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| Nota di contenuto | Part I: Setting the scene -- Theatres and a spectrum of engagement Michael Finneran, Michael Anderson and Fiona McDonagh -- Part II: Tradition and Innovation -- Staying the Course and 'Here to Question': Envisioning education at Tarragon Theatre as an integral goal and a reciprocal practice Kathleen Gallagher and Anne Wessels -- 'Within the girdle of these walls': reflections on the Royal Shakespeare Company's Learning and Performance Network Joe Winston and Mon Partovi -- Creative Leadership in Learning at the Sydney Opera House Michael Anderson and Peter O'Connor -- From access to participation: an historical account of Queensland Theatre Company's commitment to theatre education for children and young people Sandra Gattenhof and Heidi Irvine -- Part III: Moving beyond the main house -- Outreach in the deep north John O'Toole -- From human anatomy to the global banking crisis: exploring Warwick Arts Centre's commitment to artist-academic collaboration Rachel King and Baz Kershaw -- The Biggest Youth Theatre Festival on the Planet: A Year in Life of the National Theatre Youth Connection Scheme Selina Busby -- "People who do theatre are a bit posh": examining the impact of class and ethnicity on engagement with the Birmingham Repertory Theatre's youth theatre |

(The Young REP) Natalie Hart and Joe Winston -- Part IV: Artists in education, and beyond -- The School Drama Partnership: Beyond an Artist-in-Residence Program Robyn Ewing and John Saunders -- Education at Roundabout: It's about turning classrooms into theatres, and the theatre into a classroom Jennifer DiBella, Mitch Matteson and Jonathan Jones -- Arena Theatre's Big Fish: The Marlin project: finding new meanings in the spaces between audience and participation in theatre for young people Christine Sinclair, Richard Sallis and Christian Leavesley -- Theaters for Learning: The New Victory SPARK Program Lindsey Buller Maliekel, Courtney J. Boddie, Dennie Palmer Wolf and Steven Holochwost -- Part V: Agentive partnership -- Shadows of history, echoes of war: Performing alongside veteran soldiers and prison inmates in two Canadian applied theatre projects George Belliveau and Monica Prendergast -- Visiting schools for visiting theatre. Researching introductory drama workshops and young people's response Katrine Heggstad, Kari Mjaaland Heggstad and Stig A. Eriksson -- The Irondale Ensemble Project: Creating Communitas in Neo-Liberal Times Peter Duffy and Terry Greiss -- Acting Beyond Retirement: The Necessary Stage's Theatre for Senior's Programme Prudence Wales and Alvin Tan -- Part VI: Redefining engagement -- Theatres as Sites of Learning: Theatre for Early Years Audiences Emma Miles and Helen Nicholson -- Reach out and Relax: extending access to theatre for families living with disability Andy Kempe and Sarah Gregson -- The Dance of Life Judith Mc Lean and Sally Chance -- Education as Arts Talk? Canada's National Arts Centre and Praxis Theatre's SpiderWebShow Barry Freeman with Michael Wheeler.

Sommario/riassunto

This volume is the first book to map a broad range of practices and critically examine the impact of education and outreach programmes in theatres and theatre companies around the globe. This innovative volume looks specifically at the manner in which theatres and theatre companies engage in educational, outreach and community work. An array of global case studies examines a wide range of existing and innovative practices, and scrutinises how this work achieves successful results and delivers impact and outcome on investment. The editors set the scene briefly in terms of the history of education in theatre organisations, and then move on to chart some of the difficulties and challenges associated with this work, as well as looking into the conceptual issues that need to be interrogated so that we may understand the impact of outreach and education work on the communities and audiences it aims to reach. A range of theatre practitioners and academics describe their work, its background, and what the authors understand to be successful outcomes for both the participants and the theatres. Finally, the book offers suggestions for both practitioners and researchers regarding further development in this work. .
