

# DT5210: MA Dissertation

View Online



1.  
Kershaw, B., Nicholson, H.: *Research Methods in Theatre and Performance*. Edinburgh University Press, Edinburgh (2011).
  
2.  
Kershaw, B., Nicholson, H.: *Research Methods in Theatre and Performance*. Edinburgh University Press, Edinburgh (2011).
  
3.  
Sieg, K.: Towards a Civic Contract of Performance: Pitfalls of Decolonizing the Exhibitionary Complex at Brett Bailey's Exhibit B. *Theatre Research International*. 40, 250-271 (2015). <https://doi.org/10.1017/S0307883315000346>.
  
4.  
Spivak, G.C.: Can the Subaltern Speak? In: *Colonial Discourse and Post-Colonial Theory: A Reader*. pp. 66-111. Columbia University Press (1994).
  
5.  
Pavis, P.: Part Nine: Analysing Performance. In: Counsell, C. and Wolf, L. (eds.) *Performance Analysis: An Introductory Coursebook*. Routledge, London (1985).
  
6.  
Nelson, R.: Introduction: The What, Where, When and Why of 'Practice as Research. In:

Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances. pp. 3–22. Palgrave Macmillan, Basingstoke (2013).

7.

Nelson, R.: Introduction: The What, Where, When and Why of 'Practice as Research. In: Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances. pp. 3–22. Palgrave Macmillan, Basingstoke (2013).

8.

Gale, M., Featherstone, A.: The Imperative of the Archive. In: Research Methods in Theatre and Performance. pp. 17–40. Edinburgh University Press, Edinburgh (2011).

9.

Gale, M., Featherstone, A.: The Imperative of the Archive. In: Research Methods in Theatre and Performance. pp. 17–40. Edinburgh University Press, Edinburgh (2011).

10.

Roms, H.: How and Why are Performances Documented? In: Bleeker, M., Kear, A., Kelleher, J., and Roms, H. (eds.) Thinking Through Theatre and Performance. pp. 223–239. Methuen Drama, London (2019).

11.

Archive | National Theatre,  
<https://www.nationaltheatre.org.uk/about-the-national-theatre/archive>.

12.

Whitehead, A.: Collective Memory. In: Memory. Routledge, London (2009).

13.

Whitehead, A.: Collective Memory. In: Memory. Routledge, London (2008).

14.

Hirsch, M.: The Generation of Postmemory. *Poetics Today*. 29, 103–128 (2008).  
<https://doi.org/10.1215/03335372-2007-019>.

15.

Giannachi, G., *Project Muse: Archive Everything: Mapping the Everyday*. The MIT Press, Cambridge, MA (2016).

16.

Nelson, R.: Introduction: The What, Where, When and Why of 'Practice as Research. In: *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. pp. 3–22. Palgrave Macmillan, Basingstoke (2013).

17.

Nelson, R.: Introduction: The What, Where, When and Why of 'Practice as Research. In: *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. pp. 3–22. Palgrave Macmillan, Basingstoke (2013).

18.

McCutcheon, R.: *Affective Bodies in Dynamic Space - Research - Royal Holloway, University of London*,  
[https://pure.royalholloway.ac.uk/portal/en/publications/affective-bodies-in-dynamic-space\(5c738586-ad68-4f21-8be7-1c1b3251bcb8\).html](https://pure.royalholloway.ac.uk/portal/en/publications/affective-bodies-in-dynamic-space(5c738586-ad68-4f21-8be7-1c1b3251bcb8).html), (2016).

19.

Bleeker, M., Kear, A., Kelleher, J., Roms, H. eds: *Thinking Through*. In: *Thinking Through Theatre and Performance*. Methuen Drama, London (2019).

20.

McKinney, J., Butterworth, P.: *The Cambridge Introduction to Scenography*. Cambridge University Press, Cambridge (2009).

21.

McKinney, J., Butterworth, P.: *The Cambridge Introduction to Scenography*. Cambridge University Press, Cambridge (2009).

22.

McKinney, J., Palmer, S. eds: *Scenography Expanded: An Introduction to Contemporary Performance Design*. Bloomsbury Methuen Drama, London (2017).

23.

Ostermeier, T., Boenisch, P.M.: *The Theatre of Thomas Ostermeier*. Routledge, London (2016).

24.

Ostermeier, T., Boenisch, P.M.: 7.4 AFTER RICHARD: MISSION 'ENSEMBLE ACTING' (JUNE 2015). In: *The Theatre of Thomas Ostermeier*. Routledge (2016).

25.

Anderson, C.: How to Give a Killer Presentation. *Harvard Business Review*. 91, 1–6 (2013).

26.

Balme, C.B.: *The Cambridge Introduction to Theatre Studies*. Cambridge University Press, Cambridge, UK (2008).

27.

Fischer-Lichte, E.: *The Routledge Introduction to Theatre and Performance Studies*. Routledge, Taylor & Francis Group, London (2014).

28.

Fischer-Lichte, E.: *The Routledge Introduction to Theatre and Performance Studies*. (2014).

29.

Biggam, J.: *Succeeding With Your Master's Dissertation: A Step-by-Step Handbook*. McGraw Hill/Open University Press, Maidenhead (2008).

30.

Biggam, J.: *Succeeding With Your Master's Dissertation: A Step-by-Step Handbook*. Open University Press, Maidenhead (2008).

31.

Grix, J.: *The 'Nuts and Bolts' of Research*. In: *Demystifying Postgraduate Research: From MA to PhD*. pp. 25–50. University of Birmingham Press, Edgbaston (2001).

32.

Grix, J.: *The 'Nuts and Bolts' of Research*. In: *Demystifying Postgraduate Research: From MA to PhD*. pp. 25–50. University of Birmingham Press, Edgbaston (2001).

33.

Nichol, C., Uytterhoeven, L.: *What Moves You?: Shaping Your Dissertation in Dance*. Routledge, London (2017).

34.

Nichol, C., Uytterhoeven, L.: *What Moves You?: Shaping Your Dissertation in Dance*. Routledge, London (2017).

35.

Gibaldi, J.: *MLA Handbook for Writers of Research Papers*. Modern Language Association of America, New York (2009).