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Nota di contenuto	Front cover -- Preliminaries -- Contents -- Preface -- The Lawnmowers -- 1 Defining Popular Theatre: What is it? -- Where has it come from? -- The South will Rise Again -- Defining the Territory -- A conversation with two practitioners -- Ways of Looking at Popular Theatre -- Risking friendship in a play about landmines -- 2 Intentions -- Agents of Change 2 -- Schools of thought about Community Work -- Methodologies and Involvement Strategies -- Some Thoughts about Techniques -- Popular Theatre,Cultural Awareness and Solidarity: Canada to Nicaragua -- The Interplay of Intention and Popular Theatre Choices -- 3 Contexts -- The Development of Popular Theatre in Britain -- We are One Tribe:the theatre company Blah Blah Blah and Eileen Pennington -- The Development of Popular Theatre in Canada -- From Theatre to Community: Dilemmas of an Estonian theatre community in Vancouver -- 4 Forms of Theatre What Theatre Can Do (and What it Can 't) -- The Psyche Project -- Presentational Theatre --

Participatory Theatre -- In a Fix -Theatre in Health Education in Schools -- Participatory Process -- The Practice of Justice -- 5 Popular Theatre Process -- Producing the Process:Processing the Product -- The Creators -- Becoming One With the Mud - 'Running Through The Devil 's Club ':A Theatrical Exploration in Healing -- Transformative Fictions -- The Nature of Popular Theatre Process -- Participation -- Theatre for Living -- Tightropes of Facilitation -- Shrinkwrapped -- Inventing a Process -- Questioning Some Assumptions about Process -- Negotiating Critical Awareness and Ownership:community drama within a self-advocacy group for adults with learning difficulties -- Community In(ter)vention -- Women's Theatre and Creativity Centre -- Owing (up to)the Process -- Popular Theatre Process is not a Technique -- 6 Dialogue on Issues -- Funding -- Impact Assessment. Networking/Partnerships -- Bibliography -- Endnotes -- Back cover.

Sommario/riassunto

The first comparative study on the history and practice of popular theatre in Britain and overseas. The fragmentation of social groups in the face of the global mass media has begun to threaten the survival of popular theatre companies. This study traces the development of various types of community theatre, from the '70s to the present day. Integrating a comparative history of popular theatre with the contributions of current, active popular theatre makers, this book will appeal both to the theatrical practitioner and to the academic.
