

Making German

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Jewish
Literature
Anew is
structured
around a
series of
founding
gestures:
performing
authorship,
remaking
memory, and

Read Online
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Authorship

claiming
places.

Garloff
contends that
these founding
gestures are
literary
strategies
that
reestablish
the very
possibility of

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Authorship

a German
Jewish
literature
several
decades after
the Holocaust.
Making German
Jewish
Literature
Anew offers
fresh interpre
tations of sec

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second-generation authors such as Maxim Biller, Doron Rabinovici, and Barbara Honigmann as well as of third-generation authors, many of whom come from Eastern

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European
and/or mixed-
religion
backgrounds.
These more
recent writers
include
Benjamin
Stein, Lena
Gorelik, and
Katja
Petrowskaja.

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Throughout the book, Garloff asks what exactly marks a given text as Jewish--the author's identity, intended audience, thematic concerns, or

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stylistic
choices - - and
reflects on
existing
definitions of
Jewish
literature.
What was the
most
influential
mass medium in
China before

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Authorship

the internet
reaching both
literate and
illiterate
audiences? The
answer may
surprise
you...it's
Jingju (Peking
opera). This
book traces
the

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tradition's
increasing
textualization
and the
changes in
authorship,
copyright,
performance
rights, and
textual
fixation that
accompanied

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Authorship

those changes.
Pre-K Stories
Reading,
Writing, and
Selling Books
in the
Internet Era
Law, Theatre
and Authorship
Performing
Arts Books,
1876-1981

Read Online

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Authorship

Self-

Inscription

and

Corporeality

in the Cinema

Music,

Authorship,

and the Book

in the First

Century of

Print

Studies in

Read Online
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Authorship

Archaic and
Classical
Greek Song
**Authorship's
Wake examines
the aftermath of
the 1960s
critique of the
author,
epitomized by
Roland
Barthes's essay,**

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Authorship

**□ The Death of
the Author. □**

**This critique has
given rise to a
body of writing
that confounds
generic
distinctions
separating the
literary and the
theoretical. Its
archive consists**

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**of texts by
writers who
either directly
participated in
this critique, as
Barthes did, or
whose
intellectual
formation took
place in its
immediate
aftermath.**

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These writers include some who are known primarily as theorists (Judith Butler), others known primarily as novelists (Zadie Smith, David Foster Wallace), and yet others

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whose texts are difficult to categorize (the autofiction of Chris Kraus, Sheila Heti, and Ben Lerner; the autotheory of Maggie Nelson). These writers share not only a central

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**motivating
question □ how
to move beyond
the critique of
the author-
subject □ but
also a way of
answering it: by
writing texts
that merge
theoretical
concerns with**

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literary

discourse.

Authorship's

Wake traces the

responses their

work offers in

relation to four

themes:

communication,

intention,

agency, and

labor.

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**Authorship and
Greek Song
offers critical
discussions of
the concept of
authorship in
archaic Greek
poetry. Its
chapters
explore the
issue of
authority (of**

Page 103/167

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**poet-author
and/or
performer) and
the transition
from song
(performed) to
poem (read).
Before his
mysterious
murder in 1975,
Pier Paolo
Pasolini had**

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**become
famous—and
infamous—not
only for his
groundbreaking
films and
literary works
but also for his
homosexuality
and criticism of
capitalism,
colonialism, and**

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**Western
materialism. In
Pier Paolo
Pasolini:
Performing
Authorship,
Gian Maria
Annovi revisits
Pasolini's
oeuvre to
examine the
author's**

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**performance as
a way of
assuming an
antagonistic
stance toward
forms of artistic,
social, and
cultural
oppression.
Annovi connects
Pasolini's notion
of authorship to**

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**contemporary
radical artistic
practices and
today's
multimedia
authorship.**

**Annovi
considers the
entire range of
Pasolini's work,
including his
poetry,**

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**narrative and
documentary
film, dramatic
writings, and
painting, as well
as his often
scandalous
essays on
politics, art,
literature, and
theory. He
interprets**

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**Pasolini's
multimedia
authorial
performance as
a masochistic
act to elicit
rejection,
generate
hostility, and
highlight the
contradictions
that structure a**

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**repressive
society. Annovi
shows how
questions of
authorial self-
representation
and self-
projection relate
to the artist's
effort to
undermine the
assumptions of**

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**his audience
and criticize the
conformist
practices that
the culture
industry and
mass society
impose on the
author. Pasolini
reveals the
critical potential
of his**

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**spectacular
celebrity by
using the
author's
corporeal or
vocal presence
to address
issues of
sexuality and
identity, and
through his
strategic self-**

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Authorship

**fashioning in
films, paintings,
and
photographic
portraits he
destabilizes the
audience's
assumptions
about the
author.**

**A re-
examination of**

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Authorship

**New England's
cultural society,
in which
Puritans share
the stage with
many other
discourses.
Strategies of
»Becoming an
Author« in the
Works of Paul
Auster, Candice**

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Authorship

**Breitz, Sophie
Calle, and
Jonathan Safran
Foer
Poetry,
Materiality, and
Authorship in
Thomas
Hoccleves
Regement ... of
Princes
Reconsidering**

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Read Online
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Authorship

Musical

**Authorship and
the Work-**

Concept

Musical

Authorship from

Schütz to Bach

Adaptation,

Intertextuality,

Authorship

Authorship and

Greek Song:

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**Authority,
Authenticity,
and
Performance
Authorship
Attribution**

Authorship is not merely an act of putting pen to paper or fingers to keyboard; it is a social identity performance that

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includes the use of multiple media. Authors must be hyper- visible to cut through the dearth of information, entertainment options, and personae vying for attention in our supersaturated media environment. As

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they enter the literary world, writers consciously create characters and narratives around themselves, and through the consistent and believable enactment of these features, authors are born. In this dissertation, I

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analyze the performance of authorship in U.S. literary culture through an interdisciplinary framework. My work pulls from authorship studies, performance studies, celebrity/persona studies, and sociological studies

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of art to uncover how writers create and disseminate their authorial identities. The writers used in this project embody four types of authorial identity: Jonathan Franzen as the professional artist, David Foster Wallace as the Romantic genius,

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Tao Lin as the digital eccentric, and Roxane Gay as the Intersectional Feminist. These writers flirt with popular recognition, but they remain tied firmly to the serious, or in a Bourdieuvian sense, restricted area of cultural

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production. As my case studies progress, I highlight how print, audio/visual, and digital media are used or not used by these writers as sites for their performances. I claim that as writers develop their characters on such digital

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*platforms as
Twitter and Tumblr
that they are more
accepting of the
validity of digital
authorship.*

*However, this
acceptance is
diminished by the
dominant role print
media have in the
conceptions of
authorship. The
varying ways*

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*literary tradition,
media, and
celebrity intersect
are brought to the
forefront in these
examples,
shedding light on
the need for larger
conceptions of
authorship in the
literary world. My
interpretation of
authorship as
social identity*

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performance broadens a relatively restrictive and, in many ways, stagnant area, adding nuance to how literary culture actively works to maintain and dilute the value of one of its most prominent features.

This book

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embraces periodicals across the first two-thirds of the eighteenth century to argue that this mode of writing, packed with humor and verve, originates the figure of the mass market author as a literary character. The author posits that,

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*at the same time,
periodicals harbor
inescapable doubts
as to whether such
a character is
sustainable.*

*The series in
German medieval
studies includes
central topics of
current research
debates in
medieval studies
and provides a*

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*place for
groundbreaking
research in the
subject literature.
The series is
intended to give
international and
young researchers/
research teams the
possibility to
effectively present
innovative surveys
and discussions to
the scientific*

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community. The series sees itself as a 'young' research forum with a high standard of quality and is therefore also open to excellent degree theses, should they enhance the series. This volume argues for a reconsideration of authorship at the

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Abbey Theatre. The actresses who performed the key roles at the Abbey contributed original ideas, language, stage directions, and revisions to the theatre's most renowned performances and texts, and this study asks that we consider the role of

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actresses in the development of these plays. Plays that have been historically attributed to W. B. Yeats and J. M. Synge have complicated histories, and the neglect of these women's contributions over the past century

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reflects power dynamics that privilege male, Anglo Irish writers over the contributions of working class actresses. The study asks that readers consider the importance of past performance in the creation of written text.

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The Kierkegaardian

Author

Aspects of the

Performative in

Medieval Culture

Performing

Authorship in the

Music of

Contemporary

Singer-Songwriters

The Law Times

Reports

Isabelle Huppert

Playing with

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*Authorship and
Integrating
Curriculum in Early
Childhood*

*Containing All the
Cases Argued and
Determined ...*

This book shines much-needed light on the history, structures and films of the Amharic film industry in Ethiopia.

Focusing on the rise of the industry from 2002,

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until today, and embedded in archival, ethnographic and textual research methods, this book offers a sustained and detailed appreciation of Amharic-language cinema. Michael Thomas considers 'fiker'/love as an organising principle in national Ethiopian culture and, by extension, Amharic cinema. Placing 'fiker' as

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central to understanding Amharic film genres also illuminates the continuous negotiations at play between romantic, familial, patriotic and spiritual notions of love in these films. Thomas considers the production and exhibition of films in Ethiopia, charting fluctuations and continuities between the

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past and the present.

Having done so, he offers detailed textual readings of films, identifying important junctures in the industry's development and the emergence of new genres. The findings of the book detail the affective characteristics that delineate most Amharic genres and the role culturally specific

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concepts, such as fiker, play in maintaining the relevance of commercial cinemas reliant on domestic audiences. Pre-K Stories offers a lively exploration of how one classroom community played with and collaboratively engaged in authorship. Through everyday stories, readers are invited to witness and

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engage with classroom practices that honor young children ' s brilliance and build on their questions, interests, and strengths. Weaving together literacy, language arts, social studies, science, mathematics, and more, the authors illustrate how curriculum can be authentically and meaningfully integrated.

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They also offer a unique perspective on the development of language and literacy practices by framing children ' s play narratives as the foundation from which rich curricula can grow. Pre-K Stories allows readers to experience the rich cadence of a classroom while also coming to understand important theories that

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undergird early childhood teaching and young children ' s learning. “ A powerful and much-needed text that brings us back to what matters in education: children, their interests, and their potential. You will fall in love with this book! ”

—Catherine Compton-Lilly, University of South Carolina “ An inspiring,

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heartwarming book for all teachers committed to nurturing children ' s growing literacy as tools for actively engaging with the world around them. ” —Louise Derman-Sparks, faculty emerita, Pacific Oaks College “ One of the many strengths of this book is that it looks at writing and authorship across disciplines. I ' d

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like to get this book into the hands of every early childhood educator. ”

—Maisha T. Winn,
University of California,
Davis

This study examines the problematic practice of authorship in the works of Danish philosopher and theologian Søren Kierkegaard, whose infamous and invasive literary and stylistic

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idiosyncrasies must enter into any interpretation – philosophical, theological, or literary. The work offers a radically anti-biographical reading of Kierkegaard ' s literary and dramatic criticism, suggesting ultimately that the closest one ever comes to the “ real ” author of a written work is in an understanding of

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how all authors are themselves works of creative fiction.

Pre-K Stories offers a lively exploration of how one classroom community played with and collaboratively engaged in authorship.

Through everyday stories, readers are invited to witness and engage with classroom practices that honor

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young children ' s learning. Book Features: Rich descriptions and examples of 4-year-old children ' s authoring and writing processes. Engaging narratives from the perspective of an early childhood teacher and students. A unique perspective on the development of language and literacy practices through children ' s

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play. A view of young children as powerful and capable of co-constructing curriculum with teachers. A dynamic approach that has broad implications for literacy and integrative curriculum practices in early childhood.

Projecting Anxiety,
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in George Eliot's *The
Lifted Veil*, Brother

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Jacob, and Daniel

Deronda

The Laws of England

Textualization and

Performance,

Authorship and

Censorship of the

“ National Drama ” of

China from the Late

Qing to the Present

Performing Authorship

in Literary Culture

PERFORMING

MANUSCRIPT

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CULTURE

The Law Times Reports of Cases Decided in the House of Lords, the Privy Council, the Court of Appeal ... [new Series].
Performing Authorship in the Nineteenth-Century Transatlantic Lecture Tour

While the study and redefinition of the notion of authorship

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and its relationship to the idea of the literary work have played a central role in recent research on literature, semiotics, and related disciplines, its impact on contemporary musicology is still limited. Why? What implications would a reconsideration of the

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author- and work-
concepts have on our
understanding of the
creative musical
processes? Why
would such a re-
examination of these
regulative concepts be
necessary? Could it
emerge from a post-
structuralist revision
of the notion of
musical textuality? In

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this book, Trillo takes the ...Bach... project, a collection of new music based on Johann Sebastian Bach's Partita No.1 for solo violin, BWV 1002, as a point of departure to sketch some critical answers to these fundamental questions, raise new ones, and explore

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their musicological implications.

Expanding our understanding of what it meant to be a nineteenth-century author, Amanda Adams takes up the concept of performative, embodied authorship in relationship to the transatlantic lecture

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tour. Adams argues that these tours were a central aspect of nineteenth-century authorship, at a time when authors were becoming celebrities and celebrities were international.

Spanning the years from 1834 to 1904, Adams's book examines the British

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lecture tours of American authors such as Frederick Douglass, Harriet Beecher Stowe, and Mark Twain, and the American lecture tours of British writers that include Harriet Martineau, Charles Dickens, Oscar Wilde, and Matthew Arnold.

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Adams concludes her study with a discussion of Henry James, whose American lecture tour took place after a decades-long absence. In highlighting the wide range of authors who participated in this phenomenon, Adams makes a case for the

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lecture tour as a microcosm for nineteenth-century authorship in all its contradictions and complexity.

Performing
Authorship Strategies
of »Becoming an
Author« in the Works
of Paul Auster,
Candice Breitz,
Sophie Calle, and

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Jonathan Safran

Foertranscript Verlag

The volume assesses performative structures within a variety of medieval forms of textuality, from vernacular literature to records of parliamentary proceedings, from prayer books to musical composition.

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Three issues are central to the volume: the role of ritual speech acts; the way in which authorship can be seen as created within medieval texts rather than as a given category; finally, phenomena of voice, created and situated between citation and

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repetition, especially in forms which appropriate and transform literary tradition. The volume encompasses articles by historians and musicologists as well as literary scholars. It spans European literature from the West (French, German, Italian) to

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the East (Church Slavonic), vernacular and Latin; it contrasts modes of liturgical meditation in the Western and Eastern Church with secular plays and songs, and it brings together studies on the character of 'voice' in major medieval authors such as

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Dante with examples
of Dante-reception in
the early twentieth
century.

Art and Theory
Love and Other
Genres

A Thesis Submitted to
Massey University
and Victoria
University of
Wellington in Partial
Fulfilment of the

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Requirements for the
Degree of Master of
Music in Musicology
Authorship's Wake
The Digital Literary
Sphere
Death and (Re) Birth
of J.S. Bach