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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

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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.

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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.

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At once both guide book and provocation, this is an indispensable companion for students and practitioners of applied theatre. It

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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

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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.

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

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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

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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.

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

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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

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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.

"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

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analysis of specific theatre projects globally."--Provided by the publisher.

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

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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

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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.

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