POSTMODERNISM AND PERFORMANCE

Postmodernism and Performance

NICK KAYE

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General Editor's Preface

In the past ten years, Theatre Studies has experienced remarkable international growth, students seeing in its marriage of the practical and the intellectual a creative and rewarding discipline. Some countries are now opening school and degree programmes in Theatre Studies for the first time; others are having to accommodate to the fact that a popular subject attracting large numbers of highly motivated students has to be given greater attention than hitherto. The professional theatre itself is changing, as graduates of degree and diploma programmes make their way through the 'fringe' into established theatre companies, film and television.

Two changes in attitudes have occurred as a result: first, that the relationship between teachers and practitioners has significantly improved, not least because many more people now have experience of both; secondly, that the widespread academic suspicion about theatre as a subject for study has at least been squarely faced, if not fully discredited. Yet there is still much to be done to translate the practical and educational achievements of the past decade into coherent theory, and this series is intended as a contribution to that task. Its contributors are chosen for their combination of professional and didactic skills, and are drawn from a wide range of countries, languages and styles in order to give some impression of the subject in its international perspective.

This series offers no single programme or ideology; yet all its authors have in common the sense of being in a period of transition and debate out of which the theory and practice of theatre cannot but emerge in a new form.

JULIAN HILTON

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N. K.

To Diane