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Nota di contenuto	Cover; Copyright; Acknowledgements; Contents; Preface; Abstracts of Case Studies; Section 1: Ineffability; Illustration and the Intentional Action Model; Case Study: Returning to Haifa: Using Pre-text Based Drama to Understand Self and Other; Section 2: Paradigms and Trojan Horses; Case Study: Towards Collaborativity in Theatre-making: Reflections on an Artistic Research Case; Section 3: Origins of the PhD and the Current Educational Climate; Case Study: The Smell of It: Case Study of Curious's Live Art Performance On the Scent Section 4: Certainties and Institutional Bias: Research for, into and through Practice Research Criteria and Creative Intelligence; Case Study: The Relationship between University Theatre and Professional Theatre: A Question of Method; Section 5: Basic, Applied and Experimental Research; 10 Questions; Case Study: That Spot in the 'Moving Picture' is You: Perception in Time-based Art; Section 6: Feelings and Findings; Research Design, Research Prerequisites and Creative Processes; Case Study: Bleeding Narratives; Section 7: Methodologies; Thesis Statements; Fallibilism; PhD Outcomes Performance Studies Case Study: A Mono-trilogy on a Collaborative Process in the Performing Arts; Section 8: Practice as Research as the Dominant Orthodoxy; the Nature of Evidence; Case Study: Performing with Trees: Landscape and Artistic Research; Section 9: Heuristic

Research; Autoethnography; Immediacy and Self-Reflexivity; Case Study: Un-telling Myself: Performance (Preparation) as Research; Section 10: Truth and Doubt; Epistemology and Ontology; Thesis Demands; Case Study: In Tranen unendlicher Lust: An Artistic Inquiry into an Innovating Audiovisual Lied Project
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Sommario/riassunto

As a major contribution to the field of postgraduate activity in drama, theater, and performance, this resource identifies the essential characteristics of practice-based research across a range of countries, contexts, forms, and applications. A vital theory-based guide to such study, topics include locating practice-based research within historical, aesthetic, and educational settings; challenging received ideas of dramatic practice as thesis; distinguishing research from reflection and feelings from findings; and pushing practice-based re
