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Nota di contenuto	Intro -- Acknowledgments -- Praise for Applied Theatre and Intercultural Dialogue -- Contents -- About the Author -- A Note on Images -- List of Figures -- Chapter 1: Introduction -- Applied Theatre and Intercultural Dialogue -- Play -- The Case Studies -- A Facilitator, an Ethnographer, a White American Man -- Works Cited -- Chapter 2: "Stepping Out": The Physical Play and Incorporeal Dialogue of Applied Theatre Processes -- Moment #1: On the Alterity of the Duel -- Moment #2: The Incorporeality of Image-Making -- Moment #3: The Collective Play of Viewpointing -- Moment #4: The Creative Intimacy of the Audible Circle -- Conclusion -- Works Cited -- Chapter 3: Role-Play: Performing Variability, Embracing Communitas, and Obfuscating Racial Tension -- From Physical Play to Role-Play: The Arc of the Drama Program -- Creative Intimacy as a Roadblock to Dialogue -- A Gentle Nudge -- Final Thoughts on the "Big House" -- Works Cited -- Chapter 4: It's Personal: Autobiographical Stories as Catalysts for Playful Dialogue -- Subterranean Dialogue: An Introduction -- Cultivating Play at Central High School -- The Pursuit of "Authenticity" -- "Genuine Dialogue" -- The Push -- Privileging the Personal (over the Systemic) -- Reaching for the Systemic -- Works Cited -- Chapter 5: Mythical Play: Embodying the Epic -- Sustaining Tension in Abraham's House -- Shielded

from Scrutiny -- Beyond the Abraham Story: A Pattern of Identifying  
Inequity -- Pivoting Back -- Conclusion -- Works Cited -- Chapter 6:  
Punctured Play: A Dramaturgy of Absorption, Interruption,  
and Interrogation -- Introduction: Stumbling into Forum Theatre,  
Discovering an Impassioned Voice -- A Forum for Interrupted Play --  
Playful Transformations -- An Interruptive Discussion -- A Dramaturgy  
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Chapter 7: Epilogue: Beyond Theatre.  
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Second Ritual -- Play, Ritual, Theatre, and Dialogue -- Works Cited --  
A Post-script: On Organizational Journeys -- References -- Index.

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