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**Research Methodologies for Drama Education** Judith Ackroyd 2006 Drama education has been lacking a research methodology. This much needed text provides models constructed by leading researchers in the field and presented at the International Drama in Education Research Institute Conference in 2004. Each chapter in this collection from across the Anglophone world describes a different research methodology. It explains how the methodology was applied to the practice and outlines how teachers and other researchers can employ it in their own contexts. Led by the editor's chapter on the context of research, the contributions include: The Process of Institute Research Stations by Philip Taylor The Reflective Practitioner by Jonathan Neelands Critical Ethnography by Kathleen Gallagher Narrative Inquiry by Bellarie Zatzman A case study by Joe Winston Performance Ethnography by Jane Bacon Post-structuralist Deconstruction by Ian McCormick Feminist Methodology by Sharon Grady The book will be essential reading for research students and teachers because it provides models and approaches that connect with the immediacy of their practice.

**Playbuilding as Qualitative Research** Joe Norris 2017-03-02 This book is for both art-based researchers and research-informed artists, exploring the theatrical genre known as Collective Creation, or Playbuilding. Performers generate data around chosen topics— from addiction and sexuality to qualitative research—by compiling scenes from their disparate voices. Audience members become involved in the investigation, and the performed scenes do not end the conversation but challenge and extend it. Through discussion and audience participation, the process examines how knowledge is defined and how data is mediated.

**Live Research** Leah Mercer 2012

**Performance as Research** Annette Arlander 2017-12-06 Performance as Research (PAR) is characterised by an extraordinary elasticity and interdisciplinary drive. Performance as Research: Knowledge, Methods, Impact celebrates this energy, bringing together chapters from a wide range of disciplines and eight different countries. This volume focuses explicitly on three critical, often contentious themes that run through much discussion of PaR as a discipline:

Knowledge - the areas and manners in which performance can generate knowledge  
Methods - methods and methodologies for approaching performance as research  
Impact - a broad understanding of the impact of this form of research  
These themes are framed by four essays from the book's editors, contextualising their interrelated conversations, teasing out common threads, and exploring the new questions that the contributions pose to the field of performance. As both an intervention into and extension of current debates, this is a vital collection for any reader concerned with the value and legitimacy of performance as research.

**Somatic Voices in Performance Research and Beyond** Christina Kapadocha 2020-10-21 Somatic Voices in Performance Research and Beyond brings together a community of international practitioner-researchers who explore voice through soma or soma through voice. Somatic methodologies offer research processes within a new area of vocal, somatic and performance praxis. Voice work and theoretical ideas emerge from dance, acting and performance training while they also move beyond commonly recognized somatics and performance processes. From philosophies and pedagogies to ethnic-racial and queer studies, this collection advances embodied aspects of voices, the multidisciplinary potentialities of somatic studies, vocal diversity and inclusion, somatic modes of sounding, listening and writing voice. Methodologies that can be found in this collection draw on: eastern traditions body psychotherapy-somatic psychology Alexander Technique, Feldenkrais Method Authentic Movement, Body-Mind Centering, Continuum Movement, Integrative Bodywork and Movement Therapy Fitzmaurice Voicework, Linklater Technique, Roy Hart Method post-Stanislavski and post-Grotowski actor-training traditions somaesthetics The volume also includes contributions by the founders of: Shin Somatics, Body and Earth, Voice Movement Integration SOMart, Somatic Acting Process This book is a polyphonic and multimodal compilation of experiential invitations to each reader's own somatic voice. It culminates with the "voices" of contributing participants to a praxical symposium at East 15 Acting School in London (July 19–20, 2019). It fills a significant gap for scholars in the fields of voice studies, theatre studies, somatic studies, artistic research and pedagogy. It is also a vital read for graduate students, doctoral and postdoctoral researchers.

**Dynamics in Human and Primate Societies** Timothy A. Kohler 2000 With an emphasis on small-scale societies in an effort to maximize realism in the modeling efforts applied to social evolution, this volume is an important step toward an actor-oriented, cross-disciplinary approach to understanding human behavior over time."

**Achieving Musical Success in the String Classroom** Karel Butz 2019 Achieving Musical Success in the String Classroom describes a fully pragmatic pedagogical approach toward developing complete musicianship in beginning through advanced level string players by incorporating the ideas of Mimi Zweig, Paul Rolland, and Shinichi Suzuki. Author Karel Butz's philosophical assumptions are explained regarding the structure and purpose of string teaching contributing to a high level of musical artistry among students. Introductory through advanced string concepts relating to instrument set-up, posture, left and right hand development, music theory, aural skills, assessment procedures, imagery in playing, the development individual practice and ensemble skills, and effective rehearsal strategies are explained in a sequential approach that benefit the classroom teacher and student. In addition, several score examples, sample lesson plans, grading rubrics as well as videos of Butz demonstrating his pedagogical ideas and techniques with musicians are included.

**The Routledge Introduction to Theatre and Performance Studies** Erika Fischer-Lichte 2014 Erika Fischer-Lichte's introduction to the discipline of Theatre and Performance Studies is a strikingly authoritative and wide ranging guide to the study of theatre in all of its forms. Its three-part structure moves from the first steps in starting to think about performance, through to the diverse and interrelated concerns required of higher-level study: Part 1 – Central Concepts for Theatre and Performance Research – introduces the language and key ideas that are used to discuss and think about theatre: concepts of performance; the emergence of meaning; and the theatrical event as an experience shared by actors and spectators. Part 1 contextualizes these concepts by tracing the history of Theatre and Performance Studies as a discipline. Part 2 – Fields, Theories and Methods – looks at how to analyse a performance and how to conduct theatre-historiographical research. This section is concerned with the 'doing' of Theatre and Performance Studies: establishing and understanding different methodological approaches; using sources effectively; and building theoretical frameworks. Part 3 – Pushing Boundaries – expands on the lessons of Parts 1 and 2 in order to engage with theatre and performance in a global context. Part 3 introduces the concept of 'interweaving performance cultures'; explores the interrelation of theatre with the other arts; and develops a transformative aesthetics of performance. Case studies throughout the book root its theoretical discussion in theatrical practice. Focused accounts of plays, practitioners and performances map the development of Theatre and Performance Studies as an academic discipline, and of the theatre itself as an art form. This is the most comprehensive and sophisticated introduction to the field available, written by one of its foremost scholars.

**For Love of Country** Maurizio Viroli 1995-09-14 Nationalism and patriotism are two of the most powerful forces shaping world history. Though seen by many as two sides of the same coin, they have developed widely different connotations. Nationalism is increasingly seen as destructive, and at the root of the world's bloodiest conflicts; patriotism seems something more benign, a political virtue. How are we to mark the distinction between these two phenomena? How can we rescue patriotism from the tainted grasp of nationalism? Reconstructing the historical the meaning of the terms, Maurizio Viroli shows how the two concepts have been used within specific cultural and ideological contexts. He reviews the political thought of Italy, England, and Germany and shows how patriotism and nationalism have fundamentally different roots. Professor Viroli concludes that it is morally unacceptable, and indeed unnecessary, to be a nationalist to defend the values that nationalists hold dear. Patriotism, however, is a valuable source of civic responsibility.

**How Drama Activates Learning** Michael Anderson 2013-08-01 How Drama Activates Learning: Contemporary Research and Practice draws together leaders in drama education and applied theatre from across the globe, including authors from Europe, North America and Australasia. It explores how learning can be activated when drama pedagogies and philosophies are applied across diverse contexts and for varied purposes. The areas explored include: • history • literacy, oracy and listening • health and human relationships education • science • democracy, social justice and global citizenship education • bullying and conflict management • criticality • digital technologies • additional language learning Drawing on a range of theoretical perspectives, the contributors present case studies of drama and applied theatre work in school and community settings, providing rich descriptions of practice accompanied by detailed analysis underpinned by the theoretical perspectives of key thinkers from both within and beyond the field of drama.

**Performance Ethnography** Norman K. Denzin 2003-06-24 In Performance Ethnography, one of the world's most distinguished authorities on qualitative research, established the initial published connection of performance narratives with performance ethnography and autoethnography; the linkage of these formations to critical pedagogy and critical race theory; and the histories of these formations, and shown how they may be connected. Performance Ethnography is divided

into three parts. Part I covers pedagogy, ethnography, performance, and theory as the foundation for a performative social science. Part II addresses the worlds of family, nature, praxis, and action, employing a structure that is equal parts memoir, essay, short story, and literary autoethnography. Part III examines the ethics and practical politics of performance autoethnography, anchored in the post-9/11 discourse in the United States. The amalgam serves as an invitation for social scientists and ethnographers to confront the politics of cultural studies and explore the multiple ways in which performance and ethnography can be both better understood and used as mechanisms for social change and economic justice. .

*Norms Without the Great Powers* Adam Bower 2017-02-09 Can multilateral treaties succeed in transforming conduct when they are rejected by the most powerful states in the international system? In the past two decades, coalitions of middle-power states and transnational civil society groups have negotiated binding legal agreements in the face of concerted opposition from China, Russia, and most especially the United States. These instances of a so-called 'new diplomacy' reflect a deliberate attempt to use the language of international law to bypass great power objections in establishing new global standards. Yet critics have frequently derided such treaties as utopian and counter productive because they fail to include those states allegedly most capable of effectively managing complex international cooperation. Thus far no study has offered a systematic, comparative study of the promise, and limits, of multilateralism without the great powers. *Norms Without the Great Powers* addresses this gap through the presentation of a novel theoretical account and detailed empirical evidence regarding the implementation of two archetypal cases, the antipersonnel Mine Ban Treaty and International Criminal Court. Both treaties have substantially reshaped expectations and behaviour in their respective domains, but with important variation in the extent and breadth of their impact. These findings provide the impetus for assessing the prospects for similar strategies on other topics of contemporary global concern. This book offers a timely addition to the dynamic and growing literature on the practice and consequences of international governance and should appeal to academics, civil society experts, and foreign policy practitioners working in fields such as security, human rights, and the environment.

*The Routledge Introduction to Theatre and Performance Studies* Erika Fischer-Lichte 2014-04-03 Erika Fischer-Lichte's introduction to the discipline of Theatre and Performance Studies is a strikingly authoritative and wide ranging guide to the study of theatre in all of its forms. Its three-part structure moves from the first steps in starting to think about performance, through to the diverse and interrelated concerns required of higher-level study: Part 1 – Central Concepts for Theatre and Performance Research – introduces the language and key ideas that are used to discuss and think about theatre: concepts of performance; the emergence of meaning; and the theatrical event as an experience shared by actors and spectators. Part 1 contextualizes these concepts by tracing the history of Theatre and Performance Studies as a discipline. Part 2 – Fields, Theories and Methods – looks at how to analyse a performance and how to conduct theatre-historiographical research. This section is concerned with the 'doing' of Theatre and Performance Studies: establishing and understanding different methodological approaches; using sources effectively; and building theoretical frameworks. Part 3 – Pushing Boundaries – expands on the lessons of Parts 1 and 2 in order to engage with theatre and performance in a global context. Part 3 introduces the concept of 'interweaving performance cultures'; explores the interrelation of theatre with the other arts; and develops a transformative aesthetics of performance. Case studies throughout the book root its theoretical discussion in theatrical practice. Focused accounts of plays, practitioners and performances map the development of Theatre and Performance Studies as an academic discipline, and of the theatre itself as an art form. This is the most comprehensive and sophisticated introduction to the field available, written by one of its foremost scholars.

*Performance Autoethnography* Norman K. Denzin 2018-04-20 This book is a manifesto. It is about rethinking performance autoethnography, about the formation of a critical performative cultural politics, about what happens when everything is already performative, when the dividing line between performativity and performance disappears. This is a book about the writing called autoethnography. It is also about what this form of writing means for writers who want to perform work that leads to social justice. Denzin's goal is to take the reader through the history, major terms, forms, criticisms and issues confronting performance autoethnography and critical interpretive. To that end many of the chapters are written as performance texts, as ethnodramas. A single thesis organizes this book: the performance turn has been taken in the human disciplines and it must be taken seriously. Multiple informative performance models are discussed: Goffman's dramaturgy; Turner's performance anthropology; performance ethnographies by A. D. Smith, Conquergood, and Madison; Saldana's ethnodramas; Schechter's social theatre; Norris's playacting; Boal's theatre of the oppressed; and Freire's pedagogies of the oppressed. They represent different ways of staging and hence performing ethnography, resistance and critical pedagogy. They represent different ways of "imagining, and inventing and hence performing alternative imaginaries, alternative counter-performances to war, violence, and the globalized corporate empire" (Schechner 2015). This book provides a systematic treatment of the origins, goals, concepts, genres, methods, aesthetics, ethics and truth conditions of critical performance autoethnography. Denzin uses the performance text as a vehicle for taking up the hard questions about reading, writing, performing and doing critical work that makes a difference.

*Theatre Translation* Angela Tiziana Tarantini 2021-07-19 This book examines the effects of translation on theatrical performance. The author adapts and applies Kershaw et al.'s Practice as Research model to an empirical investigation analysing the effects of translation on the rhythm and gesture of a playtext in performance, using the contemporary plays *Convincing Ground* and *The Gully* by Australian playwright David Mence which have been translated into Italian.

The book is divided into two parts: a theoretical exegesis encompassing Translation Studies, Performance Studies and Gesture Studies, and a practical investigation comprising of a workshop where excerpts of the plays are explored by two groups of actors. The chapters are accompanied by short clips of the performance workshop hosted on SpringerLink. The book will be of interest to students and scholars in the fields of Translation Studies (and Theatre Translation more specifically), Theatre and Performance, and Gesture Studies.

*Research Methods in Theatre and Performance* Baz Kershaw 2011-04-18 How have theatre and performance research methods and methodologies engaged the expanding diversity of performing arts practices? How can students best combine performance/theatre research approaches in their projects? This book's 29 contributors provide

*Research Methods in Theatre and Performance* Baz Kershaw 2011-04-18 How have theatre and performance research methods and methodologies engaged the expanding diversity of performing arts practices? How can students best combine performance/theatre research approaches in their projects? This book's 29 contributors provide hands-on answers to such questions. Challenging and debating received research wisdom and exploring innovative procedures for rigorous enquiry via archives, technology, practice-as-research, scenography, performer training, applied theatre/performance, body in performance and more, they create a focussed compendium of future research options.

*Undergraduate Research in Theatre* Michelle Hayford 2021-07-14 *Undergraduate Research in Theatre: A Guide for Students* supplies tools for scaffolding research skills alongside examples of undergraduate research in theatre and performance scholarship. The book begins with an overview of the necessity of framing theatre as undergraduate research and responding to calls for revolutionizing the discipline toward greater equity, diversity, and inclusion. Dedicated chapters for the research, skills, and methods employed by each theatre area follow: scripted theatre; devised and new works; applied theatre; scenic, costume, sound, and lighting design; and theatre theory and interdisciplinary studies. Throughout the book, undergraduate research activities are demonstrated by 36 case studies authored by undergraduates from six countries about diverse areas of theatre study. Suitable for both professors and students, *Undergraduate Research in Theatre* is an ideal resource for any course that has an opportunity for the creation of new knowledge or as an essential interdisciplinary connection between theatre, performance, and other disciplines.

*Housing First* Deborah Padgett 2015-11-03 This book is the first to chronicle the story of Housing First (HF), a paradigm-shifting evidence-based approach to ending homelessness that began in New York City in 1992 and rapidly spread to other cities nationally and internationally. The authors report on the rise of a 'homeless industry' of shelters and transitional housing programs that the HF approach directly challenged by rejecting the usual demands of treatment, sobriety and housing readiness. Based upon principles of consumer choice, harm reduction and immediate access to permanent independent housing in the community, HF was initially greeted with skepticism and resistance from the 'industry'. However, rigorous experiments testing HF against 'usual care' produced consistent findings that the approach produced greater housing stability, lower use of drugs, and alcohol and cost savings. This evidence base, in conjunction with media accounts of HF's success, led to widespread adoption in the U.S., Canada, Western Europe, and Australia. The book traces the history of homelessness and the rapid growth of the publically funded homeless industry, an amalgam of religious and philanthropic organizations, advocacy groups, and non-profits that were insufficient to stem the tide of homelessness resulting from dramatic reductions in affordable housing in the 1980s and continuing to the present day. The authors summarize research findings on HF and include a chapter of personal stories of individuals who have experienced HF. Unique to this book is the participation of the founder of HF (Tsemberis) and well-known research on HF by the co-authors (Padgett and Henwood). Also unique is the deployment of theories-organizational, institutional and implementation-to conceptually frame the rise of HF and its wide adoption as well as the resistance that arose in some places. Highly readable yet informative and scholarly, this book addresses wider issues of innovation and systems change in social and human services.

*Research Methods in Theatre and Performance* Baz Kershaw 2011 This study investigates a range of current research domains, methodologies and methods in theatre and performance studies. Case studies provide evidence of the usefulness of certain methods for particular projects.

*Theater as Data* Miguel Escobar Varela 2021-08-02 In *Theater as Data*, Miguel Escobar Varela explores the use of computational methods and digital data in theater research. He considers the implications of these new approaches, and explains the roles that statistics and visualizations play. Reflecting on recent debates in the humanities, the author suggests that there are two ways of using data, both of which have a place in theater research. Data-driven methods are closer to the pursuit of verifiable results common in the sciences; and data-assisted methods are closer to the interpretive traditions of the humanities. The book surveys four major areas within theater scholarship: texts (not only playscripts but also theater reviews and program booklets); relationships (both the links between fictional characters and the collaborative networks of artists and producers); motion (the movement of performers and objects on stage); and locations (the coordinates of performance events, venues, and touring circuits). *Theater as Data* examines important contributions to theater studies from similar computational research, including in classical French drama, collaboration networks in Australian theater, contemporary Portuguese choreography, and global productions of Ibsen. This overview is complemented by short descriptions of the author's own work in the computational analysis of theater practices in Singapore and Indonesia. The author ends by considering the future of computational theater research, underlining the importance of open data and digital sustainability practices, and encouraging readers to consider the benefits of learning to code. A web companion offers illustrative data, programming tutorials,

and videos.

**Performing Music Research** Aaron (Professor of Performance Science Williamon, Professor of Performance Science Royal College of Music) 2021-01-21

Performing Music Research is a comprehensive guide to planning, conducting, analyzing, and communicating research in music performance. The book examines the approaches and strategies that underpin research in music education, psychology, and performance science.

**Understanding Communication Research Methods** Stephen M. Croucher 2014-10-17 Comprehensive, innovative, and focused on the undergraduate student, this

textbook prepares students to read and conduct research. Using an engaging how-to approach that draws from scholarship, real-life, and popular culture, the

book offers students practical reasons why they should care about research methods and a guide to actually conduct research themselves. Examining

quantitative, qualitative, and critical research methods, the textbook helps undergraduate students better grasp the theoretical and practical uses of method by

clearly illustrating practical applications. The book defines all the main research traditions, illustrates key methods used in communication research, and

provides level-appropriate applications of the methods through theoretical and practical examples and exercises, including sample student papers that

demonstrate research methods in action.

**Arts-Based Educational Research and Qualitative Inquiry** Thalia M. Mulvihill 2019-11-04 Arts-Based Educational Research and Qualitative Inquiry introduces

novice qualitative researchers, within education and related fields, to arts-based educational research (ABER). Abundant prompts and exercises are provided to

help readers apply the concepts and experiment with various applications of the ideas presented. The authors walk the path with novice researchers offering a

variety of approaches to the practice of arts-based methods, while providing a guided overview of ABER, and include pedagogical features in each chapter.

Exercises are designed to assist educational researchers who wish to expand their repertoire of methodologies. The authors also weave into the discussion the

possibilities and limitations of many types of arts-based methods while introducing readers to the growing methodological literature. By offering a tapestry of

ways to engage the novice researcher, the book illustrates that it is not always possible to separate cognitive findings from aesthetic knowing. This book will

help qualitative researchers to expand their methodologies to include arts-based approaches to their projects and by doing so reshape their identities as

qualitative researchers. It also offers some evaluative criteria and tool kits for experimenting with various arts and educational research.

**Ethnodramatherapy** Stephen Snow 2021-11 "Ethnodramatherapy explores the integration of the performance ethnography method, known as ethnodrama, with

the principles and practices of drama therapy to establish a sound theoretical formulation for ethnodramatherapy, and considers its use as art, as therapy, as

research and as a vehicle for social justice. The book begins by defining ethnodramatherapy - an original synthesis created by the author through deep study

and practice of Mienczakowski's ethnodrama, combined with thirty-five years of his own practice and research in drama therapy, creative arts therapies and

therapeutic theatre. The book describes the origins of ethnodramatherapy, along with its evolution and method. It then delves into applications of the practice

highlighted by five case studies with different audiences in different settings. Subjects include adults with developmental disabilities, female adolescents in youth

protection, caregivers for loved ones with mental illnesses and Chinese students exploring controversial issues of oppression in China. Complex ethical issues

are reviewed and suggestions are made on how to deal with some of the challenging ethical situations that are likely to arise in the ethnodramatherapy

process. What emerges is a powerful tool that harnesses theatrical art, ethnographic research and the clinical techniques of drama therapy to create a potential

*The Self in Performance* Susana Pendzik 2017-01-10 This book is the first to examine the performance of autobiographical material as a theatrical form, a

research subject, and a therapeutic method. Contextualizing personal performance within psychological and theatrical paradigms, the book identifies and

explores core concepts, such as the function of the director/therapist throughout the creative process, the role of the audience, and the dramaturgy involved in

constructing such performances. It thus provides insights into a range of Autobiographic Therapeutic Performance forms, including Self-Revelatory and

Autoethnographic Performance. Addressing issues of identity, memory, authenticity, self-reflection, self-indulgence, and embodied self-representation, the book

presents, with both breadth and depth, a look at this fascinating field, gathering contributions by notable professionals around the world. Methods and

approaches are illustrated with case examples that range from clients in private practice in California, through students in drama therapy training in the UK, to

inmates in Lebanese prisons.

*The Cambridge Companion to Performance Studies* Tracy C. Davis 2008-11-13 Since the turn of the century, Performance Studies has emerged as an

increasingly vibrant discipline. Its concerns - embodiment, ethical research and social change - are held in common with many other fields, however a unique

combination of methods and applications is used in exploration of the discipline. Bridging live art practices - theatre, performance art and dance - with

technological media, and social sciences with humanities, it is truly hybrid and experimental in its techniques. This Companion brings together specially

commissioned essays from leading scholars who reflect on their own experiences in Performance Studies and the possibilities this offers to representations of

identity, self-and-other, and communities. Theories which have been absorbed into the field are applied to compelling topics in current academic, artistic and

community settings. The collection is designed to reflect the diversity of outlooks and provide a guide for students as well as scholars seeking a perspective on

research trends.

**Performance Studies** Richard Schechner 2017-07-14 The publication of Performance Studies: An Introduction was a defining moment for the field. Richard

Schechner's pioneering textbook provides a lively and accessible overview of the full range of performance for undergraduates at all levels and beginning

graduate students in performance studies, theatre, performing arts, and cultural studies. Among the topics discussed are the performing arts and popular

entertainments, rituals, play and games, and the performances of everyday life. Supporting examples and ideas are drawn from the social sciences, performing

arts, poststructuralism, ritual theory, ethology, philosophy, and aesthetics. This third edition is accompanied by an all-new companion website curated by a

dedicated media editor, with the following resources for instructors and students: Interactive glossary Multiple choice questions Powerpoint Slides. Videos

Website links for further study Tutorials on specific skills within Performance Studies Sample Discussion Questions Exercises and Activities Sample Syllabi The

book itself has also been revised, with 25 new extracts and biographies, up-to-date coverage of global and intercultural performances, and further exploration of

the growing international presence of Performance Studies as a discipline. Performance Studies is the definitive overview for undergraduates, with primary

extracts, student activities, key biographies and over 200 images of global performance.

*Researching drama and arts education* Edited by Philip Taylor., 2012-11-12 This volume examines the current major issues in research design for arts

teachers. It aims to answer two key questions: how do researchers design their studies? What research methods are appropriate for specific investigative

questions?

**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

dance programs including dance therapy, history, science, psychology, education, and technology, in addition to public scholarship, choreography, and interdisciplinary topics. The book also includes a final chapter which provides annotated online resources, and many of its chapters are supported by examples of abstracts of capstone projects, senior theses, and conference presentations by undergraduate researchers across the United States. Suitable for both professors and students, *Undergraduate Research in Dance* is an ideal reference book for any course that has a significant opportunity for the creation of new knowledge, or as an essential interdisciplinary connection between dance and other disciplines.

**Ethnodrama** Johnny Saldaña 2005 Seven ethnodramas illustrate this emerging genre of arts-based research, a burgeoning but evident trend in the field of theatre production itself. With their focus on the personal, immediate and contextual, these plays about marginalized identities, abortion, street life and oppression manage a unique balance between theoretical research and everyday realism.

**Research-based Theatre: An Artistic Methodology** George Belliveau 2016-09-01 *Research-based Theatre* aims to present research in a way that is compelling and captivating, connecting with viewers on imaginative and intellectual levels at the same time. The editors bring together scholars and practitioners of research-based theatre to construct a theoretical analysis of the field and offer critical reflections on how the methodology can now be applied. It shares twelve examples of contemporary research-based theatre scripts and commentaries from an international group of artists and researchers, selected with an eye toward representing different approaches that come from a variety of Disciplinary areas.

**Ethnotheatre** Johnny Saldaña 2016-06-16 *Ethnotheatre* transforms research about human experiences into a dramatic presentation for an audience. Johnny Saldaña, one of the best-known practitioners of this research tradition, outlines the key principles and practices of ethnotheatre in this clear, concise volume. He covers the preparation of a dramatic presentation from the research and writing stages to the elements of stage production. Saldaña nurtures playwrights through adaptation and stage exercises, and delves into the complex ethical questions of turning the personal into theatre. Throughout, he emphasizes the vital

importance of creating good theatre as well as good research for impact on an audience and performers. The volume includes multiple scenes from contemporary ethnodramas plus two complete play scripts as exemplars of the genre.

**Practice-as-Research** L. Allegue 2009-08-11 *Practice-as-Research: In Performance and Screen* presents a thoroughgoing exploration of the major fissures of established knowledge created by a new trans-disciplinary, worldwide project for the twenty-first century. Focussing on the most fleeting and yet pervasive practices of the performance and screen arts, it both documents and analyses the practical-theoretical integration of hands-on creative and scholarly methods of research. Through an innovative combination of manuscript, catalogue and digital multi-media formats, it aims to embody the principles of performance and screen practice-as-research in its structure and design – making book pages and DVD images mutually illuminating. With over fifty practitioner-researcher contributors, *Practice-as-Research* constitutes the most comprehensive presentation of this sometimes controversial and frequently fresh way of doing things with an imaginative convergence of artistic and scholarly processes.

**Drama Research Methods: Provocations of Practice** 2018-12-06 *Drama Research Methods: Provocations of Practice* focuses on innovative drama/theatre research practices in ever-widening contexts for a broad range of purposes within and outside of the arts and the challenges this poses for researchers, writers and research participants.

**The SAGE Handbook of Performance Studies** Judith A. Hamera 2006 Publisher description

**Theatre and Audience** Lois Weaver 2017-09-16 What does theatre do for – and to – those who witness, watch, and participate in it? *Theatre & Audience* provides a provocative overview of the questions raised by theatrical encounters between performers and audiences. Focusing on European and North American theatre and its audiences in the twentieth and twenty-first centuries, it explores belief in theatre's potential to influence, impact and transform. Illustrated by examples of performance which have sought to generate active audience involvement – from Brecht's epic theatre to the Blue Man Group – it seeks to unsettle any simple equation between audience participation and empowerment. Foreword by Lois Weaver.