

DT3120: Applied Theatre

View Online



1.

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

2.

Thompson, J.: Applied Theatre: Bewilderment and Beyond. P. Lang, Oxford (2003).

3.

Nicholson, H.: Applied Drama: The Gift of Theatre. Palgrave Macmillan, an imprint of Macmillan Publishers, Basingstoke (2014).

4.

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

5.

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

6.

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

7.

Robinson, K.: Do Schools Kill Creativity? | TED,
https://www.ted.com/talks/ken_robinson_says_schools_kill_creativity?language=en.

8.

Nicholson, H., Bond, E.: Theatre & Education. Palgrave Macmillan, Basingstoke (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*. 5, 199–215 (2000). <https://doi.org/10.1080/713692887>.

10.

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

11.

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

12.

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

17.

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

18.

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

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.

21.

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

22.

The Culture White Paper,
https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/510798/DC_MS_The_Culture_White_Paper__3_.pdf, (2016).

23.

Great Art and Culture for Everyone | Arts Council England,
<http://www.artscouncil.org.uk/great-art-and-culture-everyone>, (2013).

24.

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

25.

Grants for the Arts Made Easy | You Tube,
https://www.youtube.com/watch?v=MEdFwEb1_cg, (2013).

26.

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

27.

Contemporary Theatre Review.

28.

Ackroyd, J.: Applied Theatre: Problems and Possibilities,
https://www.griffith.edu.au/__data/assets/pdf_file/0004/81796/Ackroyd.pdf, (2000).

29.

Ackroyd, J.: Applied Theatre: An Exclusionary Discourse, https://www.griffith.edu.au/__data/assets/pdf_file/0005/52889/01-ackroyd-final.pdf, (2007).

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. 9, 96–100 (2004). <https://doi.org/10.1080/13569780408540600>.

31.

Ahmed, S.J.: '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. 12, 207–212 (2007). <https://doi.org/https://doi.org/10.1080/13569780701321203>.

32.

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

33.

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

34.

Babbage, F.: Introduction to Working without Boal: Digressions and Developments in Theatre of the Oppressed. Contemporary Theatre Review. 3, 1–8 (1995). <https://doi.org/10.1080/10486809508568322>.

35.

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

36.

Balfour, M. ed: Refugee Performance: Practical Encounters. Intellect, Bristol, UK (2013).

37.

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

38.

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

39.

Boal, A.: Games for Actors and Non-Actors. Routledge, London (2002).

40.

Boal, A.: Games for Actors and Non-Actors. Routledge, London (2002).

41.

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

42.

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

43.

Boal, A.: Theatre of the Oppressed. Pluto Press, London (2008).

44.

Boal, A., Leal-McBride, M.-O., Leal McBride, C.A., Fryer, E.: Theatre of the Oppressed. Pluto Press, London (2008).

45.

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

46.

Boal, A.: Games for Actors and Non-Actors. Routledge, London (2002).

47.

Boal, A.: Games for Actors and Non-Actors. Routledge, London (2002).

48.

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

49.

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

50.

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

51.

Plastow, J., Boon, R.: Theatre Matters: Performance and Culture on the World Stage. Cambridge University Press (1998).

52.

Plastow, J., Boon, R.: *Theatre Matters: Performance and Culture on the World Stage*. Cambridge University Press, Cambridge (1998).

53.

Boon, R., Plastow, J.: *Theatre and Empowerment: Community Drama on the World Stage*. Cambridge University Press, Cambridge (2004).

54.

Boon, R., Plastow, J. eds: *Theatre and Empowerment: Community Drama on the World Stage*. Cambridge University Press, Cambridge (2004).

55.

Bottoms, S., Franks, A., Kramer, P.: Editorial: On Ecology. *Performance Research*. 17, 1–4 (2012). <https://doi.org/10.1080/13528165.2012.712243>.

56.

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

57.

Bourdieu, P.: *Distinction: A Social Critique of the Judgement of Taste*. Routledge, London (1986).

58.

Bundy, P.: Aesthetic Engagement in the Drama Process. *Research in Drama Education: The Journal of Applied Theatre and Performance*. 8, 171–181 (2003). <https://doi.org/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, Brisbane (1995).

60.

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

61.

Cohen-Cruz, J., Schutzman, M.: *A Boal Companion: Dialogues on Theatre and Cultural Politics*. Routledge, New York (2006).

62.

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

63.

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

64.

Cohen-Cruz, J.: *Local Acts: Community-Based Performance in the United States*. Rutgers University Press, New Brunswick, N.J. (2005).

65.

Cohen-Cruz, J.: *Local Acts: Community-Based Performance in the United States*. Rutgers University Press, New Brunswick, N.J. (2005).

66.

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

67.

Dwyer, P.: Augusto Boal and the Woman in Lima: a Poetic Encounter. *New Theatre Quarterly*. 20, 155–163 (2004). <https://doi.org/10.1017/S0266464X04000053>.

68.

Edmiston, B.: Drama as Ethical Education. *Research in Drama Education: The Journal of Applied Theatre and Performance*. 5, 63–84 (2000). <https://doi.org/10.1080/135697800114203>.

69.

Ellsworth, E.: Why Doesn't This Feel Empowering? In: *Feminisms and Critical Pedagogy*. pp. 90–119. Routledge, New York (1992).

70.

Ellsworth, E.A.: *Places of Learning: Media, Architecture, Pedagogy*. RoutledgeFalmer, New York (2005).

71.

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

72.

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

73.

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

74.

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

75.

Paulo Freire: *The Paulo Freire Reader*. Continuum International Publishing Group Ltd (1998).

76.

Freire, P.: *Pedagogy of the Oppressed*. Continuum, New York (2000).

77.

Freire, P.: *Cultural Action for Freedom*. Penguin, Harmondsworth (1972).

78.

Gallagher, K.: *Emergent Conceptions in Theatre Pedagogy and Production*. In: *How Theatre Educates: Convergences and Counterpoints With Artists, Scholars and Advocates*. pp. 3–13. University of Toronto Press, Toronto (2003).

79.

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

80.

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

81.

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

82.

Heddon, D.: *Autobiography and Performance*. Palgrave Macmillan, Basingstoke (2008).

83.

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

84.

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

85.

Hornbrook, D.: *Education and Dramatic Art*. Routledge, New York (1998).

86.

Hughes, J.: *Resistance and Expression: Working with Women Prisoners and Drama*. In: *Prison Theatre: Perspectives and Practices*. pp. 43–64. Kingsley (1998).

87.

Hughes, J.: *Performance in a Time of Terror: Critical Mimesis and the Age of Uncertainty*. Manchester University Press, Manchester (2011).

88.

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

89.

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

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*. 12, 371–381 (2007). <https://doi.org/10.1080/13569780701560644>.

91.

Jeffers, A.: *Refugees, Theatre and Crisis: Performing Global Identities*. Palgrave Macmillan, Basingstoke (2011).

92.

Jeffers, A.: *Refugees, Theatre and Crisis: Performing Global Identities*. Palgrave Macmillan, New York (2011).

93.

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

94.

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

95.

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

96.

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

97.

Kershaw, B.: Ecoactivist Performance: The Environment As Partner in Protest? TDR. 46, 118–130 (2002).

98.

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

99.

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

100.

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

101.

Kester, G.H.: Conversation Pieces: Community and Communication in Modern Art. University of California Press, Berkeley (2004).

102.

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

103.

Kushner, T.: How Do You Make Social Change? Theater. 31, 62–93 (2001).
<https://doi.org/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. 7, 9–25 (2002).
<https://doi.org/10.1080/13569780120113111>.

105.

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

106.

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

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. 12, 149–161 (2007).
<https://doi.org/10.1080/13569780701330311>.

108.

Neelands, J.: Beginning Drama 11-14. Routledge, London (2012).

109.

Neelands, J.: Beginning Drama 11-14. David Fulton, London (2004).

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. 12, 305–317 (2007). <https://doi.org/10.1080/13569780701560388>.

111.

Nicholson, H.: Attending to Sites of Learning: London and Pedagogies of Scale. Performance Research. 17, 95–105 (2012).
<https://doi.org/10.1080/13528165.2012.712317>.

112.

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

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*. 7, 81–91 (2002). <https://doi.org/10.1080/13569780120113157>.

114.

Nicholson, H.: The Performance of Memory: Drama, Reminiscence and Autobiography. *NJ*. 36, 62–74 (2012). <https://doi.org/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*. 14, 561–582 (2009). <https://doi.org/10.1080/13569780903286089>.

116.

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

117.

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

118.

Nicholson, H.: Attending to Sites of Learning: London and Pedagogies of Scale. *Performance Research*. 17, 95–105 (2012). <https://doi.org/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*. 6, 85-97 (2001).
<https://doi.org/10.1080/13569780020031816>.

120.

Orenstein, C.: Agitational Performance, Now and Then. *Theater*. 31, 139-151 (2001).
<https://doi.org/10.1215/01610775-31-3-139>.

121.

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

122.

Prentki, T., Preston, S.: *The Applied Theatre Reader*. Routledge, London (2009).

123.

Prentki, T., Preston, S.: *The Applied Theatre Reader*. Routledge, London (2009).

124.

Prentki, T., Selman, J.: *Popular Theatre in Political Culture: Britain and Canada in Focus*. Intellect, Bristol (2000).

125.

Rasmussen, B.: Applied Theater and the Power Play - An International Viewpoint. *Applied Theatre Researcher*. 1, (2000).

126.

Reinelt, J.: The Promise of Documentary. In: *Get Real: Documentary Theatre Past and Present*. pp. 6-23. Palgrave Macmillan, Basingstoke (2011).

127.

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

128.

Robinson, K.: *Out of Our Minds: Learning to Be Creative*. Capstone, Chichester (2011).

129.

Robinson, K.: *Out of Our Minds: Learning to Be Creative*. Capstone, Oxford (2011).

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*. 5, 217–233 (2000). <https://doi.org/10.1080/713692878>.

131.

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

132.

Scechner, R., Chatterjee, S.: Augusto Boal, City Councillor: Legislative Theatre and the Chamber in the Streets: An Interview. *TDR*. 42, 75–90 (1998).

133.

Schutzman, M.: Canadian Roundtable : An Interview. In: *Playing Boal: Theatre, Therapy, Activism*. pp. 198–226. Routledge, London (1994).

134.

Schutzman, M.: Canadian Roundtable : An interview. In: *Playing Boal: Theatre, Therapy, Activism*. pp. 198–226. Routledge, London (1994).

135.

Schweitzer, P.: Many Happy Retirements. In: *Playing Boal: Theatre, Therapy, Activism*. pp. 64–80. Routledge, London (1994).

136.

Schweitzer, P.: Many Happy Retirements. In: *Playing Boal: Theatre, Therapy, Activism*. pp. 64–80. Routledge, London (1994).

137.

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

138.

Shepard, B.H.: *Play, Creativity, and Social Movements: If I Can't Dance, It's Not My Revolution*. Routledge, New York (2011).

139.

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

140.

Stamps, S.: Holding On: Dramatherapy with Offenders. In: *Prison Theatre: Perspectives and Practices*. pp. 89–108. Kingsley (1998).

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*. 6, 23–38 (2001). <https://doi.org/10.1080/13569780020031771>.

142.

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

143.

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

144.

Taussig, M., Schechner, R.: Boal in Brazil, France and the USA. In: Playing Boal: Theatre, Therapy, Activism. pp. 17–34. Routledge, London (1994).

145.

Taylor, C.: Sources of the Self: The Making of the Modern Identity. Cambridge University Press, Cambridge (1989).

146.

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

147.

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

148.

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

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*. 7, 108–114 (2002). <https://doi.org/10.1080/13569780210338>.

150.

Thompson, J.: *Applied Theatre: Bewilderment and Beyond*. P. Lang, Oxford (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*. 5, 112–114 (2000). <https://doi.org/10.1080/135697800114267>.

152.

Wittgenstein, L., Anscombe, G.E.M., Hacker, P.M.S., Schulte, J.: *Philosophical Investigations*. Wiley-Blackwell, Chichester (2009).