# DT3120: Applied Theatre



[1]

P. Taylor, Applied Theatre: Creating Transformative Encounters in the Community. Portsmouth, NH: Heinemann, 2003.

[2]

J. Thompson, Applied Theatre: Bewilderment and Beyond, vol. Stage and Screen Studies. Oxford: P. Lang, 2003.

[3]

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

[4]

T. Prentki and S. Preston, The Applied Theatre Reader. London: Routledge, 2009.

[5]

T. Prentki and S. Preston, The Applied Theatre Reader. London: Routledge, 2009 [Online]. Available:

 $https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1521\\090$ 

[6]

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

[7]

K. Robinson, 'Do Schools Kill Creativity? | TED'. [Online]. Available: https://www.ted.com/talks/ken\_robinson\_says\_schools\_kill\_creativity?language=en

[8]

H. Nicholson and E. Bond, Theatre & Education. Basingstoke: Palgrave Macmillan, 2009.

[9]

A. Jackson, '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, vol. 5, no. 2, pp. 199–215, 2000, doi: 10.1080/713692887.

[10]

C. Bilton, Management and Creativity: From Creative Industries to Creative Management. Malden, Mass: Blackwell, 2007.

[11]

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

[12]

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

[13]

'Bravo 22 Company: Recovery and Wellbeing Through the Arts | British Legion'. [Online]. Available:

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'. [Online]. Available: http://www.bbc.co.uk/news/entertainment-arts-30905307

[15]

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

[16]

M. Balfour, 'About Creative Learning'. [Online]. Available: https://www.barbican.org.uk/search?search=About+Creative+Learning&past\_events =1

[17]

M. Reason, The Young Audience: Exploring and Enhancing Children's Experiences of Theatre. Stoke on Trent: Trentham Books, 2010.

[18]

M. Reason, The Young Audience: Exploring and Enhancing Children's Experiences of Theatre. Stoke-on-Trent: Trentham, 2010 [Online]. Available: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=1816070

[19]

'Transforming Tate Learning | Tate'. [Online]. Available: http://www.tate.org.uk/download/file/fid/30243

[20]

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

[21]

'Creative Learning | Little Angel Theatre'. [Online]. Available: https://littleangeltheatre.com/creativelearning/

[22]

'The Culture White Paper'. 2016 [Online]. Available: 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'. 2013 [Online]. Available: http://www.artscouncil.org.uk/great-art-and-culture-everyone

[24]

'Get Funding | Arts Council England'. [Online]. Available: http://www.artscouncil.org.uk/funding

[25]

'Grants for the Arts Made Easy | You Tube'. 2013 [Online]. Available: https://www.youtube.com/watch?v=MEdFwEb1\_cg

[26]

'Research in Drama Education: The Journal of Applied Theatre and Performance' [Online]. Available: http://www.tandfonline.com/loi/crde20

[27]

'Contemporary Theatre Review' [Online]. Available: http://www.tandfonline.com/loi/gctr20

[28]

J. Ackroyd, 'Applied Theatre: Problems and Possibilities'. 2000 [Online]. Available: https://www.griffith.edu.au/\_\_data/assets/pdf\_file/0004/81796/Ackroyd.pdf

[29]

J. Ackroyd, 'Applied Theatre: An Exclusionary Discourse'. 2007 [Online]. Available: https://www.griffith.edu.au/ data/assets/pdf file/0005/52889/01-ackroyd-final.pdf

[30]

J. Ahmed, '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, vol. 9, no. 1, pp. 96–100, 2004, doi: 10.1080/13569780408540600.

[31]

S. J. Ahmed, "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', vol. 12, no. 2, pp. 207–212, 2007, doi: https://doi.org/10.1080/13569780701321203. [Online]. Available:

https://www.tandfonline.com/doi/full/10.1080/13569780701321203? instName = Royal + Holloway % 2C + University + of + London

[32]

P. Auslander, 'Boal, Blau, Brecht: The Body', in Playing Boal: Theatre, Therapy, Activism, London: Routledge, 1994, pp. 124–133.

[33]

P. Auslander, 'Boal, Blau, Brecht: The Body', in Playing Boal: Theatre, Therapy, Activism, London: Routledge, 1994, pp. 124–133 [Online]. Available: https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1700 32

[34]

F. Babbage, 'Introduction to Working without Boal: Digressions and Developments in Theatre of the Oppressed', Contemporary Theatre Review, vol. 3, no. 1, pp. 1–8, 1995, doi: 10.1080/10486809508568322.

[35]

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

[36]

M. Balfour, Ed., Refugee Performance: Practical Encounters. Bristol, UK: Intellect, 2013.

[37]

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

[38]

'Bloomsbury - Applied Theatre'. [Online]. Available: http://www.bloomsbury.com/uk/series/applied-theatre/

[39]

A. Boal, Games for Actors and Non-Actors, 2nd ed. London: Routledge, 2002.

[40]

A. Boal, Games for Actors and Non-Actors, 2nd ed. London: Routledge, 2002 [Online]. Available: http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=11592

[41]

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

[42]

A. Boal, The Rainbow of Desire: The Boal Method of Theatre and Therapy. London: Routledge, 1995 [Online]. Available: https://ebookcentral-proguest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1098

943

[43]

A. Boal, Theatre of the Oppressed, New ed. London: Pluto Press, 2008.

[44]

A. Boal, M.-O. Leal-McBride, C. A. Leal McBride, and E. Fryer, Theatre of the Oppressed, vol. Get political. London: Pluto Press, 2008 [Online]. Available: http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=200610

[45]

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

[46]

A. Boal, Games for Actors and Non-Actors, 2nd ed. London: Routledge, 2002.

[47]

A. Boal, Games for Actors and Non-Actors, 2nd ed. London: Routledge, 2002 [Online]. Available: http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=11592

[48]

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

[49]

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

[50]

E. Bond, Saved. London: Methuen, 1969.

[51]

J. Plastow and R. Boon, Theatre Matters: Performance and Culture on the World Stage, vol. Cambridge Studies in Modern Theatre. Cambridge University Press, 1998.

[52]

J. Plastow and R. Boon, Theatre Matters: Performance and Culture on the World Stage, vol. Cambridge studies in modern theatre. Cambridge: Cambridge University Press, 1998 [Online]. Available:

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&pack age service id=8935617970002671&institutionId=2671&customerId=2670

[53]

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

[54]

R. Boon and J. Plastow, Eds., Theatre and Empowerment: Community Drama on the World Stage, vol. Cambridge Studies in Modern Theatre. Cambridge: Cambridge University Press, 2004 [Online]. Available: http://dx.doi.org/10.1017/CBO9780511486166

[55]

S. Bottoms, A. Franks, and P. Kramer, 'Editorial: On Ecology', Performance Research, vol. 17, no. 4, pp. 1–4, 2012, doi: 10.1080/13528165.2012.712243.

[56]

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

[57]

P. Bourdieu, Distinction: A Social Critique of the Judgement of Taste. London: Routledge, 1986 [Online]. Available:

https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4643435

[58]

P. Bundy, 'Aesthetic Engagement in the Drama Process', Research in Drama Education: The Journal of Applied Theatre and Performance, vol. 8, no. 2, pp. 171–181, 2003, doi: 10.1080/13569780308333.

[59]

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

[60]

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

[61]

J. Cohen-Cruz and M. Schutzman, A Boal Companion: Dialogues on Theatre and Cultural Politics. New York: Routledge, 2006 [Online]. Available: http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=41422

[62]

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

[63]

J. Cohen-Cruz, 'Motion of the Ocean: The Shifting Face of U.S. Theater for Social Change since the 1960s', Theater, vol. 31, no. 3, pp. 95–107, 2001, doi: 10.1215/01610775-31-3-95.

[64]

J. Cohen-Cruz, Local Acts: Community-Based Performance in the United States, vol. Rutgers Series on the Public Life of the Arts. New Brunswick, N.J.: Rutgers University Press, 2005.

[65]

J. Cohen-Cruz, Local Acts: Community-Based Performance in the United States, vol. Rutgers Series on the Public Life of the Arts. New Brunswick, N.J.: Rutgers University Press, 2005 [Online]. Available:

http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=36087

[66]

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

[67]

P. Dwyer, 'Augusto Boal and the Woman in Lima: a Poetic Encounter', New Theatre Quarterly, vol. 20, no. 2, pp. 155–163, 2004, doi: 10.1017/S0266464X04000053.

[68]

B. Edmiston, 'Drama as Ethical Education', Research in Drama Education: The Journal of Applied Theatre and Performance, vol. 5, no. 1, pp. 63–84, 2000, doi: 10.1080/135697800114203.

[69]

E. Ellsworth, 'Why Doesn't This Feel Empowering?', in Feminisms and Critical Pedagogy,

New York: Routledge, 1992, pp. 90–119 [Online]. Available: https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1619 089

[70]

E. A. Ellsworth, Places of Learning: Media, Architecture, Pedagogy. New York: RoutledgeFalmer, 2005 [Online]. Available: http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=10628

[71]

K. P. Epskamp, Theatre in Search of Social Change: The Relative Significance of Different Theatrical Approaches. The Hague: Centre for the Study of Education in Developing Countries, 1989.

[72]

E. Van Erven, Community Theatre: Global Perspectives. London: Routledge, 2001.

[73]

E. Van Erven, Community Theatre: Global Perspectives. London: Routledge, 2001 [Online]. Available: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=170146

[74]

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

[75]

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

[76]

P. Freire, Pedagogy of the Oppressed, 30th anniversary ed. New York: Continuum, 2000.

[77]

P. Freire, Cultural Action for Freedom, vol. Penguin Education. Harmondsworth: Penguin, 1972.

[78]

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

[79]

S. C. Haedicke and T. Nellhaus, Performing Democracy: International Perspectives on Urban Community-Based Performance. Ann Arbor: University of Michigan Press, 2001.

[80]

F. Harding, The Performance Arts in Africa: A Reader. London: Routledge, 2002.

[81]

D. Heddon and S. Mackey, 'Environmentalism, Performance and Applications: Uncertainties and Emancipations', Research in Drama Education: The Journal of Applied Theatre and Performance, vol. 17, no. 2, pp. 163–192, 2012, doi: 10.1080/13569783.2012.670421.

[82]

D. Heddon, Autobiography and Performance, vol. Theatre and Performance Practices. Basingstoke: Palgrave Macmillan, 2008.

[83]

B. Hooks, Teaching to Transgress: Education as the Practice of Freedom. New York: Routledge, 1994.

[84]

B. Hooks, Teaching to Transgress: Education as the Practice of Freedom. New York: Routledge, 1994 [Online]. Available:

https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1656 118

[85]

D. Hornbrook, Education and Dramatic Art, 2nd ed. New York: Routledge, 1998.

[86]

J. Hughes, 'Resistance and Expression: Working with Women Prisoners and Drama', in Prison Theatre: Perspectives and Practices, vol. Forensic Focus, Kingsley, 1998, pp. 43–64.

[87]

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

[88]

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

[89]

S. Jackson, Social Works: Performing Art, Supporting Publics. New York: Routledge, 2011 [Online]. Available:

http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=310592

[90]

A. Jeffers, '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, vol. 12, no. 3, pp. 371–381, 2007, doi: 10.1080/13569780701560644.

[91]

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

[92]

A. Jeffers, Refugees, Theatre and Crisis: Performing Global Identities, vol. Performance Interventions. New York: Palgrave Macmillan, 2011 [Online]. Available: http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780230354821

[93]

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

[94]

I. Kant and J. C. Meredith, The Critique of Judgement. Oxford: Clarendon Press, 1952.

[95]

F. Kennedy, The Urban Girl's Guide to Camping and Other Plays. London: Nick Hern, 2010.

[96]

B. Kershaw, The Radical in Performance: Between Brecht and Baudrillard. London: Routledge, 1999.

[97]

B. Kershaw, 'Ecoactivist Performance: The Environment As Partner in Protest?', TDR, vol.

46, no. 1, pp. 118-130, 2002 [Online]. Available: http://www.jstor.org/stable/1146949

[98]

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

[99]

B. Kershaw, The Politics of Performance: Radical Theatre as Cultural Intervention. London: Routledge, 1992.

[100]

B. Kershaw, Politics of Performance: Radical Theatre as Cultural Intervention. London: Routledge, 1992.

[101]

G. H. Kester, Conversation Pieces: Community and Communication in Modern Art. Berkeley: University of California Press, 2004 [Online]. Available: http://www.loc.gov/catdir/toc/ecip048/2003018998.html

[102]

G. H. Kester, The One and the Many: Contemporary Collaborative Art in a Global Context. Durham, [N.C.]: Duke University Press, 2011.

[103]

T. Kushner, 'How Do You Make Social Change?', Theater, vol. 31, no. 3, pp. 62–93, 2001, doi: 10.1215/01610775-31-3-62.

[104]

S. Mackey, 'Drama, Landscape and Memory: To Be Is to Be in Place', Research in Drama Education: The Journal of Applied Theatre and Performance, vol. 7, no. 1, pp. 9–25, 2002, doi: 10.1080/13569780120113111.

# [105]

C. McAvinchey, Theatre & Prison, vol. Theatre &. Basingstoke: Palgrave Macmillan, 2011.

### [106]

B. McConachie, 'Approaching the "Structure of Feeling" in Grassroots Theater', in Performing Democracy: International Perspectives on Urban Community-Based Performance, Ann Arbor: University of Michigan Press, 2001, pp. 29–57.

# [107]

A. Mundrawala, '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, vol. 12, no. 2, pp. 149–161, 2007, doi: 10.1080/13569780701330311.

# [108]

J. Neelands, Beginning Drama 11-14, Second edition. London: Routledge, 2012 [Online]. Available: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1486921

#### [109]

J. Neelands, Beginning Drama 11-14, 2nd ed. London: David Fulton, 2004 [Online]. Available:

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

### [110]

J. Neelands, 'Taming the Political: The Struggle Over Recognition in the Politics of Applied Theatre', Research in Drama Education: The Journal of Applied Theatre and Performance, vol. 12, no. 3, pp. 305–317, 2007, doi: 10.1080/13569780701560388.

# [111]

H. Nicholson, 'Attending to Sites of Learning: London and Pedagogies of Scale', Performance Research, vol. 17, no. 4, pp. 95–105, 2012, doi: 10.1080/13528165.2012.712317.

### [112]

H. Nicholson, 'Aesthetic Values: Drama Education and the Politics of Difference', Drama Australia, vol. 23, no. 2, pp. 81–90, 1999.

### [113]

H. Nicholson, 'The Politics of Trust: Drama Education and the Ethic of Care', Research in Drama Education: The Journal of Applied Theatre and Performance, vol. 7, no. 1, pp. 81–91, 2002, doi: 10.1080/13569780120113157.

# [114]

H. Nicholson, 'The Performance of Memory: Drama, Reminiscence and Autobiography', NJ, vol. 36, no. 1, pp. 62–74, 2012, doi: 10.1080/14452294.2012.11649555.

# [115]

H. Nicholson, 'Dramatising Family Violence: The Domestic Politics of Shame and Blame', Research in Drama Education: The Journal of Applied Theatre and Performance, vol. 14, no. 4, pp. 561–582, 2009, doi: 10.1080/13569780903286089.

### [116]

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

# [117]

H. Nicholson, Theatre, Education and Performance: The Map and the Story. Basingstoke: Palgrave Macmillan, 2011 [Online]. Available: https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=4007911

#### [118]

H. Nicholson, 'Attending to Sites of Learning: London and Pedagogies of Scale', Performance Research, vol. 17, no. 4, pp. 95–105, 2012, doi: 10.1080/13528165.2012.712317.

# [119]

C. O'Sullivan, 'Searching for the Marxist in Boal', Research in Drama Education: The Journal of Applied Theatre and Performance, vol. 6, no. 1, pp. 85–97, 2001, doi: 10.1080/13569780020031816.

# [120]

C. Orenstein, 'Agitational Performance, Now and Then', Theater, vol. 31, no. 3, pp. 139–151, 2001, doi: 10.1215/01610775-31-3-139.

# [121]

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

# [122]

T. Prentki and S. Preston, The Applied Theatre Reader. London: Routledge, 2009.

# [123]

T. Prentki and S. Preston, The Applied Theatre Reader. London: Routledge, 2009 [Online]. Available:

https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1521 090

# [124]

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

# [125]

B. Rasmussen, 'Applied Theater and the Power Play - An International Viewpoint', Applied Theatre Researcher, vol. 1, 2000 [Online]. Available: https://www.intellectbooks.com/asset/756/atr-1.2-rasmussen.pdf

### [126]

J. Reinelt, 'The Promise of Documentary', in Get Real: Documentary Theatre Past and Present, [New ed.]., vol. Performance interventions, Basingstoke: Palgrave Macmillan, 2011, pp. 6–23 [Online]. Available:

# [127]

P. Ricoeur, Oneself as Another. Chicago: University of Chicago Press, 1994.

### [128]

K. Robinson, Out of Our Minds: Learning to Be Creative, Rev. and Updated ed. Chichester: Capstone, 2011.

### [129]

K. Robinson, Out of Our Minds: Learning to Be Creative, Fully revised and Updated ed. Oxford: Capstone, 2011 [Online]. Available: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=700770

# [130]

B. Roper and D. Davis, 'Howard Gardner: Knowledge, Learning and Development in Drama and Arts Education', Research in Drama Education: The Journal of Applied Theatre and Performance, vol. 5, no. 2, pp. 217–233, 2000, doi: 10.1080/713692878.

### [131]

R. Schechner, 'Performers and Spectators Transported and Transformed', in Performance: Critical Concepts in Literary and Cultural Studies Vol 1, London: Routledge, 2003, pp. 263–290.

# [132]

R. Scechner and S. Chatterjee, 'Augusto Boal, City Councillor: Legislative Theatre and the Chamber in the Streets: An Interview', TDR, vol. 42, no. 4, pp. 75–90, 1998 [Online]. Available: http://www.jstor.org/stable/1146719

### [133]

M. Schutzman, 'Canadian Roundtable: An Interview', in Playing Boal: Theatre, Therapy, Activism, London: Routledge, 1994, pp. 198–226.

# [134]

M. Schutzman, 'Canadian Roundtable: An interview', in Playing Boal: Theatre, Therapy, Activism, London: Routledge, 1994, pp. 198–226 [Online]. Available: https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1700 32

# [135]

P. Schweitzer, 'Many Happy Retirements', in Playing Boal: Theatre, Therapy, Activism, London: Routledge, 1994, pp. 64–80.

#### [136]

P. Schweitzer, 'Many Happy Retirements', in Playing Boal: Theatre, Therapy, Activism, London: Routledge, 1994, pp. 64–80 [Online]. Available: https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1700 32

### [137]

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

### [138]

B. H. Shepard, Play, Creativity, and Social Movements: If I Can't Dance, It's Not My

Revolution, vol. Routledge advances in sociology. New York: Routledge, 2011.

# [139]

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

### [140]

S. Stamps, 'Holding On: Dramatherapy with Offenders', in Prison Theatre: Perspectives and Practices, vol. Forensic focus, Kingsley, 1998, pp. 89–108.

# [141]

A. Tanyi-Tang, '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, vol. 6, no. 1, pp. 23–38, 2001, doi: 10.1080/13569780020031771.

# [142]

A. Tanyi-Tang, 'Unpeeling the Onion of Privilege', in Drama for Life: Stories of Adult Learning and Empowerment, Brisbane: Playlab, 2000.

### [143]

M. Taussig and R. Schechner, 'Boal in Brazil, France and the USA', in Playing Boal: Theatre, Therapy, Activism, London: Routledge, 1994, pp. 124–133.

### [144]

M. Taussig and R. Schechner, 'Boal in Brazil, France and the USA', in Playing Boal: Theatre, Therapy, Activism, London: Routledge, 1994, pp. 17–34 [Online]. Available: https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1700 32

### [145]

C. Taylor, Sources of the Self: The Making of the Modern Identity. Cambridge: Cambridge

University Press, 1989.

# [146]

P. Taylor, Applied Theatre: Creating Transformative Encounters in the Community. Portsmouth, NH: Heinemann, 2003.

# [147]

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

# [148]

J. Thompson, Performance Affects: Applied Theatre and the End of Effect. Basingstoke: Palgrave Macmillan, 2009 [Online]. Available: http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=250764

# [149]

J. Thompson, 'Ugly, Unglamorous and Dirty: Theatre of Relief/reconciliation/liberation in Places of War', Research in Drama Education: The Journal of Applied Theatre and Performance, vol. 7, no. 1, pp. 108–114, 2002, doi: 10.1080/13569780210338.

# [150]

J. Thompson, Applied Theatre: Bewilderment and Beyond, vol. Stage and Screen Studies. Oxford: P. Lang, 2003.

# [151]

J. Winston, 'A Response to Brian Edmiston S Article Drama As Ethical Education' Research in Drama Education: The Journal of Applied Theatre and Performance, vol. 5, no. 1, pp. 112–114, 2000, doi: 10.1080/135697800114267.

### [152]

L. Wittgenstein, G. E. M. Anscombe, P. M. S. Hacker, and J. Schulte, Philosophical

Investigations, Rev. 4th ed. Chichester: Wiley-Blackwell, 2009.