

The Applied Theatre Reader

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The Applied Theatre Reader | Taylor & Francis Group

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The Applied Theatre Reader by Tim Prentki - Goodreads

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Applied Theatre Reader (2008, Trade Paperback) for sale ...

The applied theatre reader. [Tim Prentki; Sheila Preston.] -- 'Applied theatre' refers to theatre that happens outside of the artistic/theatrical setting, often in a community or educational context, mostly in the service of some kind of social change.

The applied theatre reader (Book, 2009) [WorldCatOrg]

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9780415428873: The Applied Theatre Reader - AbeBooks ...

The Applied Theatre Reader. New York: Routledge, 2008. Asif Majid is an interdisciplinarian who researches, teaches, and performs at the intersection of conflict and performance, particularly in terms of devising, improvisation, and applied theatre with marginalized communities.

Applied Theatre: International Case Studies and Challenges ...

Applied Theatre. Practiced around the world, Applied Theatre is a general term describing the use of drama in participatory ways and often in non-traditional settings to address social issues. It can be described as the use of theatre as a tool rather than simply as entertainment.

Applied Theatre | The Mandala Center for Change

Applied Drama is an umbrella term for the use of theatrical practices and creativity that take participants and audience members further than mainstream theatre, that is often in response to conventional people with real life stories. The work also often happens in non-conventional theatre spaces and social settings e.g. schools, prisons, streets and alternative educational provisions. There are several forms and practices considered to be under the umbrella of Applied Theatre

Applied Drama - Wikipedia

Fall 2021 Priority Deadline: January 21, 2021; Fall 2021 Regular Deadline: May 20, 2021; The MA in Applied Theatre degree program, the first program of its kind in the United States, uses theatre as a medium for education, community development, and the pursuit of social justice. The goal of the program is to educate scholar practitioners to become future leaders in the field of applied theatre.

Master of Arts in Applied Theatre | cuny sps

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The Applied Theatre Reader: Prentki, Tim, Preston, Sheila ...

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The Applied Theatre Reader: Amazon.co.uk: Prentki, Tim ...

The Applied Theatre Reader. DOI link for The Applied Theatre Reader. The Applied Theatre Reader book. The Applied Theatre Reader. DOI link for The Applied Theatre Reader. The Applied Theatre Reader book. Edited By Tim Prentki, Nicola Abraham. Edition 2nd Edition . First Published 2020 .

Rabelais and his world | The Applied Theatre Reader ...

Book Description. 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 new edition brings the field fully up to date with the breadth of applied theatre practice in the twenty-first century, adding essays on playback theatre, digital technology, work with ...

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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.

Amazon.com: The Applied Theatre Reader eBook: Prentki, Tim ...

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.

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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.

The Applied Theatre Reader by Tim Prentki, Hardcover ...

Applied Theatre Research encourages articles that are contextualized, grounded in coherent and imaginative theory, and reflect or are illustrative of excellent practice. The journal recognises that all participants in theatrical and dramatic events can be seen as fully participant, and incorporates points of view of theatre workers (actors, directors, playwrights), spectators and other stakeholders such as educators and social policy makers.

Intellect Books | Applied Theatre Research

Applied Theatre Research... (with special attention to topics of current interest to the profession) keep readers informed of the latest developments on the stage and in the classroom. The journal's audience includes scholars and students of theatre, educators, members of theatre associations, actors, directors, playwrights, designers, and ...

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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 new edition brings the field fully up to date with the breadth of applied theatre practice in the Twenty First Century, adding essays on playback theatre, digital technology, work with indigenous practitioners, inter-generational practice, school projects, and contributors from South America, Australia and New Zealand. The Reader divides the field into key themes, inviting critical interrogation of issues in applied theatre whilst also acknowledging the multi-disciplinary nature of its subject, crossing fields like theatre in educational settings, prison theatre, community performance, theatre in conflict resolution, interventionist theatre, and theatre for development. A new lexicon of Applied Theatre and further reading for every section will equip readers with the ideal tools for studying this broad and varied field. This collection of critical thought and practice is essential to those studying or participating in the performing arts as a means for positive change.

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 reinventorise a community theatre group in South Brazil; and an exchange between a Guatemalan arts collective and a Dutch youth theatre company, besides others.

Six years after its initial publication, Applied Theatre returns with a second edition. As the first book to assist practitioners and students to develop critical frameworks for implementing their own theatrical projects, it served as a vital addition to this area of growing interest, winning the Distinguished Book of the Year award from the American Alliance for Theatre and Education. Editors Monica Prendergast and Juliana Saxton have updated the book to reflect shifts in practice over the last few years in the world of applied theatre. Drawing on their backgrounds in drama education and pedagogy, the co-editors offer introductory chapters and dozens of case studies on applied theatre projects around the globe. This new edition of Applied Theatre will encourage students and practitioners to acquire a deeper understanding of the field and its best practices.

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 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.

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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: Economics 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.

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.

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.