

# what is dramaturgical analysis

## What is Dramaturgical Analysis? Unmasking the Performance of Everyday Life

### Introduction:

Ever felt like life is a stage, and we're all just actors playing our parts? Dramaturgical analysis, a fascinating sociological approach, suggests that's not far from the truth. This post dives deep into what dramaturgical analysis is, exploring its core concepts, key figures, applications, and limitations. We'll uncover how this powerful lens helps us understand social interactions, identity construction, and the subtle (and not-so-subtle) performances we engage in daily. Prepare to see your everyday world in a whole new light.

## What is Dramaturgical Analysis? A Deep Dive into Goffman's Framework

Dramaturgical analysis, primarily associated with the work of sociologist Erving Goffman, views social interaction as a theatrical performance. Instead of a physical stage, our "stage" is the social setting – from a job interview to a family dinner to a casual encounter on the street. We, as individuals, are the actors, consciously or unconsciously crafting our presentations of self to manage the impressions others have of us. This "presentation of self" involves carefully chosen costumes (our clothing), props (our possessions), and scripts (our words and actions) to project a particular image.

This isn't about deception; it's about navigating social expectations. We all engage in impression management, aiming for a particular response from our audience. Consider a job interview: you'd likely dress professionally, speak eloquently, and highlight your skills – all carefully chosen actions to impress the interviewer and secure the position. This is a prime example of dramaturgical performance.

## Key Concepts in Dramaturgical Analysis:

**Impression Management:** This is the central concept, encompassing all efforts to control or influence how others perceive us. It's not about lying, but about strategically presenting ourselves to achieve desired social outcomes.

**Frontstage and Backstage:** Goffman distinguishes between "frontstage" behavior, our public performance where we maintain a desired image, and "backstage" behavior, where we can relax our performance and be ourselves without concern for audience approval. Think of a waiter's friendly demeanor

frontstage, contrasted with their potentially less composed behavior backstage in the kitchen.

**Role Performance:** This refers to how we enact our roles in society. It's not just about adhering to prescribed roles (e.g., student, parent, employee), but also about injecting our individuality and interpretation into them. Two teachers might teach the same subject, but their role performances will be distinct.

**Teams:** Individuals often work together to present a unified front. Consider a surgical team: each member has a specific role, but they coordinate their actions to achieve a successful operation. Their collaborative performance is crucial.

**Idealization:** This involves presenting ourselves in a way that aligns with idealized social norms and values. We often strive to appear competent, trustworthy, or likable, even if it's not entirely reflective of our inner selves.

## **Applying Dramaturgical Analysis: Understanding Social Interactions**

Dramaturgical analysis is not just a theoretical framework; it's a practical tool for understanding a vast range of social phenomena. Here are some applications:

**Workplace Dynamics:** Analyzing power relationships, team interactions, and the presentation of competence in professional settings.

**Political Campaigns:** Examining how candidates craft their public image, manage media appearances, and use rhetoric to persuade voters.

**Dating and Relationships:** Understanding the performance of romantic interest, the management of expectations, and the negotiation of identities within couples.

**Everyday Conversations:** Deconstructing seemingly mundane interactions to reveal the subtle impression management strategies we use constantly.

**Social Media:** Analyzing how individuals curate their online personas, build their networks, and present themselves to a digital audience.

## **Limitations and Criticisms of Dramaturgical Analysis:**

While highly influential, dramaturgical analysis isn't without its limitations:

**Overemphasis on Performance:** Some critics argue that it overemphasizes the conscious and strategic aspects of social interaction, neglecting unconscious influences and genuine emotional expression.

**Lack of Agency:** It can sometimes downplay the agency of individuals, suggesting they are simply puppets playing pre-determined roles, rather than active agents shaping their own identities.

**Cultural Relativism:** The framework's generalizability across cultures is questioned; the norms and expectations that govern social performances can vary significantly.

**Ignoring Power Dynamics:** While acknowledging power dynamics, some argue the framework insufficiently addresses the inherent inequalities that shape social interactions and performances.

## **A Book on Dramaturgical Analysis: The Presentation of Self in Everyday Life by Erving Goffman**

### **Outline:**

**Introduction:** Introduces the concept of dramaturgical analysis and its core principles.

**Chapter 1: Performances:** Explores the nature of social performances, including impression management and the presentation of self.

**Chapter 2: Frontstage and Backstage:** Delves into the distinction between public and private behavior, exploring how individuals manage their impressions in different settings.

**Chapter 3: Teams and Roles:** Discusses the collaborative nature of social performances and the various roles individuals play in society.

**Chapter 4: Idealization and Deception:** Examines how individuals idealize their performances and the role of deception in social interaction.

**Chapter 5: Applications and Criticisms:** Discusses applications of the framework and its limitations.

**Conclusion:** Summarizes the key concepts of dramaturgical analysis and its ongoing relevance in understanding social life.

## **Detailed Explanation of the Book Outline:**

This hypothetical book expands on Goffman's original work, providing a more comprehensive and nuanced understanding of dramaturgical analysis. Each chapter would delve into specific aspects of the theory, supported by empirical examples and case studies, expanding on the points raised in the previous sections of this blog post. For instance, "Chapter 1: Performances" would intricately unpack impression management strategies, provide real-world examples (job interviews, first dates), and explore the conscious and unconscious aspects of self-presentation. "Chapter 2: Frontstage and Backstage" would use detailed scenarios to illustrate the fluidity and sometimes contradictory nature of these regions, highlighting the tension

between authenticity and social expectations. Similarly, subsequent chapters would delve into the nuances of teamwork in performance, explore the ethical considerations of idealization and deception, and address critical perspectives and future research directions.

## **FAQs:**

1. Is dramaturgical analysis only applicable to large-scale social events?  
No, it applies to everyday micro-interactions as well.
1. Can we be completely authentic in social interactions? Dramaturgical analysis suggests that complete authenticity is difficult to achieve in most social situations due to the need for impression management.
1. Is dramaturgical analysis cynical? Not necessarily. It's a tool for understanding social dynamics, not a judgment on the morality of social performances.
1. How does dramaturgical analysis relate to symbolic interactionism? It's closely related, sharing the focus on the meanings we create and negotiate in social interactions.
1. What are some ethical considerations of using dramaturgical analysis? Researchers must be mindful of privacy and avoid exploiting individuals' vulnerabilities.
1. Can dramaturgical analysis be used to improve communication? Yes, understanding how we present ourselves can lead to more effective and empathetic interactions.
1. How does dramaturgical analysis differ from other sociological theories? It emphasizes the theatrical aspects of social interaction, which is less central in many other theories.

1. What are the strengths and weaknesses of the dramaturgical approach? Strengths include its explanatory power and applicability; weaknesses include its potential oversimplification of complex interactions.
1. Is dramaturgical analysis still relevant in the digital age? Absolutely! It's particularly relevant in understanding online personas and social media interactions.

## Related Articles:

1. Impression Management Strategies: Explores various techniques used to control how others perceive us.
2. The Role of Nonverbal Communication in Dramaturgical Analysis: Examines the significance of body language and other nonverbal cues in social performances.
3. Frontstage vs. Backstage Behavior in the Workplace: Analyzes the impact of different performance contexts on workplace dynamics.
4. Dramaturgy and Identity Formation: Discusses how social performances contribute to the development of personal identity.
5. The Ethics of Impression Management: Explores moral dilemmas associated with strategic self-presentation.
6. Dramaturgical Analysis and Social Media: Analyzes the unique aspects of online self-presentation.
7. Comparing Dramaturgical Analysis and Symbolic Interactionism: A comparative analysis of these two influential sociological perspectives.
8. Criticisms and Alternatives to Dramaturgical Analysis: Examines limitations and explores alternative theoretical frameworks.
9. Dramaturgical Analysis in Intercultural Communication: Explores how cultural differences influence social performances.

**what is dramaturgical analysis:** *Dramaturgical Analysis of Social Interaction* A. Paul Hare,

Herbert H. Blumberg, 1988-01-26 Dramaturgical analysis describes social behavior from the standpoint of the language of the theater: individuals are defined as actors and social interactions viewed as dramatic productions. It is perhaps the most comprehensive theory available today for the analysis of collective behaviors. Although individual perspectives of dramaturgical analysis are available, no single current text providing a summary and examples of generally accepted views exist. *Dramaturgical Analysis of Social Interaction* fulfills this role, providing an outstanding review of this approach--making it crucial reading to researchers of collective behavior and students of group dynamics.

**what is dramaturgical analysis: *The Presentation of Self in Everyday Life*** Erving Goffman, 2021-09-29 A notable contribution to our understanding of ourselves. This book explores the realm of human behavior in social situations and the way that we appear to others. Dr. Goffman uses the metaphor of theatrical performance as a framework. Each person in everyday social intercourse presents himself and his activity to others, attempts to guide and control the impressions they form of him, and employs certain techniques in order to sustain his performance, just as an actor presents a character to an audience. The discussions of these social techniques offered here are based upon detailed research and observation of social customs in many regions.

**what is dramaturgical analysis: *Life as Theater*** Dennis Brissett, 2017-09-04 *Life as Theater* is about understanding people and how the dramaturgical way of thinking helps or hinders such understanding. A volume that has deservedly attained the status of a landmark work, this was the first book to explore systematically the material and subject matter of social psychology from the dramaturgical viewpoint. It has been widely used and quoted, and has sparked ferment and debate in fields as diverse as sociology, psychology, anthropology, political science, speech communication, and formal theater studies. *Life as Theater* is organized around five substantive issues in social psychology: Social Relationships as Drama; The Dramaturgical Self; Motivation and Drama; Organizational Dramas; and Political Dramas. This classic text was revised and updated for a second edition in 1990, and includes approximately 66 percent new materials, all featuring individual introductions that provide the dramaturgical perspective and reflect the most learned thinking and work being done within this point of view. This book's sophistication will appeal to the scholar, and its clarity and conciseness to the student. Like its predecessor, it is designed to serve as a primary text or supplementary reader in classes. This new paperback edition includes an introduction by Robert A. Stebbins that explains why, even fifteen years after its publication, *Life as Theater* remains the best single sourcebook on the dramaturgic perspective as applied in the social sciences.

**what is dramaturgical analysis: *The Routledge International Handbook of Interactionism*** Dirk vom Lehn, Natalia Ruiz-Junco, Will Gibson, 2021-05-26 *The Routledge International Handbook of Interactionism* demonstrates the promise and diversity of the interactionist perspective in social science today, providing students and practitioners with an overview of the impressive developments in interactionist theory, methods and research. Thematically organized, it explores the history of interactionism and the contemporary state of the field, considering the ways in which scholars approach topics that are central to interactionism. As such, it presents discussions of self, identity, gender and sexuality, race, emotions, social organization, media and the internet, and social problems. With attention to new developments in methods and methodologies, including digital ethnography, visual methods and research ethics, the authors also engage with new areas of investigation that have emerged in light of current societal developments, such as policing and police violence, interactionism beyond binaries and social media. Providing a comprehensive overview of the current state and possible future of interactionist research, it will appeal to interactionist scholars, as well as to established sociologists and students of sociology who have an interest in latest developments in interactionism.

**what is dramaturgical analysis: *The Drama of Social Life*** Charles Edgley, 2016-03-23 Whatever else they may be doing, human beings are also and always expressing themselves whenever they are in the awareness of others. As such, the metaphor of life as theater - of people playing roles to audiences who review them and then coordinate further action - is an ancient idea

that has been resurrected by social scientists as an organizing simile for the analysis and understanding of social life. The Drama of Social Life examines this dramaturgical approach to social life, bringing together the latest original work from leading contemporary dramaturgical thinkers across the social sciences. Thematically organized, it explores: ¢ the work of classical and contemporary thinkers who have contributed most to this theoretical framework ¢ the foundational concepts of the dramaturgical approach ¢ a rich array of substantive areas of empirical investigation to which dramaturgy continues to contribute ¢ directions for future dramaturgical thinking. An indispensable collection that updates and extends the dramaturgical framework, The Drama of Social Life will appeal to scholars and students of sociology, social psychology, performance studies, cultural studies, communication, film studies, and anthropology - and all those interested in the work of Goffman and symbolic interactionist theory and practice.

**what is dramaturgical analysis: A Theory of Dramaturgy** Janek Szatkowski, 2019-04-10 A Theory of Dramaturgy is the first text of its kind to define concepts and combine arguments into a coherent dramaturgical theory supported by an operative systems theory. This is a wide-ranging theory with historical and contemporary perspectives on dramaturgy, rather than simply a how-to book. Dramaturgy began in ancient Greece, born from experimentation with democracy and commentary in the theatre on the human condition. The term itself has seen constant evolution, but thanks to its introduction into common English usage within the last three decades, it has gained new importance. Dramaturgy draws focus to the communication of communication, and in theatre it examines how moving bodies, voice, sound, and light can tell a story and affect values. Beyond the theatre, in daily life, dramaturgy becomes a question of performativity, as we constantly have to act in relation to the roles that we occupy. It is because of this that the way in which society describes itself to itself is not just a matter for scientists and theorists, but for all of those who are met on a daily basis with devised, staged, and directed versions of important values and events in our contemporary lives. Ideal for both scholars and students, A Theory of Dramaturgy explains how to approach the values, strategies, and theories that are essential to understanding arts and media, and investigates what art should do in the current world.

**what is dramaturgical analysis: Qualitative Research Through Case Studies** Max Travers, 2001-07-23 Qualitative Research Through Case Studies provides an accessible introduction to a wide range of approaches that deal with the theoretical analysis of qualitative data.

**what is dramaturgical analysis: Frame Analysis** Erving Goffman, 1975

**what is dramaturgical analysis: Script Analysis for Theatre** Robert Knopf, 2017-02-09 Script Analysis for Theatre: Tools for Interpretation, Collaboration and Production provides theatre students and emerging theatre artists with the tools, skills and a shared language to analyze play scripts, communicate about them, and collaborate with others on stage productions. Based largely on concepts derived from Stanislavski's system of acting and method acting, the book focuses on action - what characters do to each other in specific circumstances, times, and places - as the engine of every play. From this foundation, readers will learn to distinguish the big picture of a script, dissect and 'score' smaller units and moment-to-moment action, and create individualized blueprints from which to collaborate on shaping the action in production from their perspectives as actors, directors, and designers. Script Analysis for Theatre offers a practical approach to script analysis for theatre production and is grounded in case studies of a range of the most studied plays, including Sophocles' Oedipus the King, Shakespeare's Twelfth Night, Henrik Ibsen's Hedda Gabler, Georg Büchner's Woyzeck, Oscar Wilde's The Importance of Being Earnest, Tennessee Williams's A Streetcar Named Desire, and Paula Vogel's How I Learned to Drive, among others. Readers will develop the real-life skills professional theatre artists use to design, rehearse, and produce plays.

**what is dramaturgical analysis: A Dramaturgical Approach to Understanding the Serial Homicides of Ted Bundy** Bernard East, 2021 Ted Bundy shared his secrets with his closest prison friends, insights about his influences, perversions, dump sites, and victims. Applying Goffman's concept of dramaturgy Bundy's narrative at the front stage, where he engaged with police, journalists, and psychologists, is contrasted to the backstage, where he interacted with fellow

inmates.

**what is dramaturgical analysis: Dramaturgy of Form** Kasia Lech, 2021-03-01 *Dramaturgy of Form* examines verse in twenty-first-century theatre practice across different languages, cultures, and media. Through interdisciplinary engagement, Kasia Lech offers a new method for verse analysis in the performance context. The book traces the dramaturgical operation of verse in new writings, musicals, devised performances, multilingual dramas, Hip Hop theatre, films, digital projects, and gig theatre, as well as translations and adaptations of classics and new theatre forms created by Irish, Spanish, Nigerian, Polish, American, Canadian, Australian, British, Russian, and multinational artists. Their verse dramaturgies explore timely issues such as global identities, agency and precarity, global and local politics, and generational and class stories. The development of dramaturgy is discussed with the focus turning to the new stylized approach to theatre, whose arrival Hans-Thies Lehmann foretold in his *Postdramatic Theatre*, documenting a turning point for contemporary Western theatre. Serving theatre-makers, scholars, and students working with classical and contemporary verse and poetry in performance contexts; practitioners and academics of aural and oral dramaturgies; voice and verse-speaking coaches; and actors seeking the creative opportunities that verse offers, *Dramaturgy of Form* reveals verse as a tool for innovation and transformation that is at the forefront of contemporary practices and experiences.

**what is dramaturgical analysis: The Oxford Handbook of Sociology, Social Theory, and Organization Studies** Paul S. Adler, Paul Du Gay, Glenn Morgan, Michael I. Reed, 2014 *Sociology and social theory* has always been a major source of new perspectives for organization studies. Access to a series of authoritative accounts of theorists and research themes in sociology and social theory which have influenced developments in organization studies is essential for those wishing to deepen and extend their knowledge of the intersection of sociology and organization studies. This goal is achieved by drawing on a group of internationally renowned scholars committed in their own work to strengthening these links and asking them to provide critical accounts of particular theorists and research themes which have straddled this divide. This volume aims to strengthen ties between organization studies and contemporary sociological work at a time when there are increasing institutional barriers to such cooperation, potentially generating a myopia that constricts new developments. Used in conjunction with its companion volume, *The Oxford Handbook of Sociology and Organization Studies: Classical Foundations*, the reader is provided with a comprehensive account of the productive and critical interaction between sociology and organization studies over many decades. Highly international in scope, theorists and themes are drawn from both the USA and Europe in equal measure. Similarly the authors of the chapters are drawn from both sides of the Atlantic. The result is a series of chapters on individuals and key research themes and debates which will provide faculty and post graduate researchers with appreciative, authoritative and critical accounts that can be drawn on to design courses or provided guided reading to the field.

**what is dramaturgical analysis: Toward a Dramaturgical Sensibility** Geoffrey S. Proehl, D. D. Kugler, Mark Lamos, Michael Lupu, 2008 *Toward a Dramaturgical Sensibility* begins with a moment in Shakespeare's *Antony and Cleopatra* in which Cleopatra says to Antony, Not know me yet? With these four words Cleopatra poses a simple but fundamental human problem: What can we know? She and Antony have known each other for years, at times gloriously - emotionally, mentally, and in the archaic sense of the word, physically - but still the challenge of knowing hangs in the air. Cleopatra's question reminds us that knowledge is not simple: that it is as likely to create yearning as satisfaction; that it is not confined to any one part of the self; that it is far from intellect alone. It reminds us as do most great plays - that life is part wonder, part terror. What we can know? This study - aimed at students, teachers, and theater artists - suggests that the attempt to know the dramaturgy of a play is little different from the attempt to know another person for whom we care.--BOOK JACKET.

**what is dramaturgical analysis: Forms of Talk** Erving Goffman, 1981-03 This book brings together five of Goffman's seminal essays: *Replies and Responses*, *Response Cries*, *Footing*, *The Lecture*, and *Radio Talk*.

**what is dramaturgical analysis: The Drama of Space** Holger Kleine, 2017-10-23 The experience of architectural spaces is formed by the way they are staged. The Drama of Space examines the composition and articulation of architectural spaces in terms of spatial dramaturgy, as a repertoire of means and strategies for shaping spatial experience. This fundamental approach to architectural design is presented in four parts: Archetypal principles of spatial composition are traced from the study of three assembly buildings of the early modern period in Venice. Theatre, film, music, and theory provide background knowledge on dramaturgy. Detailed analyses of 18 international case studies offer new perspectives on contemporary architecture. The book ends with a systematic presentation of the dramaturgy of space, its parameters and tools, in architectural design.

**what is dramaturgical analysis: Ghost Light** Michael Mark Chemers, 2023 Since its release in 2010, Ghost Light: An Introductory Handbook for Dramaturgy has become the international standard for dramaturgy training and practice. As the field of dramaturgy continues to shift and change, this new edition prepares theatre students and practitioners to create powerful, relevant performances of all types.

**what is dramaturgical analysis: Encounters** Erving Goffman, The study of every unit of social organization must eventually lead to an analysis of the interaction of its elements. The analytical distinction between units of organization and processes of interaction is, therefore, not destined to divide up our work for us. A division of labor seems more likely to come from distinguishing among types of units, among types of elements, or among types of processes. Sociologists have traditionally studied face-to-face interaction as part of the area of "collective behavior"; the units of social organization involved are those that can form by virtue of a breakdown in ordinary social intercourse: crowds, mobs, panics, riots. The other aspect of the problem of face-to-face interaction—the units of organization in which orderly and uneventful face-to-face interaction occurs—has been neglected until recently, although there is some early work on classroom interaction, topics of conversation, committee meetings, and public assemblies. Instead of dividing face-to-face interaction into the eventful and the routine, I propose a different division—into unfocused interaction and focused interaction. Unfocused interaction consists of those interpersonal communications that result solely by virtue of persons being in one another's presence, as when two strangers across the room from each other check up on each other's clothing, posture, and general manner, while each modifies his own demeanor because he himself is under observation. Focused interaction occurs when people effectively agree to sustain for a time a single focus of cognitive and visual attention, as in a conversation, a board game, or a joint task sustained by a close face-to-face circle of contributors. Those sustaining together a single focus of attention will, of course, engage one another in unfocused interaction, too. They will not do so in their capacity as participants in the focused activity, however, and persons present who are not in the focused activity will equally participate in this unfocused interaction. The two papers in this volume are concerned with focused interaction only. I call the natural unit of social organization in which focused interaction occurs a focused gathering, or an encounter, or a situated activity system. I assume that instances of this natural unit have enough in common to make it worthwhile to study them as a type. Three different terms are used out of desperation rather than by design; as will be suggested, each of the three in its own way is unsatisfactory, and each is satisfactory in a way that the others are not. The two essays deal from different points of view with this single unit of social organization. The first paper, "Fun in Games," approaches focused gatherings from an examination of the kind of games that are played around a table. The second paper, "Role Distance," approaches focused gatherings through a review and criticism of social-role analysis. The study of focused gatherings has been greatly stimulated recently by the study of group psychotherapy and especially by "small-group analysis." I feel, however, that full use of this work is impeded by a current tendency to identify focused gatherings too easily with social groups. A small but interesting area of study is thus obscured by the biggest title, "social group," that can be found for it.

**what is dramaturgical analysis: Where the Action is** Erving Goffman, 1969

**what is dramaturgical analysis: Deep Drama** Karl E. Scheibe, 2017-09-21 This book applies a dramaturgical perspective to familiar psychological topics including fear, greed, shame, guilt, rejection, well-being and terrorism. In presenting vivid illustrations of how our understanding of psychological problems can be enriched and enlivened by employing dramatic language and concepts, it brings the well-established field of narrative psychology to life. Providing an accessible and fresh understanding of psychological problems through the language and concepts of theatre, Karl Scheibe builds on the work of leading scholars in the field including Sarbin, Gergen, Bruner and Goffman. This exciting and accessible book acts as a sequel to Scheibe's, *The Drama of Everyday Life*, and will appeal to students and scholars of narrative and social psychology, theatre studies and the studies of self and identity.

**what is dramaturgical analysis: Illuminating Social Life** Peter Kivisto, 2011 *Illuminating Social Life* has enjoyed increasing popularity with each edition. It is the only book designed for undergraduate teaching that shows today's students how classical and contemporary social theories can be used to shed new light on such topics as the internet, the world of work, fast food restaurants, shopping malls, alcohol use, body building, sales and service, and new religious movements. A perfect complement for the sociological theory course, it offers 13 original essays by leading scholars in the field who are also experienced undergraduate theory teachers. Substantial introductions by the editor link the applied essays to a complete review of the classical and modern social theories used in the book.

**what is dramaturgical analysis: Essential Dramaturgy** Theresa Lang, 2017-02-03 *Essential Dramaturgy: The Mindset and Skillset* provides a concrete way to approach the work of a dramaturg. It explores ways to refine the process of defining, evaluating, and communicating that is essential to effective dramaturgical work. It then looks at how this outlook enhances the practical skills of production and new play dramaturgy. The book explains what a dramaturg does, what the role can be, and how best to refine and teach the skillset and mindset.

**what is dramaturgical analysis: Dance Dramaturgy** Pil Hansen, Darcey Callison, 2015-08-18 Ten international dramaturg-scholars advance proposals that reset notions of agency in contemporary dance creation. Dramaturgy becomes driven by artistic inquiry, distributed among collaborating artists, embedded in improvisation tasks, or weaved through audience engagement, and the dramaturg becomes a facilitator of dramaturgical awareness.

**what is dramaturgical analysis: The Theory and Analysis of Drama** Manfred Pfister, 1988 Manfred Pfister's book is the first to provide a coherent comprehensive framework for the analysis of plays in all their dramatic and theatrical dimensions. The material on which his analysis is based covers all genres and periods. His approach is systematic rather than historical, combining more abstract categorisations with detailed interpretations of sample texts.

**what is dramaturgical analysis: A Dictionary of Sociology** John Scott, Gordon Marshall, 2009 Contains over 2,500 alphabetically arranged entries providing definitions of terms and ideas related to sociology, along with cross-references, and biographical sketches of key individuals in the field.

**what is dramaturgical analysis: Dramaturgy** Cock Dieleman, Ricarda Franzen, Veronika Zangl, Henk Danner, 2021-08-31 The image of the dramaturg resembling a stuffy librarian, as opposed to the largely intuitive process of theatre making, belongs to the past. Contemporary theatre performances not only tell a story, but constantly reflect on the world in which that story takes place and is shown. As a result, dramaturgy has become part of the artistic process. Thus everybody involved in a theatre production is concerned with dramaturgical thinking, i.e. how to relate to material, process, audience and society. The dramaturg crosses borders between theory and practice, between theatre makers, performance and audience. 'Dramaturgy. An Introduction' provides a broad overview of the concept of dramaturgy and the profession of the dramaturg. It is intended for students and teachers of theatre and performance studies, but also for directors, scenographers, actors and for all lovers of theatre.

**what is dramaturgical analysis: The Routledge Companion to Dramaturgy** Magda Romanska, 2014-08-07 *Dramaturgy*, in its many forms, is a fundamental and indispensable element

of contemporary theatre. In its earliest definition, the word itself means a comprehensive theory of play making. Although it initially grew out of theatre, contemporary dramaturgy has made enormous advances in recent years, and it now permeates all kinds of narrative forms and structures: from opera to performance art; from dance and multimedia to filmmaking and robotics. In our global, mediated context of multinational group collaborations that dissolve traditional divisions of roles as well as unbend previously intransigent rules of time and space, the dramaturg is also the ultimate globalist: intercultural mediator, information and research manager, media content analyst, interdisciplinary negotiator, social media strategist. This collection focuses on contemporary dramaturgical practice, bringing together contributions not only from academics but also from prominent working dramaturgs. The inclusion of both means a strong level of engagement with current issues in dramaturgy, from the impact of social media to the ongoing centrality of interdisciplinary and intermedial processes. The contributions survey the field through eight main lenses: world dramaturgy and global perspective dramaturgy as function, verb and skill dramaturgical leadership and season planning production dramaturgy in translation adaptation and new play development interdisciplinary dramaturgy play analysis in postdramatic and new media dramaturgy social media and audience outreach. Magda Romanska is Visiting Associate Professor of Slavic Languages and Literatures at Harvard University, Associate Professor of Theatre and Dramaturgy at Emerson College, and Dramaturg for Boston Lyric Opera. Her books include *The Post-Traumatic Theatre of Grotowski and Kantor* (2012), *Boguslaw Schaeffer: An Anthology* (2012), and *Comedy: An Anthology of Theory and Criticism* (2014).

**what is dramaturgical analysis: Spectacles of Reform** Amy E. Hughes, 2012-12-17 In the nineteenth century, long before film and television brought us explosions, car chases, and narrow escapes, it was America's theaters that thrilled audiences, with "sensation scenes" of speeding trains, burning buildings, and endangered bodies, often in melodramas extolling the virtues of temperance, abolition, and women's suffrage. Amy E. Hughes scrutinizes these peculiar intersections of spectacle and reform, revealing the crucial role that spectacle has played in American activism and how it has remained central to the dramaturgy of reform. Hughes traces the cultural history of three famous sensation scenes—the drunkard with the delirium tremens, the fugitive slave escaping over a river, and the victim tied to the railroad tracks—assessing how these scenes conveyed, allayed, and denied concerns about the rights and responsibilities of citizenship. These images also appeared in printed propaganda, suggesting that the *coup de théâtre* was an essential part of American reform culture. Additionally, Hughes argues that today's producers and advertisers continue to exploit the affective dynamism of spectacle, reaching an even broader audience through film, television, and the Internet. To be attuned to the dynamics of spectacle, Hughes argues, is to understand how we see. Her book will interest not only theater historians, but also scholars and students of political, literary, and visual culture who are curious about how U.S. citizens saw themselves and their world during a pivotal period in American history.

**what is dramaturgical analysis: What is Dramaturgy?** Bert Cardullo, 1995 What Is Dramaturgy? attempts to document, by way of articles, statements, and bibliographies, the dramaturg's profession, which began with Lessing in Germany in the second half of the eighteenth century and was instituted in the United States two hundred years later during the rise of the regional theatre movement. As critics-in-residence (also known as literary managers), dramaturgs perform a variety of tasks: broadly speaking, they select and prepare playtexts for performance, advise directors, and educate the audience; they are translators, theatre historians, public lecturers, even «artistic consciences.» Dramaturgy literally means «the craft or the techniques of dramatic composition considered collectively», and in a sense the dramaturg is the dramatist's representative or advocate in the theatre. That is, he is the guardian of the text - new as well as old - and therefore a person whose work is necessary for the revival of dramatic art in our time. What Is Dramaturgy? is dedicated in the end not only to promoting the dramaturg's function, but also to anticipating his creation of an intellectually illumined American theatre.

**what is dramaturgical analysis: Analyzing Performance** Patrice Pavis, 2003 An

indispensable guide for the study of performance, by France's leading theater critic, now available in English

**what is dramaturgical analysis:** *Dramaturgy in American Theater* Susan Jonas, Geoffrey S. Proehl, Michael Lupu, 1997 This comprehensive work is truly the first textbook in the field of dramaturgy. Most of the material—much of it by leaders in all areas of the theater—was commissioned for this collection, rather than being reprinted. Its currency and importance cannot be overestimated. A review of the history of dramaturgy as a profession, together with its European antecedents, gives students a sense of historical context. Selections from respected and recognized names in theater provoke student interest and communicate the benefits of those experts' experiences.

**what is dramaturgical analysis: Framing Social Interaction** Anders Persson, 2018-07-20 The Open Access version of this book, available at <http://www.taylorfrancis.com/books/e/9781315582931>, has been made available under a Creative Commons Attribution-NonCommercial-No Derivatives 4.0 license. This book is about Erving Goffman's frame analysis as it, on the one hand, was presented in his 1974 book *Frame Analysis* and, on the other, was actually conducted in a number of preceding substantial analyses of different aspects of social interaction such as face-work, impression management, fun in games, behavior in public places and stigmatization. There was, in other words, a frame analytic continuity in Goffman's work. In an article published after his death in 1982, Goffman also maintained that he throughout his career had been studying the same object: the interaction order. In this book, the author states that Goffman also applied an overarching perspective on social interaction: the dynamic relation between ritualization, vulnerability and working consensus. However, there were also cracks in Goffman's work and one is shown here with reference to the leading question in *Frame Analysis* – what is it that's going on here? While framed on a microsocial level, that question ties in with the interaction order and frame analysis as a method. If, however, it is framed on a societal level, it mirrors metareflective and metasocial manifestations of changes and unrest in the interaction order that, in some ways, herald the emphasis on contingency, uncertainty and risk in later sociology. Through analyses of social media as a possible new interaction order – where frame disputes are frequent – and of interactional power, the applicability of Goffman's frame analysis is illustrated. As such, this book will appeal to scholars and students of social theory, classical sociology and social interaction.

**what is dramaturgical analysis: Dramaturgy and Architecture** Cathy Turner, 2015-09-09 *Dramaturgy and Architecture* approaches modern and postmodern theatre's contribution to the way we think about the buildings and spaces we inhabit. It discusses in detail ways in which theatre and performance have critiqued and intervened in everyday spaces, modelled our dreams or fears and made proposals for the future.

**what is dramaturgical analysis: Performing Dream Homes** Emily Klein, Jennifer-Scott Mobley, Jill Stevenson, 2019-01-22 This anthology explores how theatre and performance use home as the prism through which we reconcile shifts in national, cultural, and personal identity. Whether examining parlor dramas and kitchen sink realism, site-specific theatre, travelling tent shows, domestic labor, border performances, fences, or front yards, these essays demonstrate how dreams of home are enmeshed with notions of neighborhood, community, politics, and memory. Recognizing the family home as a symbolic space that extends far beyond its walls, the nine contributors to this collection study diverse English-language performances from the US, Ireland, and Canada. These scholars of theatre history, dramaturgy, performance, cultural studies, feminist and gender studies, and critical race studies also consider the value of home at a time increasingly defined by crises of homelessness — a moment when major cities face affordable housing shortages, when debates about homeland and citizenship have dominated international elections, and when conflicts and natural disasters have displaced millions. Global struggles over immigration, sanctuary, refugee status and migrant labor make the stakes of home and homelessness ever more urgent and visible, as this timely collection reveals.

**what is dramaturgical analysis: Modern Film Dramaturgy** Kerstin Stutterheim, 2019

Dramaturgy can enrich film understanding, for those who make films, as well as for those who want to analyse and understand better why they are made how. Film dramaturgy supports the creative process of filmmaking, especially the work of the authors, directors and producers. Students and professionals can benefit from this knowledge.

**what is dramaturgical analysis: Asylums** Erving Goffman, 2017-09-08 A total institution is defined by Goffman as a place of residence and work where a large number of like-situated, individuals, cut off from the wider society for an appreciable period of time, together lead an enclosed, formally administered round of life. Prisons serve as a clear example, providing we appreciate that what is prison-like about prisons is found in institutions whose members have broken no laws. This volume deals with total institutions in general and, mental hospitals, in particular. The main focus is, on the world of the inmate, not the world of the staff. A chief concern is to develop a sociological version of the structure of the self. Each of the essays in this book were intended to focus on the same issue--the inmate's situation in an institutional context. Each chapter approaches the central issue from a different vantage point, each introduction drawing upon a different source in sociology and having little direct relation to the other chapters. This method of presenting material may be irksome, but it allows the reader to pursue the main theme of each paper analytically and comparatively past the point that would be allowable in chapters of an integrated book. If sociological concepts are to be treated with affection, each must be traced back to where it best applies, followed from there wherever it seems to lead, and pressed to disclose the rest of its family.

**what is dramaturgical analysis: The Social Thought of Erving Goffman** Michael Hviid Jacobsen, Soren Kristiansen, 2014-08-06 Part of the SAGE Social Thinker series, this book serves as a concise and inviting introduction to the life and works of Erving Goffman, one of the most prominent social theorists in postwar sociology. Goffman's ideas continue to influence scholars in various fields and have also attracted many readers outside conventional academia. Goffman's overall research agenda was the exploration of what he termed the interaction order—that is, the micro social order that regulates the co-mingling of people in each other's immediate presence. He coined several new concepts (face-work, impression management, role distance, civil inattention, etc.) with which to grasp and understand the complexities and basic social restructuring of everyday life, many of which are now part of sociology's standard vocabulary.

**what is dramaturgical analysis: Strategic Interaction** Erving Goffman, 1970 The two essays in this classic work by sociologist Erving Goffman deal with the calculative, gamelike aspects of human interaction. Goffman examines the strategy of words and deeds; he uses the term strategic interaction to describe gamelike events in which an individual's situation is fully dependent on the move of one's opponent and in which both players know this and have the wit to use this awareness for advantage. Goffman aims to show that strategic interaction can be isolated analytically from the general study of communication and face-to-face interaction. The first essay addresses expression games, in which a participant spars to discover the value of information given openly or unwittingly by another. The author uses vivid examples from espionage literature and high-level political intrigue to show how people mislead one another in the information game. Both observer and observed create evidence that is false and uncover evidence that is real. In *Strategic Interaction*, the book's second essay, action is the central concern, and expression games are secondary. Goffman makes clear that often, when it seems that an opponent sets off a course of action through verbal communication, he really has a finger on your trigger, your chips on the table, or your check in his bank. Communication may reinforce conduct, but in the end, action speaks louder. Those who gamble with their wits, and those who study those who do, will find this analysis important and stimulating.

**what is dramaturgical analysis: Principles of Dramaturgy** Robert Scanlan, 2019-07-09 In *Principles of Dramaturgy*, Robert Scanlan explains the invariant principles behind the construction of stage and performance events of any style or modality. This book contains all that is essential for

training a professional stage director and/or dramaturg, including the plot-bead technique for analyzing play scripts developed by Scanlan. It details all the steps for the full implementation of Production Dramaturgy as it is practiced in professional theatres, and treats form and action as foundational cornerstones of all performance, rather than story elements – a frequent and debilitating misprision in theatre practice. Scanlan's unique approach offers practical training that is supported by detailed diagrams and contextualized instructions, making this the missing text for classes in dramaturgy. Serving stage directors, dramaturgs, actors, designers, and playwrights, *Principles of Dramaturgy* is a comprehensive guide that puts the training of capable practitioners above all else.

**what is dramaturgical analysis: Meaning and Moral Order** Robert Wuthnow, 1989-04-27  
Meaning and Moral Order goes beyond classical, neoclassical, and poststructural theories of culture in its attempt to move away from problems of meaning to a more objective concept of culture. Innovative, controversial, challenging, it will compel scholars to rethink many of the assumptions on which the study of ideology, ritual, religion, science, and culture have been based.

**what is dramaturgical analysis: *The Drama of Social Life*** Charles Edgley, 2016-03-23  
Whatever else they may be doing, human beings are also and always expressing themselves whenever they are in the awareness of others. As such, the metaphor of life as theater - of people playing roles to audiences who review them and then coordinate further action - is an ancient idea that has been resurrected by social scientists as an organizing simile for the analysis and understanding of social life. *The Drama of Social Life* examines this dramaturgical approach to social life, bringing together the latest original work from leading contemporary dramaturgical thinkers across the social sciences. Thematically organized, it explores: ¢ the work of classical and contemporary thinkers who have contributed most to this theoretical framework ¢ the foundational concepts of the dramaturgical approach ¢ a rich array of substantive areas of empirical investigation to which dramaturgy continues to contribute ¢ directions for future dramaturgical thinking. An indispensable collection that updates and extends the dramaturgical framework, *The Drama of Social Life* will appeal to scholars and students of sociology, social psychology, performance studies, cultural studies, communication, film studies, and anthropology - and all those interested in the work of Goffman and symbolic interactionist theory and practice.

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