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Staff view: Circus as multimodal discourse

Circus is an evolving, live art, not merely a historical curiosity and, in Bouissac's work, it's encouraging to find literature that takes an analytical approach to current performance work. Bouissac, Paul. Circus As Multimodal Discourse: Performance, Meaning, and Ritual (London: Bloomsbury, 2014) ISBN: 978-1472569479. Simon, Linda.

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music as multimodal discourse | Book Library

A book entitled Music as Multimodal Discourse written by Lyndon C. S. Way, published by Bloomsbury Publishing which was released on 26 January 2017. Download Music as Multimodal Discourse Books now! Available in PDF, EPUB, Mobi Format. We communicate multimodally. Everyday communication involves not only words, but gestures, images, videos, sounds and of course, music.

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This book is a first attempt to map the broad context of performance studies from a multimodal perspective. It collects original research on traditional performing arts (theatre, dance, opera), live (durational performance) and mediated/recorded performances (films, television shows), as well as performative discursive practices on social media by adopting several theories and methodologies ...

Mapping Multimodal Performance Studies ebook PDF ...

Internally, businesses use multimodal platforms for analytical and systemic purposes, among others. Through multimodality, a company enhances its productivity as well as creating transparency for management. Improved employee performance from these practices can correlate with ongoing interactive training and intuitive digital tools.

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This volume presents a theory of the circus as a secular ritual and introduces a method to analyze its performances as multimodal discourse. The book's fifteen chapters cover the range of circus specialties (magic, domestic and wild animal training, acrobatics, and clowning) and provide examples to show how cultural meaning is produced, extended and amplified by circus performances. It concludes with a reflection on the potentially subversive power of this discourse and its contemporary use by activists. Throughout, it endeavours to develop an analytical approach that is mindful of the epistemological traps of both positivism and postmodernist license. It brings semiotics and ethnography to bear on the realm of the circus.

The Cambridge Companion to the Circus provides a complete guide for students, scholars, teachers, researchers, and practitioners who are

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seeking perspectives on the foundations and evolution of the modern circus, the contemporary extent of circus studies, and the specialised literature available to support further enquiries. The volume brings together an international group of established and emerging scholars working across the multi-disciplinary domain of circus studies to present a clear overview of the specialised histories, aesthetics and distinctive performances of the modern circus. In sixteen commissioned essays, it covers the origins in commercial equestrian performance during the late-eighteenth century to contemporary inflections of circus arts in major international festivals, educational environments, and social justice settings.

This book analyses two features of the traditional circus that have come under increasing attack since the mid-20th century: the use of wild animals in performance and the act of clowning. Positioning this socio-cultural change within the broader perspective of evolutionary semiotics, renowned circus expert Paul Bouissac examines the decline of the traditional circus and its transformation into a purely acrobatic spectacle. *The End of the Circus* draws on Bouissac's extensive ethnographic research, including previously unpublished material on the training of wild animals and clown make-up, to chart the origins of the circus in Gypsy culture and the drastic change in contemporary Western attitudes on ethical grounds. It scrutinizes the emergence of the new form of circus, with its focus on acrobatics and the meaning of the body, showing how acrobatic techniques have been appropriated from traditional Gypsy heritage and brought into the fold of mainstream popular entertainment. Questioning the survival of the new circus and the likely resurgence of its traditional forms, this book showcases Bouissac's innovative approach to semiotics and marks the culmination of his ground-breaking work on the circus.

The book describes how intellectual property law is framed by theories about incentives, trade, health, development, and human rights.

This book explores the circus as a site in and through which science and technology are represented in popular culture. Across eight chapters written by leading scholars – from fields as varied as performance and circus studies, art, media and cultural history, and engineering – the book discusses to what extent the engineering of circus and performing bodies can be understood as a strategy to promote awe, how technological inventions have shaped circus and the cultures it helps constitute, and how much of a mutual shaping this is. What kind of cultural and aesthetic effects does engineering in circus contexts achieve? How do technological inventions and innovations impact on the circus? How does the link between circus and technology manifest in representations and interpretations – imaginaries – of the circus in other media and popular culture? *Circus, Science and Technology* examines the ways circus can provide a versatile frame for interpreting our relationship with technology.

This book documents and discusses the meaning(s) of the creative process at play in the crafting and staging of circus acts. It highlights the experience of circus artists as their skills develop and mature into public performances that create aesthetic and emotional values in the modern economy of live spectacles. It scrutinizes the meaning that circus acts produce for the spectators and for the artists themselves who live this process from the inside. This is a book for those studying semiotics and wanting to see it applied to a real life milieu in accessible and

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passionate prose. The Meaning of the Circus is grounded on the personal experience of Professor Paul Bouissac as both a circus entrepreneur and a researcher with decades of primary material on the significance of past and contemporary circus acts. It is based on substantial accounts provided by many men and women who have agreed to share the challenges, joys, and anxieties of their life as artists. Personal and rigorous, it contributes to the hermeneutics of the circus arts by adding existential depth to the production and reception of their performances.

Since its inception as an institutionalized discipline in the United States during the 1980s, performance studies has focused on the interdisciplinary analysis of a broad spectrum of cultural behaviours including theatre, dance, folklore, popular entertainments, performance art, protests, cultural rituals, and the performance of self in everyday life. Performance Studies in Canada brings together a diverse group of scholars to explore the national emergence of performance studies as a field in Canada. To date, no systematic attempts has been made to consider how this methodology is being taught, applied, and rethought in Canadian contexts, and Canadian performance studies scholarship remains largely unacknowledged within international discussions about the discipline. This collection fills this gap by identifying multiple origins of performance studies scholarship in the country and highlighting significant works of performance theory and history that are rooted in Canadian culture. Essays illustrate how specific institutional conditions and cultural investments – Indigenous, francophone, multicultural, and more – produce alternative articulations of “performance” and reveal national identity as a performative construct. A state-of-the-art work on the state of the field, Performance Studies in Canada foregrounds national and global performance knowledge to invigorate the discipline around the world.

Home, we are taught from childhood, is safe. Home is a refuge that keeps the monsters out--until it isn't. This collection of new essays focuses on genre horror movies in which the home is central to the narrative, whether as refuge, prison, menace or supernatural battleground. The contributors explore the shifting role of the home as both a source and a mitigator of the terrors of this world, and the next. Well known films are covered--including Psycho, Get Out, Insidious: The Last Key and Winchester House--along with films produced outside the U.S. by directors such as Alejandro Amenabar (The Others), Hideo Nakata (Ringu) and Guillermo Del Toro (The Orphanage), and often overlooked classics like Alfred Hitchcock's The Lodger.

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