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Autore	O'Connor Peter
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Nota di contenuto

Title Page; Copyright Page; Contents; List of Figures; Notes on Contributors; Acknowledgements; Part 1 - Radical Departures; Chapter 1 - Research in a Post-Normal World; Research and the post-normal; Complexity and the post-normal; Chaos in the post-normal; Contradictions and the post-normal; The young and the global financial crisis; Research and hope; Research and democracy; Community-Based Participatory Research; Participatory Action Research: Seeds of democracy; Arts-based research; The body in research; Theatre, performance and research; Applied theatre as resistance

The aesthetic in applied theatreApplied theatre and democracy; Applied theatre and research; Decolonizing research methodologies through applied theatre; Creating new research languages; Evaluation and applied theatre; Advocacy and research; Methodological complexity; Understanding change over time; Effective evaluation in applied theatre; Applied Theatre as Research; The underlying principles of ATAR; Co-constructing research: Mapping the questions; Exploring applied theatre as research: Young Mob, Sydney, Australia; The research document; Designing the project

Creating a symbiotic experienceBuilding a research team; Attending to rigour: Anticipating the challenge; Selecting a fictional frame . . . entering the story; The features of an effective fictional framework; Generating diverse data: Making theatre in multiple ways; Data analysis; Disseminating, communicating and presenting the data; Multiple ways ahead; ATAR in practice: Complexity, hope and engagement in applied theatre as research; Part 2 - Case Studies in Applied Theatre as Research; Chapter 2 - Applied Theatre as Research Working with Looked-After Children

Forming the foundations: The mainplace pilot projectIndividual pieces; Expanding the research in related settings; Working within the institution; Housing associations; Closed penal institutions; Power paradigms; The review meeting, drama as a research tool; Applied theatre as emancipatory research; Radical creative spaces; Mini-me's; Leaving videos; Individual pieces; Conclusion; Chapter 3 - Finding Maximus in Fragments of Playful Intensity; Alternatives in education; Finding the alternative education tutor; Blurring boundaries between poetry and drama; Elements of the workshop

Fragment one: 'It's the love that's missing'Fragment two: Seeing the self in other; Fragment three: The heart of Maximus; Fragment four: Leaving imprints; Maximus: A romantic critic; Chapter 4 - Pretending to Research: Young People at the Centre of Discovery; Introduction; Generating stories; Out West; Preparing to research; Ethical approaches to research; Research with the seniors; A meeting of minds and bodies; Artefacts; Understanding the aesthetic; The performance approach; Making choices/mediation; Ethnographic performance; Bill's book; The framing device

In front of the audience at last

Sommario/riassunto

Applied Theatre: Research is the first book to consolidate thinking about applied theatre as research through a thorough investigation of ATAR as a research methodology. It will be an indispensable resource for teachers and researchers in the area. The first section of the book details the history of the relationship between applied theatre and research, especially in the area of evaluation and impact assessment, and offering an examination of the literature surrounding applied theatre and research. The book then explores how applied theatre as research (ATAR) works as a democratic and pro-so