



**Alternative Dramaturgies: of the new millennium
in Arabo-Islamic contexts and beyond - Selected
papers from the 10th annual meeting of the
Tangier ... Collaboration Series North Africa**

Khalid Amine

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This volume the key papers presented at the "Alternative Dramaturgies" conference, convened in Tangier, Morocco in May of 2014 -- 10th Annual. It aims at reframing the discussion on new and alternative dramaturgies while extending previous debates and attempting to synthesize a decade of exchange between 'East' and 'West'.

This volume contains 15 chapters (three French-language), plus an Introduction, one 'emerging scholar' paper, and two book reviews (of *Terror and Performance* by Rustom Bharucha, Routledge 2014).

Contributors are leading experts from seven countries (in the Americas, Europe and North Africa / Middle East regions): Canada (2), Egypt (2), Germany (1), Morocco (4), Syria (1), United Kingdom (5), USA (6).

Introduction – Khalid Amine (Tangier, Morocco)

Acknowledgements: International Centre for Performance Studies

1. Dramaturgie et postdramaturgie – Patrice Pavis (Canterbury, UK)
2. Dramaturgy as Performance of Holding (it) Together – Christel Weiler (Berlin, Germany)
3. Devising and Dramaturgy: Decolonizing Praxis – Ric Knowles (Guelph, Canada)
4. Alternative Dramaturgies Across Performance and Art: Richard Hawkins' Restaging of the Performance-Archive of Tatsumi Hijikata – Stephen Barber (London, England, UK)
5. Answering Back and Returning the Gaze: Two Examples of 'alternative dramaturgies informed by a Deaf and disability perspective' (see image gallery below) – Kaite O'Reilly (Llarneth, Wales, UK)
6. '...beneath the surface' of *Told by the Wind: An Intercultural Experiment in an Alternative/Subtle Form of Performance Dramaturgy and Aesthetics* – Phillip Zarrilli (Llarneth, Wales, UK)
7. Alternative Dramaturgy for Jihad Against Violence – Fawzia Afzal-Khan (New York, USA), Nesrin Alrefaai (London, England, UK / Damascus, Syria), and Katherine Mezur (San Francisco, California, USA)
8. Immersive Theatre – Marvin Carlson (New York, USA)

9. Dramaturg For Hire: Contextual Dramaturgy for a Global (St)Age – Avia Moore (Nelson, BC, Canada) and Jessica Applebaum (Brooklyn, NY, USA)
10. Brecht’s Theatre and Social Change in Egypt 1954-71 – Magdi Youssef (Cairo, Egypt)
11. Conflict Lies in the Body of the Beholder: Investigating Alternative Experimental Dramaturgies – Nesma Youssef Idris (Cairo, Egypt)
12. Cultural Manifestations of the Arab Revolution: New Visual Images and Performances (see image gallery below) – Touria Khannous (Baton Rouge, LA, USA)
13. The Problematics of History, Religion and Cross-Cultural Performance in Alternative Dramaturgies: Dramaturgy of Persian Plays in the West (see image gallery below) – Proshot Kalami (Lynn, Massachusetts, USA)
14. Dramaturgie et société dans Le gardien de Issam El Yousfi: du texte à la mise en scène de Abdelatti Lembarki – Rachid Mountasar (Taza, Morocco)
15. La “mécanique” de la création: écriture et mise en scène – Zohra Makach (Agadir, Morocco)

Emerging Scholar - Alternative Dramaturgy: Toward Understanding Intermediality in Theatre (see image gallery below) – Jaouad Radouani (Tangier, Morocco)

Book Review - Terror and Performance by Rustom Bharucha (Routledge, 2014, 978-1138014275) – by Khalid Amine (Tangier, Morocco) and Redouan El Ayadi (Tetuan, Morocco)

Granting / dedication - this book was made possible by a grant from the Crossroads Institute, in special recognition of Tina Packer, “alternative dramaturge extraordinaire” (and founder, Shakespeare & Company, Lenox, Massachusetts) on the release of her groundbreaking analysis, *Women of Will: following the feminine in Shakespeare’s plays* (New York: Alfred A Knopf, 2015) and her lifetime commitment to making the world a better place through creative research, education, and performance. Of the *Women of Will* show (part performance, part master-class), the *New York Times* reports, “Ms. Packer isn’t onstage just to ... seduce an audience; she’s as much a professor as she is a performer here.”

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