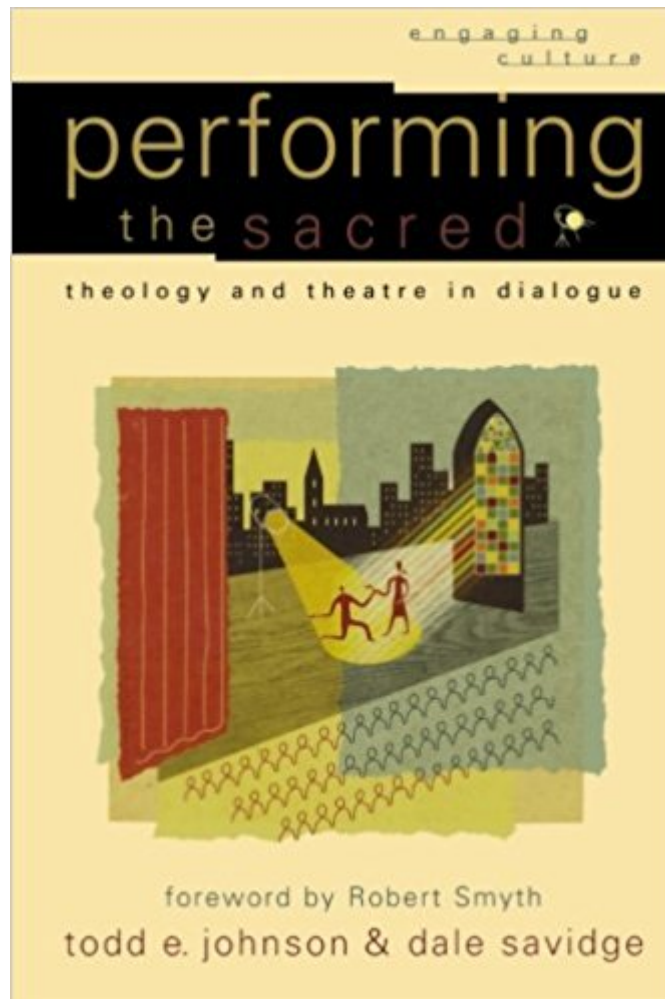


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# Performing The Sacred: Theology And Theatre In Dialogue (Engaging Culture)



## Synopsis

Christian theatre has rich roots, from ancient Hebrew dramas to medieval plays, but where does it fit in today's mediasaturated society? *Performing the Sacred* is a fascinating dialogue between a theologian and theatre artist, offering the first fullscale exploration of theatre and theology. The authors illuminate the importance of live performance in a virtual world, of preserving the ancient art form of storytelling by becoming the story. Theologically, theatre reflects Christianity's central doctrinesincarnation, community, and presenceenhancing the human creative experience and simultaneously engaging viewers on multiple levels. This Engaging Culture series title will be a key volume for those interested in theatre as well as drama practitioners, worship leaders, and culture makers.

## Book Information

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## Customer Reviews

I have a friend who once asked an actor what his religion was, and the actor replied, "The theatre is my church." If you're the kind of person who is equally moved when attending either a church service or a serious play, this book is for you. Or, if you are like the actor and wonder why you GET MORE FROM a play than a church service, you'll definitely want to pick up this book.Todd E. Johnson and Dale Savidge have brought together a wonderful set of perspectives in *PERFORMING THE SACRED: THEOLOGY AND THEATRE IN DIALOGUE*(Grand Rapids, MI: BakerAcademic, 2009). This book is part of BakerAcademic's Engaging Culture series, which the series' editors

describe as resources to "help Christians respond with theological discernment to our contemporary culture." Johnson is a professor at Fuller Theological Seminary, while Savidge teaches theater at North Greenville University as he serves as executive director of Christians in Theatre Arts (CITA). The book is divided into four main sections. First Dale Savidge gives us a historical overview of the relationship between theatre and Christianity through the centuries. Second Todd E. Johnson looks at theological themes that are especially present in theatre (incarnation, community, and presence). Third Todd E. Johnson looks at why visual and recorded media will never completely win out over live theater. In this section, he makes some interesting observations from a theatre perspective on why house churches and emerging churches are thriving alongside mega churches and their video campuses. Four Dale Savidge looks at the common suspicions between actors and churches that leads to mutual alienation.

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