

## 1: Cassiodorus - Oxford Reference

*Moving Reflections (Oxford theatre texts) by Warner, Francis. Oxford Theatre Texts, \*Price HAS BEEN reduced by 10% until Monday, Nov. 5 sale item\* 64 pp., Hardcover, very good in a very good dustjacket.*

Network theory uses this distinction to evaluate how the two tiers of interaction have different roles in composing a heterogeneous network structure. Thus, measuring the frequency of lines spoken after a certain character attempts to identify strong reciprocal bonds where speakers respond directly to the person speaking before them in the dialogue to engage in a conversation. We measured the length of the edges between the nodes by calculating the inverse of how frequently a given pair of characters speak to one another - the more they respond to each other in the dialogue, the closer they will be in the network and the edge between them will be proportionally shorter. Characters that reply a single time to an interlocutor will be distant, while characters that repeatedly respond to one another will have a more recurrent tie, and the distance between their nodes will be correspondingly shorter. Our method identifying response frequency by measuring adjacent or immediately proximate speech aims to weight the strength or weakness of interactions. This addresses some of the limitations of previous network studies that vaguely considered some words passed between characters in the case of Moretti or at least one interaction in the case of Stiller, et al. Thus our network method does not employ an absolute scale in which any interaction greater than a single occurrence creates an unweighted edge between speakers. To test the resulting visualizations, we used two other forms of methodological verification. We then computed the above number but, for each character in each scene, multiplied by a normalization factor equivalent to the number of lines that character spoke in the scene divided by the total number of lines in that scene. To verify these machine-based results, we manually checked all of the scenes included in the analysis to validate that the line response method of measuring interaction accurately reflected the narrative spirit of the scene. The manual verification found an average error rate of 2. Some fairly clear trends emerged among the false interactions that the algorithm struggled to parse. From this time forth I never will speak word. What, not to pray? Torments will open your lips. This is not a conversation, but in responding to Hamlet, he also directs his imperative to the other two characters. Third, eavesdropping and spying interactions were difficult to account for, with a famous example being Claudius eavesdropping on Hamlet in Act 3, Scene 1. Overall, the manual reading found that characters do indeed predominantly respond to the speaker before them as a general rule shaping Shakespearean dialogue. The methods described above, and the technical and theoretical choices informing our measurement of interactions between characters in the network diagrams aim to quantify strong ties, or as Moretti puts it, the explicit links created by direct verbal address and response. But what about weak or implicit ties, such as being present on stage without directly conversing? The effort to include implicit ties was a strength of the study by Stiller, et al. This assumption of equivalence seems to go against the spirit of dramatic performance, which consciously plays between the two. Our method accounts for these weak ties implicitly by structuring the network visualizations at the scale of the scene and not the whole play, as Moretti, Stiller, Nettle, and Dunbar, and Pierson all chose to do. An aggregate whole-play network makes it difficult to infer who shares the stage with whom at any given point. They are also difficult to interpret since they tend to create, as Nathan Yau puts it, graphs that in total look hairball-ish, and which are fairly nonspecific in flattening subtle differences between plays, possessing similar network densities, which suggests similar story structures across texts. Some of this information, however, is already encoded by the plays, within the structure of each scene as a narrative unit that groups a set of characters, selected by Shakespeare himself, to interact both explicitly and implicitly in the frame of the stage. The more focused scale of our method inherently limits the number of ties that are possible because only a certain set of characters, determined by the text, can be present on stage during a scene, and all possible connections in that scene can only occur between these characters. To enrich the layers of information represented in the networks, our visualizations have two further dimensions. Within the network, we have scaled the radius of each node according to the number of lines that the character speaks - the larger the node, the more he or she dominates the scene with speech. This is a way to measure the total amount of language spoken by a character

versus the language defining his position in relation to others. Scaling node radii in this manner expands upon previous network techniques, where nodes were simple vertices or flat points between edges. The final dimension in our network method is density. Increasing the number of links connecting a character to others, and drawing the edges closer to one another with more frequent reciprocal interactions, create an effect of network density that indicates a high frequency and intensity of network connectedness and social interaction. Scenes with a great deal of interaction will display a dense network of character nodes that are tightly clustered together. Scenes with fewer interactions among characters result in a sparse network with few connections between distant nodes. Our approach attempts to build on the aforementioned precedents in network analysis. We propose that our networks learning from these precedents open up a new method using visualization technologies to study a literary or dramatic text from multiple angles simultaneously in a single network diagram. *Network Analysis between Text and Performance: Revising the Social Disorder Hypothesis*

With the visualization method we have developed, what types of network analysis are made possible? How might other critics use this network technique to find new avenues of research in the study of Shakespearean drama and dramatic literature more generally? Reproducing this critical methodology entails independently conducting three levels of analysis in parallel - network visualization, close reading, and the visual analysis of staged performance - in order to test the results of any given approach against the others. Comparing the network graphs with still images from theatrical performances of the plays will demonstrate how the network analysis reveals to the reader some aspect of embodied performance that they could not perceive intuitively through a reading of the text alone. In this way, the network visualization represents the beginnings of a method that will allow us to read between the written playtext and the theatrical performance. It focuses our critical gaze on the exchange between the words and bodies that work together to define Shakespearean performance by transmuting the words of the playtext into character relationships in space. Will use film versions for the sake of analyzing a repeatable and stable performance of the plays in question. If Hammond has asserted that blocking or the positioning and grouping of characters in space is unrecoverable for the Shakespearean critic, we propose that the network visualizations allow us to imagine such a spatial arrangement. The network analysis does not create a single, inescapable way of staging inherent in the text, but it does offer to us a way to envision how the text structures the character-space that embodied performances ultimately occupy through the decisions of directors and actors. Using the network visualizations, we aim to address a live question in the digital humanities today: The promise of the network method lies precisely in offering to critics a new vantage point that would otherwise not be possible through a conventional reading of the text. The network allows us to rethink one of the oldest stories in Shakespeare criticism and pedagogy, what we will call the social disorder hypothesis. Bradley influentially defined the essence of Shakespearean tragedy as division of spirit involving conflict and waste, and not the ultimate reconciliation or renewal suggested by Hegel, generations of critics to the present have described the tragic nature of Hamlet.

### 2: The Word in the Theater.

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

As a specialist in nineteenth-century American writing, I attended in order to find out how academics might support the teaching of American Literature in schools, especially in the wake of curriculum reforms under Michael Gove that removed the teaching of American texts at GCSE. More broadly, I wanted to get ideas about how to inform and get students enthused about topics that they might not necessarily encounter in the classroom – a challenge that also faces those in American History, Politics, and Studies when trying to recruit students and guarantee the future health of their subjects. The workshop was structured around talks on different aspects of outreach. Professor Emma Smith of Oxford University opened by demonstrating how academics can support the teaching of historical and literary contexts, and critical interpretations. Context and interpretation cover two of the five Assessment Objectives at A Level, and are areas in which teachers, who often have no access to online databases, struggle to find accurate and up-to-date resources. Teachers often have no access to online databases and struggle to find accurate and up-to-date resources. At GCSE and A Level, the volume of work has increased substantially, while, in some places, the breadth of texts studied has narrowed. Dr Calum Mechie, Head of Key Stage 5 at Brentford School for Girls, suggested there are more opportunities for studying American and non-white texts at A Level, but that the sheer numbers of possible set texts makes it difficult for academics to know where their expertise might be useful. Next was a session by Dr Velda Elliot, researcher in English Education at Oxford University, on Active Pedagogies, which encouraged academics as well as teachers to reflect on classroom strategies by asking them to participate in a lesson that taught interpretations of Shakespeare through drama. Dr Gary Snapper, a former English teacher and researcher in English education, then shared his enlightening research on transitions to University. Snapper argued that although changes in expectations placed on students and in the scope of literary study at University are necessary, they can leave first years feeling lost and frustrated. Such discussions might be especially useful in American Studies programs, where students are being introduced to new sub-disciplines that they may not have studied at A Level, as well as a new interdisciplinary field. Day two opened with Dr Lesley Paterson, Senior Facilitator and Co-Ordinator for Public Engagement at Oxford University, discussing public engagement with research, including, but also moving beyond, outreach in schools. She encouraged academics to think of who they wanted to engage and why before planning events, and showed that engagement could be as fruitful a path to impact as economic or public policy outcomes. She was followed by a roundtable from representatives from the Globe Theatre, the Bronte Parsonage Museum and the British Library, as well as an academic blogger, Dr Eleanor Parker, who talked about their work engaging the public. BAAS Members interested in outreach might consider teaming up with a local cultural institution to offer workshops, especially as American history and literature have often left rich footprints on this side of the pond. Their talk anticipated the keynote by Adrian Barlow of the English Association, who addressed what might happen to English in schools and universities under the new curriculum. Barlow suggested that universities should consider whether they have a responsibility toward the future teaching of school English. GCSE students now have to study early nineteenth-century poetry, yet in university curriculum engineered to give high levels of student choice, students can avoid studying poetry – sometimes altogether. Whether or not university courses give sufficient subject knowledge for secondary teaching may be a particular problem for American Studies, in which students are balancing an interdisciplinary course load. The most useful part of the workshop was, however, its opportunities for discussions between teachers and ECRs. What arose from these discussions has relevance beyond literary studies. Although most academics came to the workshop with the idea of outreach as direct student engagement, the teachers suggested that resources and workshops aimed at teachers could be more useful. An academic can work with a single class, but a teacher who works with an academic can share resources and information amongst an entire school. Teachers said they would particularly

welcome resources and training around literary and historical contexts, and new approaches to texts, and also that podcasts and videos were particularly useful. Ideas about ways to better direct teachers to open access research, and for organising a Sixth Form conference also emerged. BAAS does successful outreach work with schools, thanks to the dedicated work of the Schools Representative on the Exec. We have started to post talks from these events on our web channel , making them a useful resource for teachers. But there is much more we could do, particularly using the BAAS website as a platform for podcasts, discussion groups, and resources. I would welcome responses from teachers, or other members of the BAAS Community who have further ideas. Tweets from the conference and ongoing discussion are under the hashtag EnglishOutreach.

### 3: Cass County Today – A Service of KAQC TV

*Books by Francis Warner, Agora, A Course Of Lectures On The Growth And Means Of Training The Mental Faculty, Killing Time (Oxford Theatre Texts), The study of children and their school training, Physical expression, Moving Reflections (Oxford Theatre Texts,), Lying Figures, Byzantium (Oxford Theatre Texts, No 10).*

Barthes, Roland Image Music Text, trans. Bennett, Michael Words, Space, and the Audience: A Study of Drama in Modern Times. U of Minnesota P, Edinburgh University Press, pp. The Grammar of Motives. University of California Press. The Rhetoric of Motives. An Approach to the Modern Drama. Cage, John Silence, London: Carson, Anne Decreation: Atheneum Cull, Laura Performance Philosophy: Research Through Practice in Performance. Foundations for a Theater, New York: Theatre Communications Group Gobert, R. Essays and Manifestos, ed. Sorbonne Kottman, Paul A. Intersections of Theater, Performance and Philosophy Michigan: Stroemfeld Verlag Murray, Timothy ed. Puchner, Martin The Drama of Ideas: Platonic Provocations in Theater and Philosophy Oxford: Rokem, Freddie Philosophers and Thespians: Stanford University Press, ed. Shusterman, Richard Performing Live: Aesthetic Alternatives for the Ends of Art Ithaca: Cornell University Press Thinking through the Body: Essays in Somaesthetics Cambridge: U of Minnesota P. A Reader, Hume, N. State University of New York Press, pp. Theatre, Performance and Philosophy Newcastle: Alberto Toscano Stanford, CA: Stanford University Press, pp. Brecht and philosophy Brecht, Bertolt Brecht on Theatre, ed. Kaynar, Gad and Ben-Zvi, Linda eds. Performance and Philosophy Tel Aviv: Toward New Paradigms, Vol. Routledge Bottoms, Stephen J. Edinburgh University Press Cull, Laura ed. Palgrave Macmillan, pp. Mimesis, Masochism and Mime: Critical Assessments of Leading Philosophers, Vol. University of Chicago Press, pp. Writing Performances, Wolfreys, J. University of Nebraska Press, pp. Performing Arts Journal, Vol. The American Theatre Condition, pp. Intimate Distance Yingmei Duan. Walter de Gruyter Grebowicz, Margaret ed. A Power of Sonorous Paradoxes. Quick, Andrew Time and the Event. Lash, S ; Quick, A. Art and Politics, London: Performative Science Hans H. Phenomenology and performance Butler, Judith. An Essay in Phenomenology and Feminist Theory. Feminist Critical Theory and Theatre. Johns Hopkins University Press, Seeing Dance through Phenomenology. Phenomenology and performance in contemporary drama Ithaca: Cornell University Press Heidegger, Martin. University of Minnesota Press, Drama and the Phenomenology of Action Ann Arbor: University of Michigan Press Shephard, Simon. Theatre, Body and Pleasure. London and New York: University of California Press Wilshire, Bruce. Role Playing and Identity: The Limits of Theatre as Metaphor. Moral Philosophy and Shakespearean Drama Princeton:

### 4: Texts - Performance Philosophy

*, Moving reflections: a play / by Francis Warner Colin Smythe Gerrards Cross Wikipedia Citation Please see Wikipedia's template documentation for further citation fields that may be required.*

### 5: Moving reflections : a play / by Francis Warner | National Library of Australia

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### 6: Modern Humanities Research Association :: Legenda

*Angela Figuera Aymerich () remains an obscure figure among the Spanish social poets of the Franco regime, her work almost entirely eclipsed by male contemporaries.*

### 7: - Moving Reflections (Oxford theatre texts) by Francis Warner

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### 8: Henry Purcell's Dido and Aeneas in Text and Music

*By contrast, modern text editions, such as the Oxford Shakespeare shown in Figure 2, provide the reader with a neat organization classified by rank, nationality, gender, heredity, or among other rubrics, in the form of a cast of characters, which was not provided to Renaissance audiences, or many theatergoers today.*

### 9: Saints and Spectacle - Carolyn L. Connor - Oxford University Press

*The Globe theatre was not only architecturally inspired by the original but spiritually inspired as well. Our tour guide explained how the different seating sections in the Globe emulated that of the seating sections from over years ago.*

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