

# DT3120: Applied Theatre

View Online



1.

Taylor P. Applied Theatre: Creating Transformative Encounters in the Community. Heinemann; 2003.

2.

Thompson J. Applied Theatre: Bewilderment and Beyond. Vol Stage and Screen Studies. P. Lang; 2003.

3.

Nicholson H. Applied Drama: The Gift of Theatre. Vol Theatre and performance practices. Second edition. Palgrave Macmillan, an imprint of Macmillan Publishers; 2014.

4.

Prentki T, Preston S. The Applied Theatre Reader. Routledge; 2009.

5.

Prentki T, Preston S. The Applied Theatre Reader. Routledge; 2009.  
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1521090>

6.

Shaughnessy N. Applying Performance: Live Art, Socially Engaged Theatre and Affective Practice. Palgrave Macmillan; 2015.

7.

Robinson K. Do Schools Kill Creativity? | TED.

[https://www.ted.com/talks/ken\\_robinson\\_says\\_schools\\_kill\\_creativity?language=en](https://www.ted.com/talks/ken_robinson_says_schools_kill_creativity?language=en)

8.

Nicholson H, Bond E. Theatre & Education. Palgrave Macmillan; 2009.

9.

Jackson A. Inter-Acting With the Past - the Use of Participatory Theatre at Museums and Heritage Sites. *Research in Drama Education: The Journal of Applied Theatre and Performance*. 2000;5(2):199-215. doi:10.1080/713692887

10.

Bilton C. Management and Creativity: From Creative Industries to Creative Management. Blackwell; 2007.

11.

Jackson A. Theatre, Education and the Making of Meanings: Art or Instrument? Manchester University Press; 2007.

12.

Booth D, Gallagher K. How Theatre Educates: Convergences and Counterpoints With Artists, Scholars and Advocates. University of Toronto Press; 2003.

13.

Bravo 22 Company: Recovery and Wellbeing Through the Arts | British Legion.

<https://web.archive.org/web/20170506010847/http://www.britishlegion.org.uk/get-support/social-support/bravo-22-company-recovery-and-wellbeing-through-the-arts/>

14.

Winstone and Redman Support Bravo 22 Company Theatre Project | BBC.  
<http://www.bbc.co.uk/news/entertainment-arts-30905307>

15.

Contact - Bravo 22 Company in Buckinghamshire | British Legion.  
<https://web.archive.org/web/20190331203853/http://www.britishlegion.org.uk/community/stories/support/contact-bravo-22-company-in-buckinghamshire/>

16.

Balfour M. About Creative Learning.  
[https://www.barbican.org.uk/search?search=About+Creative+Learning&past\\_events=1](https://www.barbican.org.uk/search?search=About+Creative+Learning&past_events=1)

17.

Reason M. The Young Audience: Exploring and Enhancing Children's Experiences of Theatre. Trentham Books; 2010.

18.

Reason M. The Young Audience: Exploring and Enhancing Children's Experiences of Theatre. Trentham; 2010.  
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1816070>

19.

Transforming Tate Learning | Tate. <http://www.tate.org.uk/download/file/fid/30243>

20.

Creative Learning across the Barbican-Guildhall Campus.  
[http://www.gsmd.ac.uk/fileadmin/user\\_upload/files/Research/1045\\_Creative\\_Learning\\_V3-no\\_cover\\_.pdf](http://www.gsmd.ac.uk/fileadmin/user_upload/files/Research/1045_Creative_Learning_V3-no_cover_.pdf)

21.

Creative Learning | Little Angel Theatre. <https://littleangeltheatre.com/creativelearning/>

22.

The Culture White Paper. Published online 2016.

[https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/510798/DC\\_MS\\_The\\_Culture\\_White\\_Paper\\_\\_3\\_.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/510798/DC_MS_The_Culture_White_Paper__3_.pdf)

23.

Great Art and Culture for Everyone | Arts Council England. Published online 2013.

<http://www.artscouncil.org.uk/great-art-and-culture-everyone>

24.

Get Funding | Arts Council England. <http://www.artscouncil.org.uk/funding>

25.

Grants for the Arts Made Easy | You Tube. Published online 2013.

[https://www.youtube.com/watch?v=MEdFwEb1\\_cg](https://www.youtube.com/watch?v=MEdFwEb1_cg)

26.

Research in Drama Education: The Journal of Applied Theatre and Performance.

<http://www.tandfonline.com/loi/crde20>

27.

Contemporary Theatre Review. <http://www.tandfonline.com/loi/gctr20>

28.

Ackroyd J. Applied Theatre: Problems and Possibilities. Published online 2000.

[https://www.griffith.edu.au/\\_\\_data/assets/pdf\\_file/0004/81796/Ackroyd.pdf](https://www.griffith.edu.au/__data/assets/pdf_file/0004/81796/Ackroyd.pdf)

29.

Ackroyd J. Applied Theatre: An Exclusionary Discourse. Published online 2007.  
[https://www.griffith.edu.au/\\_\\_data/assets/pdf\\_file/0005/52889/01-ackroyd-final.pdf](https://www.griffith.edu.au/__data/assets/pdf_file/0005/52889/01-ackroyd-final.pdf)

30.

Ahmed J. When Theatre Practitioners Attempt Changing an Ever-Changing World: A Response to Tim Prentki's 'Save the Children?—Change the World. Research in Drama Education: The Journal of Applied Theatre and Performance. 2004;9(1):96-100.  
doi:10.1080/13569780408540600

31.

Ahmed SJ. 'Fitting the Bill' for 'Helping Them'. a Response to 'Integrated Popular Theatre Approach in Africa' and 'Commissioned Theatre Projects on Human Rights in Pakistan' in Drama Education: The Journal of Applied Theatre and Performance. 2007;12(2):207-212.  
doi:<https://doi.org/10.1080/13569780701321203>

32.

Auslander P. Boal, Blau, Brecht: The Body. In: Playing Boal: Theatre, Therapy, Activism. Routledge; 1994:124-133.

33.

Auslander P. Boal, Blau, Brecht: The Body. In: Playing Boal: Theatre, Therapy, Activism. Routledge; 1994:124-133.  
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=170032>

34.

Babbage F. Introduction to Working without Boal: Digressions and Developments in Theatre of the Oppressed. Contemporary Theatre Review. 1995;3(1):1-8.  
doi:10.1080/10486809508568322

35.

Balfour M. Theatre in Prison: Theory and Practice. Intellect; 2004.

36.

Balfour M, ed. Refugee Performance: Practical Encounters. Intellect; 2013.

37.

Bishop C. Artificial Hells: Participatory Art and the Politics of Spectatorship. Verso; 2012.

38.

Bloomsbury - Applied Theatre. <http://www.bloomsbury.com/uk/series/applied-theatre/>

39.

Boal A. Games for Actors and Non-Actors. 2nd ed. Routledge; 2002.

40.

Boal A. Games for Actors and Non-Actors. 2nd ed. Routledge; 2002.  
<http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=11592>

41.

Boal A. The Rainbow of Desire: The Boal Method of Theatre and Therapy. Routledge; 1995.

42.

Boal A. The Rainbow of Desire: The Boal Method of Theatre and Therapy. Routledge; 1995.  
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1098943>

43.

Boal A. Theatre of the Oppressed. New ed. Pluto Press; 2008.

44.

Boal A, Leal-McBride MO, Leal McBride CA, Fryer E. Theatre of the Oppressed. Vol Get political. Pluto Press; 2008.

<http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=200610>

45.

Boal A. Legislative Theatre: Using Performance to Make Politics. Routledge; 1998.

46.

Boal A. Games for Actors and Non-Actors. 2nd ed. Routledge; 2002.

47.

Boal A. Games for Actors and Non-Actors. 2nd ed. Routledge; 2002.

<http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=11592>

48.

Bolton G. Acting in Classroom Drama: A Critical Analysis. Trentham, in association with the University of Central England; 1998.

49.

Bolton G, Heathcote D. So You Want to Use Role-Play?: A New Approach in How to Plan. Trentham; 1999.

50.

Bond E. Saved. Methuen; 1969.

51.

Plastow J, Boon R. Theatre Matters: Performance and Culture on the World Stage. Vol

Cambridge Studies in Modern Theatre. Cambridge University Press; 1998.

52.

Plastow J, Boon R. Theatre Matters: Performance and Culture on the World Stage. Vol Cambridge studies in modern theatre. Cambridge University Press; 1998.  
[http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package\\_service\\_id=8935617970002671&institutionId=2671&customerId=2670](http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=8935617970002671&institutionId=2671&customerId=2670)

53.

Boon R, Plastow J. Theatre and Empowerment: Community Drama on the World Stage. Vol Cambridge Studies in Modern Theatre. Cambridge University Press; 2004.

54.

Boon R, Plastow J, eds. Theatre and Empowerment: Community Drama on the World Stage. Vol Cambridge Studies in Modern Theatre. Cambridge University Press; 2004.  
<http://dx.doi.org/10.1017/CBO9780511486166>

55.

Bottoms S, Franks A, Kramer P. Editorial: On Ecology. Performance Research. 2012;17(4):1-4. doi:10.1080/13528165.2012.712243

56.

Bourdieu P. Distinction: A Social Critique of the Judgement of Taste. Routledge & Kegan Paul; 1984.

57.

Bourdieu P. Distinction: A Social Critique of the Judgement of Taste. Routledge; 1986.  
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4643435>

58.

Bundy P. Aesthetic Engagement in the Drama Process. Research in Drama Education: The



Journal of Applied Theatre and Performance. 2003;8(2):171-181.  
doi:10.1080/13569780308333

59.

Capelin S. Challenging the Centre: Two Decades of Political Theatre: The Work of the Popular Theatre Troupe, Order by Numbers, and Street Arts Community Theatre Company. Playlab Press; 1995.

60.

Cohen-Cruz J, Schutzman M. A Boal Companion: Dialogues on Theatre and Cultural Politics. Routledge; 2006.

61.

Cohen-Cruz J, Schutzman M. A Boal Companion: Dialogues on Theatre and Cultural Politics. Routledge; 2006. <http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=41422>

62.

Cohen-Cruz J. Radical Street Performance: An International Anthology. Routledge; 1998.

63.

Cohen-Cruz J. Motion of the Ocean: The Shifting Face of U.S. Theater for Social Change since the 1960s. Theater. 2001;31(3):95-107. doi:10.1215/01610775-31-3-95

64.

Cohen-Cruz J. Local Acts: Community-Based Performance in the United States. Vol Rutgers Series on the Public Life of the Arts. Rutgers University Press; 2005.

65.

Cohen-Cruz J. Local Acts: Community-Based Performance in the United States. Vol Rutgers

Series on the Public Life of the Arts. Rutgers University Press; 2005.  
<http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=36087>

66.

Csikszentmihalyi M. Creativity: The Psychology of Discovery and Invention. Harper Perennial Modern Classics; 2013.

67.

Dwyer P. Augusto Boal and the Woman in Lima: a Poetic Encounter. *New Theatre Quarterly* . 2004;20(2):155-163. doi:10.1017/S0266464X04000053

68.

Edmiston B. Drama as Ethical Education. *Research in Drama Education: The Journal of Applied Theatre and Performance*. 2000;5(1):63-84. doi:10.1080/135697800114203

69.

Ellsworth E. Why Doesn't This Feel Empowering? In: *Feminisms and Critical Pedagogy*. Routledge; 1992:90-119.  
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1619089>

70.

Ellsworth EA. *Places of Learning: Media, Architecture, Pedagogy*. RoutledgeFalmer; 2005.  
<http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=10628>

71.

Epskamp KP. *Theatre in Search of Social Change: The Relative Significance of Different Theatrical Approaches*. Centre for the Study of Education in Developing Countries; 1989.

72.

Van Erven E. Community Theatre: Global Perspectives. Routledge; 2001.

73.

Van Erven E. Community Theatre: Global Perspectives. Routledge; 2001.  
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=170146>

74.

Florida R. The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life. Basic Books; 2002.

75.

Paulo Freire. The Paulo Freire Reader. Continuum International Publishing Group Ltd; 1998.

76.

Freire P. Pedagogy of the Oppressed. 30th anniversary ed. Continuum; 2000.

77.

Freire P. Cultural Action for Freedom. Vol Penguin Education. Penguin; 1972.

78.

Gallagher K. Emergent Conceptions in Theatre Pedagogy and Production. In: How Theatre Educates: Convergences and Counterpoints With Artists, Scholars and Advocates. University of Toronto Press; 2003:3-13.  
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4670>  
152

79.

Haedicke SC, Nellhaus T. Performing Democracy: International Perspectives on Urban Community-Based Performance. University of Michigan Press; 2001.

80.

Harding F. *The Performance Arts in Africa: A Reader*. Routledge; 2002.

81.

Heddon D, Mackey S. Environmentalism, Performance and Applications: Uncertainties and Emancipations. *Research in Drama Education: The Journal of Applied Theatre and Performance*. 2012;17(2):163-192. doi:10.1080/13569783.2012.670421

82.

Heddon D. *Autobiography and Performance*. Vol Theatre and Performance Practices. Palgrave Macmillan; 2008.

83.

Hooks B. *Teaching to Transgress: Education as the Practice of Freedom*. Routledge; 1994.

84.

Hooks B. *Teaching to Transgress: Education as the Practice of Freedom*. Routledge; 1994. <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1656118>

85.

Hornbrook D. *Education and Dramatic Art*. 2nd ed. Routledge; 1998.

86.

Hughes J. Resistance and Expression: Working with Women Prisoners and Drama. In: *Prison Theatre: Perspectives and Practices*. Vol Forensic Focus. Kingsley; 1998:43-64.

87.

Hughes J. Performance in a Time of Terror: Critical Mimesis and the Age of Uncertainty. Vol Theatre : Theory, Practice, Performance. Manchester University Press; 2011.

88.

Jackson S. Social Works: Performing Art, Supporting Publics. Routledge; 2011.

89.

Jackson S. Social Works: Performing Art, Supporting Publics. Routledge; 2011.  
<http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=310592>

90.

Jeffers A. Half-Hearted Promises or Wrapping Ourselves in the Flag: Two Approaches to the Pedagogy of Citizenship. Research in Drama Education: The Journal of Applied Theatre and Performance. 2007;12(3):371-381. doi:10.1080/13569780701560644

91.

Jeffers A. Refugees, Theatre and Crisis: Performing Global Identities. Vol Performance Interventions. Palgrave Macmillan; 2011.

92.

Jeffers A. Refugees, Theatre and Crisis: Performing Global Identities. Vol Performance Interventions. Palgrave Macmillan; 2011.  
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780230354821>

93.

Jellicoe A. Community Plays: How to Put Them On. Methuen; 1987.

94.

Kant I, Meredith JC. The Critique of Judgement. Clarendon Press; 1952.

95.

Kennedy F. *The Urban Girl's Guide to Camping and Other Plays*. Nick Hern; 2010.

96.

Kershaw B. *The Radical in Performance: Between Brecht and Baudrillard*. Routledge; 1999.

97.

Kershaw B. Ecoactivist Performance: The Environment As Partner in Protest? *TDR*. 2002;46(1):118-130. <http://www.jstor.org/stable/1146949>

98.

Kershaw B. *Theatre Ecology: Environments and Performance Events*. Cambridge University Press; 2007.

99.

Kershaw B. *The Politics of Performance: Radical Theatre as Cultural Intervention*. Routledge; 1992.

100.

Kershaw B. *Politics of Performance: Radical Theatre as Cultural Intervention*. Routledge; 1992.

101.

Kester GH. *Conversation Pieces: Community and Communication in Modern Art*. University of California Press; 2004. <http://www.loc.gov/catdir/toc/ecip048/2003018998.html>

102.

Kester GH. *The One and the Many: Contemporary Collaborative Art in a Global Context*. Duke University Press; 2011.

103.

Kushner T. How Do You Make Social Change? *Theater*. 2001;31(3):62-93.  
doi:10.1215/01610775-31-3-62

104.

Mackey S. Drama, Landscape and Memory: To Be Is to Be in Place. *Research in Drama Education: The Journal of Applied Theatre and Performance*. 2002;7(1):9-25.  
doi:10.1080/13569780120113111

105.

McAvinchey C. *Theatre & Prison*. Vol Theatre&. Palgrave Macmillan; 2011.

106.

McConachie B. Approaching the "Structure of Feeling" in Grassroots Theater. In: *Performing Democracy: International Perspectives on Urban Community-Based Performance*. University of Michigan Press; 2001:29-57.

107.

Mundrawala A. Fitting the Bill: Commissioned Theatre Projects on Human Rights in Pakistan: The Work of Karachi-Based Theatre Group. *Research in Drama Education: The Journal of Applied Theatre and Performance*. 2007;12(2):149-161.  
doi:10.1080/13569780701330311

108.

Neelands J. *Beginning Drama 11-14*. Second edition. Routledge; 2012.  
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1486921>

109.

Neelands J. *Beginning Drama* 11-14. 2nd ed. David Fulton; 2004.

<http://www.netLibrary.com/urlapi.asp?action=summary&v=1&bookid=104636>

110.

Neelands J. *Taming the Political: The Struggle Over Recognition in the Politics of Applied Theatre*. *Research in Drama Education: The Journal of Applied Theatre and Performance*. 2007;12(3):305-317. doi:10.1080/13569780701560388

111.

Nicholson H. *Attending to Sites of Learning: London and Pedagogies of Scale*. *Performance Research*. 2012;17(4):95-105. doi:10.1080/13528165.2012.712317

112.

Nicholson H. *Aesthetic Values: Drama Education and the Politics of Difference*. *Drama Australia*. 1999;23(2):81-90.

113.

Nicholson H. *The Politics of Trust: Drama Education and the Ethic of Care*. *Research in Drama Education: The Journal of Applied Theatre and Performance*. 2002;7(1):81-91. doi:10.1080/13569780120113157

114.

Nicholson H. *The Performance of Memory: Drama, Reminiscence and Autobiography*. NJ. 2012;36(1):62-74. doi:10.1080/14452294.2012.11649555

115.

Nicholson H. *Dramatising Family Violence: The Domestic Politics of Shame and Blame*. *Research in Drama Education: The Journal of Applied Theatre and Performance*. 2009;14(4):561-582. doi:10.1080/13569780903286089

116.



Nicholson H. Theatre, Performance and Education: The Map and the Story. Palgrave Macmillan; 2011.

117.

Nicholson H. Theatre, Education and Performance: The Map and the Story. Palgrave Macmillan; 2011. <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4007911>

118.

Nicholson H. Attending to Sites of Learning: London and Pedagogies of Scale. Performance Research. 2012;17(4):95-105. doi:10.1080/13528165.2012.712317

119.

O'Sullivan C. Searching for the Marxist in Boal. Research in Drama Education: The Journal of Applied Theatre and Performance. 2001;6(1):85-97. doi:10.1080/13569780020031816

120.

Orenstein C. Agitational Performance, Now and Then. Theater. 2001;31(3):139-151. doi:10.1215/01610775-31-3-139

121.

Prendergast M, Saxton J. Applied Theatre: International Case Studies and Challenges for Practice. Intellect; 2009.

122.

Prentki T, Preston S. The Applied Theatre Reader. Routledge; 2009.

123.

Prentki T, Preston S. The Applied Theatre Reader. Routledge; 2009. <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1521>

090

124.

Prentki T, Selman J. Popular Theatre in Political Culture: Britain and Canada in Focus. Vol Theatre Studies Series. Intellect; 2000.

125.

Rasmussen B. Applied Theater and the Power Play - An International Viewpoint. Applied Theatre Researcher. 2000;1.

<https://www.intellectbooks.com/asset/756/atr-1.2-rasmussen.pdf>

126.

Reinelt J. The Promise of Documentary. In: Get Real: Documentary Theatre Past and Present. Vol Performance interventions. [New ed.]. Palgrave Macmillan; 2011:6-23.

[http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package\\_service\\_id=9071706040002671&institutionId=2671&customerId=2670](http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=9071706040002671&institutionId=2671&customerId=2670)

127.

Ricoeur P. Oneself as Another. University of Chicago Press; 1994.

128.

Robinson K. Out of Our Minds: Learning to Be Creative. Rev. and updated ed. Capstone; 2011.

129.

Robinson K. Out of Our Minds: Learning to Be Creative. Fully revised and updated ed. Capstone; 2011. <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=700770>

130.

Roper B, Davis D. Howard Gardner: Knowledge, Learning and Development in Drama and Arts Education. *Research in Drama Education: The Journal of Applied Theatre and Performance*. 2000;5(2):217-233. doi:10.1080/713692878

131.

Schechner R. Performers and Spectators Transported and Transformed. In: *Performance: Critical Concepts in Literary and Cultural Studies Vol 1*. Routledge; 2003:263-290.

132.

Scechner R, Chatterjee S. Augusto Boal, City Councillor: Legislative Theatre and the Chamber in the Streets: An Interview. *TDR*. 1998;42(4):75-90.  
<http://www.jstor.org/stable/1146719>

133.

Schutzman M. Canadian Roundtable : An Interview. In: *Playing Boal: Theatre, Therapy, Activism*. Routledge; 1994:198-226.

134.

Schutzman M. Canadian Roundtable : An interview. In: *Playing Boal: Theatre, Therapy, Activism*. Routledge; 1994:198-226.  
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=170032>

135.

Schweitzer P. Many Happy Retirements. In: *Playing Boal: Theatre, Therapy, Activism*. Routledge; 1994:64-80.

136.

Schweitzer P. Many Happy Retirements. In: *Playing Boal: Theatre, Therapy, Activism*. Routledge; 1994:64-80.  
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=170032>

137.

Shaughnessy N. Applying Performance: Live Art, Socially Engaged Theatre and Affective Practice. Palgrave Macmillan; 2015.

138.

Shepard BH. Play, Creativity, and Social Movements: If I Can't Dance, It's Not My Revolution. Vol Routledge advances in sociology. Routledge; 2011.

139.

Shepard B, Hayduk R. From ACT UP to the WTO: Urban Protest and Community Building in the Era of Globalization. Verso; 2002.

140.

Stamps S. Holding On: Dramatherapy with Offenders. In: Prison Theatre: Perspectives and Practices. Vol Forensic focus. Kingsley; 1998:89-108.

141.

Tanyi-Tang A. Theatre for Change: An Analysis of Two Performances by Women in Mundemba Sub-Division. Research in Drama Education: The Journal of Applied Theatre and Performance. 2001;6(1):23-38. doi:10.1080/13569780020031771

142.

Tanyi-Tang A. Unpeeling the Onion of Privilege. In: Drama for Life: Stories of Adult Learning and Empowerment. Playlab; 2000.

143.

Taussig M, Schechner R. Boal in Brazil, France and the USA. In: Playing Boal: Theatre, Therapy, Activism. Routledge; 1994:124-133.

144.

Taussig M, Schechner R. Boal in Brazil, France and the USA. In: *Playing Boal: Theatre, Therapy, Activism*. Routledge; 1994:17-34.  
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=170032>

145.

Taylor C. *Sources of the Self: The Making of the Modern Identity*. Cambridge University Press; 1989.

146.

Taylor P. *Applied Theatre: Creating Transformative Encounters in the Community*. Heinemann; 2003.

147.

Thompson J. *Performance Affects: Applied Theatre and the End of Effect*. Palgrave Macmillan; 2009.

148.

Thompson J. *Performance Affects: Applied Theatre and the End of Effect*. Palgrave Macmillan; 2009.  
<http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=250764>

149.

Thompson J. Ugly, Unglamorous and Dirty: Theatre of Relief/reconciliation/liberation in Places of War. *Research in Drama Education: The Journal of Applied Theatre and Performance*. 2002;7(1):108-114. doi:10.1080/13569780210338

150.

Thompson J. *Applied Theatre: Bewilderment and Beyond*. Vol Stage and Screen Studies. P. Lang; 2003.

151.

Winston J. A Response to Brian Edmiston's Article Drama As Ethical Education Research in Drama Education: The Journal of Applied Theatre and Performance. 2000;5(1):112-114. doi:10.1080/135697800114267

152.

Wittgenstein L, Anscombe GEM, Hacker PMS, Schulte J. Philosophical Investigations. Rev. 4th ed. Wiley-Blackwell; 2009.