

The Applied Theatre Reader

Theatre and War Nandita Dinesh 2016-07-27 Nandita Dinesh places Kipling's "six honest serving-men" (who, what, when, where, why, how) in productive conversation with her own experiences in conflict zones across the world to offer a theoretical and practical reflection on making theatre in times of war. This timely and important book weaves together Dinesh's personal narrative with the public story of modern conflict, illustrating as it does, the importance of theatre as a force for ethical deliberation and social justice. In it Dinesh asks how theatre might intervene in times and places of conflict and how we might reflect on such interventions. In pursuit of answers, *Theatre and War* adopts the methods of auto-ethnography, positioning the theatrical practitioner at the heart of conflict zones in northern Uganda, Guatemala, Northern Ireland, Mexico, Rwanda, Kenya, Nagaland, and Kashmir. No longer a detached observer, the researcher and practitioner has to be able to meld theory with practice; to speak to 'doing', without undervaluing the importance of 'thinking about doing'. Each chapter approaches the need for a synthesis of theory and practice by way of a term of inquiry—Why, Where, Who, What, When—and each is equipped with a set of unflinchingly honest field notes that are designed to reveal some of the 'hows' from the author's own repertoire: questions and issues that were encountered during her own theatrical undertakings, along with first hand reflection on the complexities, potential, and challenges that attended her global work in community theatre. Within these notes are strategies that give the reader a practical insight into how the discussion might find its footing on the ground of war. The range and scope of this book make it required reading for those interested in theatre—practitioners, researchers, and students alike—as well as those seeking to understand the applications of the arts for ethics, politics, and education.

Applied Drama Helen Nicholson 2014-07-14 This core text offers insight into theatre-making that takes place in communities across the world. Offering an overview of the theory that underpins practice in applied drama, this thought-provoking text outlines practices in the context of contemporary political and theoretical concerns. It considers the role of artists who work in challenging settings, including prisons, schools, hostels for the homeless, care homes for the elderly and on the street. In so doing, the book poses critical questions about the aesthetics and ethics of applied theatre. It also invites debate about the environments in which applied theatre takes place. Written by an experienced academic in the field, this lively text is the ideal introductory text for students on Applied Theatre degree programmes and those taking Applied Theatre modules on Drama, Theatre and Performance Studies programmes. It is also essential reading for practitioners of applied theatre looking for a comprehensive insight into theatre-making and its impact in an increasingly globalized world.

Collaborative Arts-based Research for Social Justice Victoria Foster 2015-12-22 This book provides a thought-provoking guide to conducting collaborative arts-based research. Focusing on ways that social inquiry might be conducted with marginalised groups to promote social justice, the text offers chapters on: Telling 'alternative' stories through a variety of methods from crafts to digital film Visual and metaphorical approaches to social research including photography, art and poetry Performative methods that include drama, dance, music and performance art Foster introduces relevant methodological debates, giving a context for understanding when arts-based research can be a fruitful approach to take and outlining a convincing rationale for using the arts as a way of understanding and representing the social world. The book also suggests a range of alternative criteria for evaluating the quality of arts-based research. Illustrative examples from around the world are used throughout the book and an extended case study is included that focuses on Foster's own collaborative arts-based research. With their emphasis on the value of participative research and

social justice, arts-based methodologies are becoming increasingly popular in health and social research. This is the ideal text for anyone looking to introduce arts-based methods into their research practice.

Digital Storytelling, Applied Theatre, & Youth Megan Alrutz 2014-09-19 *Digital Storytelling, Applied Theatre, & Youth* argues that theatre artists must re-imagine how and why they facilitate performance practices with young people. Rapid globalization and advances in media and technology continue to change the ways that people engage with and understand the world around them. Drawing on pedagogical, aesthetic, and theoretical threads of applied theatre and media practices, this book presents practitioners, scholars, and educators with innovative approaches to devising and performing digital stories. This book offers the first comprehensive examination of digital storytelling as an applied theatre practice. Alrutz explores how participatory and mediated performance practices can engage the wisdom and experience of youth; build knowledge about self, others and society; and invite dialogue and deliberation with audiences. In doing so, she theorizes digital storytelling as a site of possibility for critical and relational practices, feminist performance pedagogies, and alliance building with young people.

Applied Theatre Philip Taylor 2003 Philip Taylor offers strategies for using theatre to raise awareness, propose alternatives, provide healing, and implement community change.

Applied Theatre: Development Tim Prentki 2015-02-26 At once both guide book and provocation, this is an indispensable companion for students and practitioners of applied theatre. It addresses all key aspects: principles, origins, politics and aesthetics in a concise and accessible style designed to appeal both to those who have recently discovered this sub-discipline and to experienced practitioners and academics. Part 1 is divided into two chapters. The first introduces the sub-discipline of Theatre for Development, covering its origins, principles and history, and providing an overview of theatre for development in Western contexts as well as in Africa, Asia, the Indian Subcontinent and Latin America. The second focuses upon theoretical and philosophical issues confronting the discipline and its relationship to contemporary politics, as well as considering its future role. Part 2 consists of seven chapters contributed by leading figures and current practitioners from around the world and covering a diverse range of themes, methodologies and aesthetic approaches. One chapter offers a series of case studies concerned with sexual health education and HIV prevention, drawn from practitioners working in Vietnam, Papua New Guinea, Southern Africa, and China. Other chapters include studies of intercultural theatre in the Peruvian Amazon; a programme of applied theatre conducted in schools in Canterbury, New Zealand, following the 2010 earthquake; an attempt to reinvigorate a community theatre group in South Brazil; and an exchange between a Guatemalan arts collective and a Dutch youth theatre company, besides others.

Applied Theatre and Sexual Health Communication Katharine E. Low 2020-11-05 This book analyses the partnership between applied theatre and sexual health communication in a theatre-making project in Nyanga, a township in South Africa. By examining the bridges and schisms between the two fields as they come together in the project, an alternative way of approaching sexual health communication is advocated. This alternative considers what it is that applied theatre does, and could become, in this context. Moments of value which lie around the margins of the practice emerge as opportunities that can be overlooked. These somewhat ephemeral, intangible moments, which appear on the edges, are described as 'apertures of possibility' and occur when one takes a step back and realises something unnoticed in the moment. This book offers an invitation to pause and notice the seemingly insignificant moments that often occurs tangentially to the practice. The book also calls for more outcry about sexual health and sexual violence, arguing for theatre-making as a route to multitudes of voices, nuanced understandings, and diverse spaces in which discussions of sexuality and sexual health are shared, felt, and experienced.

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Applied Theatre: Economies Molly Mullen 2018-09-06 The APPLIED THEATRE series is a major innovation in applied theatre scholarship: each book presents new ways of seeing and critically reflecting on this dynamic and vibrant field. Volumes offer a theoretical framework and introductory survey of the field addressed, combined with a range of case studies illustrating and critically engaging with practice. Series Editors: Sheila Preston and Michael Balfour *Applied Theatre: Economies* addresses a notoriously problematic area: applied theatre's relationship to the economy and the ways in which socially committed theatre makers fund, finance or otherwise resource their work. Part One addresses longstanding concerns in the field about the effects of economic conditions and funding relationships on applied theatre practice. It considers how applied theatre's relationship with local and global economies can be understood from different theoretical and philosophical perspectives. It also examines a range of ways in which applied theatre can be resourced, identifying key issues and seeking possibilities for theatre makers to sustain their work without undermining their social and artistic values. The international case studies in Part Two give vivid insights into the day-to-day challenges of resourcing applied theatre work in Chile, Canada, the UK, New Zealand, Hong Kong and the US. The authors examine critical issues or points of tension that have arisen in a particular funding relationship or from specific economic activities. Each study also illuminates ways in which applied theatre makers can bring artistic and social justice principles to bear on financial and organizational processes.

Critical Perspectives on Applied Theatre Jenny Hughes 2016-04-14 This collection offers fresh perspectives on the aesthetics, politics and histories of applied theatre in a range of global contexts.

Applied Theatre: Ethics Kirsten Sadeghi-Yekta 2022-01-27 *Applied Theatre: Ethics* explores what it means for applied theatre practice to be conducted in an ethical way and examines how this affects the work done with communities and participants. It considers how practitioners can balance aesthetics and ethics when creating performance, particularly with relatively inexperienced and often vulnerable groups of people who are being asked to both tell and stage their stories. The two sections bring together theoretical and practical ways for theatre-makers to examine the ethics of their applied theatre projects. Part One offers an overview of critical debates and the editors' reflections on their own practice. It introduces readers to ethics in applied theatre, informed by the thinking of philosophers, scholarly literature and the editors' own experience, including Indigenous perspectives on ethics and theatre. For applied theatre practitioners, it provides recommendations for community-based ethical approaches working with principles of voice, agency, care, service, collaboration, presence, relationality and reciprocity. Part Two presents a range of international case studies that explore how the theories and issues are worked out in a variety of diverse practices. It considers ethics from varying

critical perspectives and contexts, including projects in Greece, Nigeria, Sri Lanka, Bangladesh, the United States, the United Kingdom, the Philippines and Canada. Covering work with participants of many ages, the case studies include the work of a professional dance theatre company working with people in substance abuse recovery in the UK, interactive drama used in an educational context in Nigeria, and the complexities around an applied theatre project on race in the US.

Applied Theatre in Paediatrics Persephone Sextou 2022-12-30 This book explores applied theatre practice for children in environments of illness and cure and how it can powerfully normalise children's hospitalisation experience. It is an essential tool for making meaning of children's illness, putting it into a fictional context and developing better control of their clinical experiences. It can be central to raising the standards of care and quality of life during illness. Taken from the author's research and participatory bedside theatre practice in hospitals before, during and after the COVID-19 pandemic, this book demonstrates new learning about aesthetics, ethics, emotions, stories, puppetry, digital arts and research methodologies about children's health and wellbeing. It provides a selection of ten unique stories told by children inspired by applied theatre practice in paediatrics, cardiac, oncology, neurosurgery, burns units and complex and intensive care wards. Stories aid in understanding the language of children's pain for a better assessment and management of pain by healthcare professionals through the arts. It analyses synergistic theatre performance in 'stitched lands' between challenging realities and safe fictionalities. This book enables artists to develop new ways of thinking and contributes to further improvements in the provision of education and reflective learning in the field. It also addresses the emotional labour of the artist in healthcare and makes recommendations for balanced training to prevent emotional exhaustion. Designed for artists, healthcare professionals, therapists, play specialists and teachers who work with children in healthcare, this text aims to help many people find creative ways of making a positive difference in sick children's lives. It is a book for those who love and care for children.

Digital Storytelling, Applied Theatre, & Youth Megan Alrutz 2014-09-19 *Digital Storytelling, Applied Theatre, & Youth* argues that theatre artists must re-imagine how and why they facilitate performance practices with young people. Rapid globalization and advances in media and technology continue to change the ways that people engage with and understand the world around them. Drawing on pedagogical, aesthetic, and theoretical threads of applied theatre and media practices, this book presents practitioners, scholars, and educators with innovative approaches to devising and performing digital stories. This book offers the first comprehensive examination of digital storytelling as an applied theatre practice. Alrutz explores how participatory and mediated performance practices can engage the wisdom and experience of youth; build knowledge about self, others and society; and invite dialogue and deliberation with audiences. In doing so, she theorizes digital storytelling as a site of possibility for critical and relational practices, feminist performance pedagogies, and alliance building with young people.

Innovative Methods for Applied Drama and Theatre Practice in African Contexts Hazel Barnes 2022-01-27 This book, based on components of *Drama for Life*, addresses the subject of "innovative methods for applied drama and theatre practice in African contexts". It does so by providing chapters that share the rich, multilayered, and reflexive work that has taken place at *Drama for Life* from 2008 to the present day. It invites the reader to learn from the experiences of *Drama for Life* as shared by the authors, understand the role it has played and continues to play in advocating for, and extending the work of, Applied Drama and Theatre practice, and engage in critical, dialogical spaces to examine and interrogate current debates and practices in the field of Applied Drama and Theatre. The volume is invaluable for anyone interested in the extensive body of work generated by *Drama for Life* and its innovative approaches to learning and teaching, as well as performing arts practitioners, artists, teachers, people in community development and service work, and anyone involved in researching Applied Drama and Theatre practice, particularly in an African context, but also globally.

Applied Theatre: Research Peter O'Connor 2015-02-26 Applied Theatre: Research is the first book to consolidate thinking about applied theatre as research through a thorough investigation of ATAR as a research methodology. It will be an indispensable resource for teachers and researchers in the area. The first section of the book details the history of the relationship between applied theatre and research, especially in the area of evaluation and impact assessment, and offering an examination of the literature surrounding applied theatre and research. The book then explores how applied theatre as research (ATAR) works as a democratic and pro-social adjunct to community based research and explains its complex relationship to arts informed inquiry, Indigenous research methods and other research epistemologies. The book provides a rationale for this approach focusing on its capacity for reciprocity within communities. The second part of the book provides a series of international case studies of effective practice which detail some of the key approaches in the method and based on work conducted in Australia, New Zealand, Singapore and the South Pacific. The case studies provide a range of cultural contexts for the playing out of various forms of ATAR, and a concluding chapter considers the tensions and the possibilities inherent in ATAR. This is a groundbreaking book for all researchers who are working with communities who require a method that moves beyond current research practice.

The Fool in European Theatre T. Prentki 2011-11-22 Why is folly essential to the functioning of a healthy society? Why is theatre a natural home for madness? The answers take the reader on a journey embracing Shakespeare and Jonson, Brecht and Beckett, Büchner and Boal. From Falstaff to Fo via Figaro, this study examines the art of telling truth to power and surviving long enough to have a laugh.

Citizen Artists James Wallert 2021-11-07 Citizen Artists takes the reader on a journey through the process of producing, funding, researching, creating, rehearsing, directing, performing, and touring student-driven plays about social justice. The process at the heart of this book was developed from 2015–2021 at New York City's award-winning Epic Theatre Ensemble with and for their youth ensemble: Epic NEXT. Author and Epic Co-Founder James Wallert shares his company's unique, internationally recognized methodology for training young arts leaders in playwriting, inquiry-based research, verbatim theatre, devising, applied theatre, and performance. Readers will find four original plays, seven complete timed-to-the-minute lesson plans, 36 theatre arts exercises, and pages of practical advice from more than two dozen professional teaching artists to use for their own theatre making, arts instruction, or youth organizing. Citizen Artists is a one-of-a-kind resource for students interested in learning about theatre and social justice; educators interested in fostering learning environments that are more rigorous, democratic, and culturally-responsive; and artists interested in creating work for new audiences that is more inclusive, courageous, and anti-racist.

Gender Training Lucy Ferguson 2018-06-05 This book develops a case for feminist gender training as a catalyst for disjuncture, rupture and change. Chapter 1 traces the historical development and current contours of the field of gender training. In Chapter 2, the key critiques of gender training are substantively engaged with from the perspective of reflexive practice, highlighting the need to work strategically within existing constraints. Questions of transformative change are addressed in Chapter 3, which reviews feminist approaches to change and how these can be applied to enhance the impact of gender training. Chapter 4 considers the theory and practice of feminist pedagogies in gender training. In the final chapter, new avenues for gender training are explored: working with privilege; engaging with applied theatre; and mindfulness/meditation. The study takes gender training beyond its often technocratic form towards a creative, liberating process with the potential to evoke tangible, lasting transformation for gender equality.

The Applied Theatre Reader Tim Prentki 2013-10-31 The Applied Theatre Reader is the first book to bring together new case studies of practice by leading practitioners and academics in the field and beyond, with classic source texts from writers such as Noam Chomsky, bell hooks, Mikhail Bakhtin, Augusto Boal, and Chantal Mouffe. This book divides the field into key themes, inviting critical interrogation of issues in applied theatre

whilst also acknowledging the multi-disciplinary nature of its subject. It crosses fields such as: theatre in educational settings prison theatre community performance theatre in conflict resolution and reconciliation interventionist theatre theatre for development. This collection of critical thought and practice is essential to those studying or participating in the performing arts as a means for positive change.

Applied Drama and Theatre as an Interdisciplinary Field in the Context of HIV/AIDS in Africa Hazel Barnes 2014-03-25 Drama for Life, University of the Witwatersrand, aims “to enhance the capacity of young people, theatre practitioners and their communities to take responsibility for the quality of their lives in the context of HIV and AIDS in Africa. We achieve this through participatory and experiential drama and theatre that is appropriate to current social realities but draws on the rich indigenous knowledge of African communities.” Collected here is a representative set of research essays written to facilitate dialogue across disciplines on the role of drama and theatre in HIV/AIDS education, prevention, and rehabilitation. Reflections are offered on present praxis and the media, as well as on innovative research approaches in an interdisciplinary paradigm, along with HIV/AIDS education via performance poetry and other experimental methods such as participant-led workshops. Topics include: the call for a move away from the binaries of much critical pedagogy; a project, undertaken in Ghana and Malawi with people living with AIDS, to create and present theatre; the contradictions between global and local expectations of applied drama and theatre methodology, in relation to folk media, participation, and syncretism. Three case studies report on mapping as a creative device for playmaking; the methodology of Themba Interactive Theatre; and applying drama with women living with HIV in the Zandspruit Informal Settlement. The essays validate the importance of play in both energizing those in positions of hopelessness and enabling the distancing essential to observe one’s situation and enable change. The book stimulates the ongoing investigation of current practice and extends an invitation to further develop innovative approaches. Hazel Barnes is a retired Head of Drama and Performance Studies at the University of KwaZulu-Natal, where she is a Senior Research Associate. Her research interests lie in the field of applied drama, including the contexts of interculturalism and post-traumatic stress.

Applied Theatre: Women and the Criminal Justice System Caoimhe McAviney 2020-02-06 Applied Theatre: Women and the Criminal Justice System offers unprecedented access to international theatre and performance practice in carceral contexts and the material and political conditions that shape this work. Each of the twelve essays and interviews by international practitioners and scholars reveal a panoply of practice: from cross-arts projects shaped by autobiographical narratives through to fantasy-informed cabaret; from radio plays to film; from popular participatory performance to work staged in commercial theatres. Extracts of performance texts, developed with Clean Break theatre company, are interwoven through the collection. Television and film images of women in prison are repeatedly painted from a limited palette of stereotypes - 'bad girls', 'monsters', 'babes behind bars'. To attend to theatre with and about women with experience of the criminal justice system is to attend to intersectional injustices that shape women's criminalization and the personal and political implications of this. The theatre and performance practices in this collection disrupt, expand and reframe representational vocabularies of criminalized women for audiences within and beyond prison walls. They expose the role of incarceration as a mechanism of state punishment, the impact of neoliberalism on ideologies of punishment and the inequalities and violence that shape the lives of many incarcerated women. In a context where criminalized women are often dismissed as unreliable or untrustworthy, the collection engages with theatre practices which facilitate an economy of credibility, where women with experience of the criminal justice system are represented as expert witnesses.

Applied Theatre with Youth Lisa S. Brenner 2021-07-21 Applied Theatre with Youth is a collection of essays that highlight the value and efficacy of applied theatre with young people in a broad range of settings, addressing challenges and offering concrete solutions. This book tackles the vital issues of our time—including, among others, racism, climate crisis, gun violence, immigration, and gender—fostering dialogue, promoting education,

and inciting social change. The book is divided into thematic sections, each opening with an essay addressing a range of questions about the benefits, challenges, and learning opportunities of a particular type of applied theatre. These are followed by response essays from theatre practitioners, discussing how their own approach aligns with and/or diverges from that of the initial essay. Each section then ends with a moderated roundtable discussion between the essays' authors, further exploring the themes, issues, and ideas that they have introduced. With its accessible format and clear language, *Applied Theatre with Youth* is a valuable resource for theatre practitioners and the growing number of theatre companies with education and community engagement programs. Additionally, it provides essential reading for teachers and students in a myriad of fields: education, theatre, civic engagement, criminal justice, sociology, women and gender studies, environmental studies, disability studies, ethnicity and race studies.

Applied Theatre: Facilitation Sheila Preston 2016-10-20 *Applied Theatre: Facilitation* is the first publication that directly explores the facilitator's role within a range of socially engaged theatre and community theatre settings. The book offers a new theoretical framework for understanding critical facilitation in contemporary dilemmatic spaces and features a range of writings and provocations by international practitioners and experienced facilitators working in the field. Part One offers an introduction to the concept, role and practice of facilitation and its applications in different contexts and cultural locations. It offers a conceptual framework through which to understand the idea of critical facilitation: a political practice that involves a critical (and self-critical) approach to pedagogies, practices (doing and performing), and resilience in dilemmatic spaces. Part Two illuminates the diversity in the field of facilitation in applied theatre through offering multiple voices, case studies, theoretical positions and contexts. These are drawn from Australia, Serbia, Kyrgyzstan, India, Israel/Palestine, Rwanda, the United Kingdom and North America, and they apply a range of aesthetic forms: performance, process drama, forum, clowning and playmaking. Each chapter presents the challenge of facilitation in a range of cultural contexts with communities whose complex histories and experiences have led them to be disenfranchised socially, culturally and/or economically.

Applied Theatre: Performing Health and Wellbeing Veronica Baxter 2017-01-26 *Applied Theatre: Performing Health and Wellbeing* is the first volume in the field to address the role that theatre, drama and performance have in relation to promoting, developing and sustaining health and wellbeing in diverse communities. Challenging concepts and understanding of health, wellbeing and illness, it offers insight into different approaches to major health issues through applied performance. With a strong emphasis on the artistry involved in performance-based health responses, situated within a history of the field of practice, the volume is divided into two sections: Part One examines some of the key questions around research and practice in applied performance in health and wellbeing, specifically addressing the different regional challenges that dominate the provision of health care and influence wellbeing: how the ageing population of the global north creates pressure on lifetime healthcare provision, while the global south is dominated by a higher birth rate and a larger population under 15 years old. Part Two comprises case studies and interviews from international practitioners that reflect the diversity of practices across the world and in particular differences between work in the northern and southern hemispheres. These case studies include a sanitation project in a Hmong refugee camp in Thailand in the 1980s, and the sanitation and rural development projects initiated by the travelling theatre troupes of a number of University theatre departments in Africa - Makerere in Kampala, Uganda; Botswana; Lesotho and Dar es Salaam, Tanzania - which began in the 1960s. It considers the emergence of Theatre for Development's use as a health approach, considering the work of Laedza Batanani and the influences of Augusto Boal's Theatre of the Oppressed.

Applied Drama Helen Nicholson 2014-07-14 This core text offers insight into theatre-making that takes place in communities across the world. Offering an overview of the theory that underpins practice in applied drama, this thought-provoking text outlines practices in the context of

contemporary political and theoretical concerns. It considers the role of artists who work in challenging settings, including prisons, schools, hostels for the homeless, care homes for the elderly and on the street. In so doing, the book poses critical questions about the aesthetics and ethics of applied theatre. It also invites debate about the environments in which applied theatre takes place. Written by an experienced academic in the field, this lively text is the ideal introductory text for students on Applied Theatre degree programmes and those taking Applied Theatre modules on Drama, Theatre and Performance Studies programmes. It is also essential reading for practitioners of applied theatre looking for a comprehensive insight into theatre-making and its impact in an increasingly globalized world.

The Routledge Companion to Applied Performance Tim Prentki 2020-12-30 The Routledge Companion to Applied Performance provides an in-depth, far-reaching and provocative consideration of how scholars and artists negotiate the theoretical, historical and practical politics of applied performance, both in the academy and beyond. These volumes offer insights from within and beyond the sphere of English-speaking scholarship, curated by regional experts in applied performance. The reader will gain an understanding of some of the dominant preoccupations of performance in specified regions, enhanced by contextual framing. From the dis(h)arming of the human body through dance in Colombia to clowning with dementia in Australia, via challenges to violent nationalism in the Balkans, transgender performance in Pakistan and resistance rap in Kashmir, the essays, interviews and scripts are eloquent testimony to the courage and hope of people who believe in the power of art to renew the human spirit. Students, academics, practitioners, policy-makers, cultural anthropologists and activists will benefit from the opportunities to forge new networks and develop in-depth comparative research offered by this bold, global project.

Applied Theatre: Aesthetics Gareth White 2015-02-26 Applied Theatre: Aesthetics re-examines how the idea of 'the aesthetic' is relevant to performance in social settings. The disinterestedness that traditional aesthetics claims as a key characteristic of art makes little sense when making performances with ordinary people, rooted in their lives and communities, and with personal and social change as its aim. Yet practitioners of applied arts know that their work is not reducible to social work, therapy or education. Reconciling the simultaneous autonomy and heteronomy of art is the problem of aesthetics in applied arts. Gareth White's introductory essay reviews the field, and proposes an interdisciplinary approach that builds on new developments in evolutionary, cognitive and neuro-aesthetics alongside the politics of art. It addresses the complexities of art and the aesthetic as everyday behaviours and responses. The second part of the book is made up of essays from leading experts and new voices in the practice and theory of applied performance, reflecting on the key problematics of applying performance with non-performers. New and innovative practice is described and interrogated, and fresh thinking is introduced in response to perennial problems.

Applied Theatre: Creative Ageing Sheila McCormick 2017-08-10 Applied Theatre: Creative Ageing examines the complex social, political and cultural needs of a diverse group in our society and asks how contemporary applied theatre responds to those needs. It allows an examination of innovative national and international practice in applied theatre that responds to the needs of older adults to encourage outcomes such as wellbeing and social inclusion. The book does this while also questioning how we, as a society, wish to respond to the complex needs of older adults and the process of ageing and how applied theatre practices can help us do so in a way that is both positive and inclusive. In Part One Sheila McCormick reviews and historicises the practice of applied theatre with, for and by the elderly. It argues that pioneering applied theatre strategies are vital if the creative practice is to respond to the growing needs of older members of society, and reflects on particular cultural responses to ageing and the elderly. The second part of the book is made up of essays and case studies from leading experts and practitioners from Britain, America and Australia, including consideration of applied theatre approaches to dementia, health, wellbeing, social inclusion and Alzheimer's disease.

Syrian Refugees, Applied Theater, Workshop Facilitation, and Stories Fadi Skeiker 2020-12-30 This book analyzes and theorizes the efficacy of using

applied theater as a tool to address refugee issues of displacement, trauma, adjustment, and psychological well-being, in addition to split community belonging. Fadi Skeiker connects refugee narratives to the themes of imagination, home, gender, and conservatism, among others. Each chapter outlines the author's applied theater practice, as a Syrian, with and for Syrian refugees in the countries of Jordan, Germany, and the United States. This book will be of great interest to scholars, students, and practitioners of applied theater studies and refugee studies.

Banking on Drama Education Tim Prentki 2014-10-01 "Here we find a passionate and erudite argument for critical consciousness as an essential underpinning for TiE and TfD. Prentki reminds us that ! @without imagination we learn only what is ! = with imagination we explore what might be"-- from <http://www.dramaaustralia.org.au/news.html>.

Drama and Curriculum John O'Toole 2009-03-17 'Here's a knocking indeed!' says the Porter in Shakespeare's Scottish play (Act II, Scene 3) and immediately puts himself into role in order to deal with the demands of such an early call after a late night of drinking and carousal: 'If a man were porter of hell-gate...'. But what roles does the porter of curriculum-gate take on in order to deal with drama's persistent demands for entry? Ah, that depends upon the temperature of the times. We, who have been knocking for what seems to be a very long time, know well that when evaluation and measurement criteria are demanded as evidence of drama's efficacy, an examiner stands as gatekeeper. When the educational landscape is in danger of overcrowding, we meet a territorial governor. And how often has the courtesan turned out to be only a tease because the arts are, for a brief moment, in the spotlight for their abilities to foster out-of-the-box thinkers? In this text, we meet these 'commissionaires' and many more. The gatekeeping roles and what they represent are so familiar that they have become clichés to us. We know them by their arguments, ripostes, dismissals, their brief encouragement and lack of follow-up. And we know that behind each one (however firmly they think they keep the keys) is a financial and political master whose power controls the curriculum building and everything in it.

Theatre of Witness Teya Sepinuck 2013 Exploring diverse human experiences in the US, Poland and Northern Ireland, this book is of interest to practitioners and students of applied theatre, peace and conflict studies, professionals working in conflict resolution, counselors, psychotherapists, professionals in the field of criminal and restorative justice, and spiritual seekers.

Dementia, Narrative and Performance Janet Gibson 2020-09-29 Focusing mainly on case studies from Australia and the United States of America, this book considers how people with dementia represent themselves and are represented in 'theatre of the real' productions and care home interventions, assessing the extent to which the 'right kind' of dementia story is being affirmed or challenged. It argues that this type of story — one of tragedy, loss of personhood, biomedical deficit, and socio-economic 'crisis — produces dementia and the people living with it, as much as biology does. It proposes two novel ideas. One is that the 'gaze' of theatre and performance offers a reframing of some of the behaviours and actions of people with dementia, through which deficit views can be changed to ones of possibility. The other is that, conversely, dementia offers productive perspectives on 'theatre of the real'. Scanning contemporary critical studies about and practices of 'theatre of the real' performances and applied theatre interventions, the book probes what it means when certain 'theatre of the real' practices (specifically verbatim and autobiographical) interact with storytellers considered, culturally, to be 'unreliable narrators'. It also explores whether autobiographical theatre is useful in reinforcing a sense of 'self' for those deemed no longer to have one. With a focus on the relationship between stories and selves, the book investigates how selves might be rethought so that they are not contingent on the production of lucid self-narratives, consistent language, and truthful memories.

Applied Theatre: Aesthetics Gareth White 2015-04-23 The book re-examines questions of aesthetics in applied theatre by introducing new perspectives from comparative fields and incorporating a range of practical studies.

The Routledge Companion to Applied Performance Tim Prentki 2022-03-10 The Routledge Companion to Applied Performance provides an in-

depth, far-reaching and provocative consideration of how scholars and artists negotiate the theoretical, historical and practical politics of applied performance, both in the academy and beyond. These volumes offer insights from within and beyond the sphere of English-speaking scholarship, curated by regional experts in applied performance. The reader will gain an understanding of some of the dominant preoccupations of performance in specified regions, enhanced by contextual framing. From the dis(h)arming of the human body through dance in Colombia to clowning with dementia in Australia, via challenges to violent nationalism in the Balkans, transgender performance in Pakistan and resistance rap in Kashmir, the essays, interviews and scripts are eloquent testimony to the courage and hope of people who believe in the power of art to renew the human spirit. Students, academics, practitioners, policy-makers, cultural anthropologists and activists will benefit from the opportunities to forge new networks and develop in-depth comparative research offered by this bold, global project.

Insights in Applied Theatre John O'Toole 2022

Applied Theatre and Intercultural Dialogue Elliot Leffler 2022-11-18 This book examines applied theatre projects that bring together diverse groups and foster intercultural dialogue. Based on five case studies and informed by play theory, it argues that the playful elements of theatre processes nurture a unique intimacy among diverse people. However, this playful quality can also dampen explicit conversations about participants' cultural differences, and defer an interrogation of people's own entrenchment in systemic power imbalances. As a result, addressing these differences and imbalances in applied theatre contexts may require particular strategies.

Theatre for Children in Hospital Persephone Sextou 2016-12-15 Recent decades have seen a new appreciation develop for applied theater and the role of arts-based activities in health care. This book looks specifically at the place of theater for children who are hospitalized, showing how powerfully it can enhance their social and mental well-being. Child-led performances, for example, can be used as a technique to distract young patients from hospitalization, prepare them for painful procedures, and teach them calming techniques to control their own pre- or post-operative stress. Persephone Sextou details the key theoretical contexts and practical features of theater for children, in the process offering motivation, guidance, and inspiration for practitioners who want to incorporate performance into their treatment regimen.

The Applied Theatre Artist Kay Hepplewhite 2020-07-30 This book analyses the work of applied theatre practitioners using a new framework of 'responsivity' to make visible their unique expertise. In-depth investigation of practice combines with theorisation to provide a fresh view of the work of artists and facilitators. Case studies are drawn from community contexts: with women, mental health service users, refugees, adults with a learning disability, older people in care, and young people in school. Common skills and qualities are given a vocabulary to help define applied theatre work, such as awareness, anticipation, adaptation, attunement, and responsiveness. The Applied Theatre Artist is of scholarly, practical, and educational interest. The book offers detailed analysis of how skilled theatre artists make in-action decisions within socially engaged participatory projects. Rich description of in-session activity reveals what workshop facilitators actually do and how they think, offering a rare focus in applied theatre.

Applied Theatre Monica Prendergast 2009 "Applied Theatre is the first study to assist practitioners and students to develop critical frameworks for planning and implementing their own theatrical projects. This reader-friendly text considers an international range of case studies in applied theatre through discussion questions, practical activities and detailed analysis of specific theatre projects globally."--Provided by the publisher.

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Table of Contents The Applied Theatre Reader

1. Understanding the eBook The Applied Theatre Reader

- The Rise of Digital Reading The Applied Theatre Reader
- Advantages of eBooks Over Traditional Books

2. Identifying The Applied Theatre Reader

- Exploring Different Genres
- Considering Fiction vs. Non-Fiction
- Determining Your Reading Goals

3. Choosing the Right eBook Platform

- Popular eBook Platforms
- Features to Look for in an The Applied Theatre Reader
- User-Friendly Interface

4. Exploring eBook Recommendations from The Applied Theatre Reader

- Personalized Recommendations

- The Applied Theatre Reader User Reviews and Ratings
- The Applied Theatre Reader and Bestseller Lists

5. Accessing The Applied Theatre Reader Free and Paid eBooks

- The Applied Theatre Reader Public Domain eBooks
- The Applied Theatre Reader eBook Subscription Services
- The Applied Theatre Reader Budget-Friendly Options

6. Navigating The Applied Theatre Reader eBook Formats

- ePub, PDF, MOBI, and More
- The Applied Theatre Reader Compatibility with Devices
- The Applied Theatre Reader Enhanced eBook Features

7. Enhancing Your Reading Experience

- Adjustable Fonts and Text Sizes of The Applied Theatre Reader
- Highlighting and Note-Taking The Applied Theatre Reader
- Interactive Elements The Applied Theatre Reader

8. Staying Engaged with The Applied Theatre Reader

- Joining Online Reading Communities
- Participating in Virtual Book Clubs
- Following Authors and Publishers The Applied Theatre Reader

9. Balancing eBooks and Physical Books The Applied Theatre Reader

- Benefits of a Digital Library
- Creating a Diverse Reading Collection The Applied Theatre Reader

10. Overcoming Reading Challenges

- Dealing with Digital Eye Strain
- Minimizing Distractions
- Managing Screen Time

11. Cultivating a Reading Routine The Applied Theatre Reader

- Setting Reading Goals The Applied Theatre Reader
- Carving Out Dedicated Reading Time

12. Sourcing Reliable Information of The Applied Theatre Reader

- Fact-Checking eBook Content of The Applied Theatre Reader
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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