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978-1-107-06504-8 - Critical Perspectives on Applied Theatre  
Edited by Jenny Hughes and Helen Nicholson  
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## CRITICAL PERSPECTIVES ON APPLIED THEATRE

As the twenty-first century moves towards its third decade, applied theatre is being shaped by contemporary economic and environmental concerns and is contributing to new conceptual paradigms that influence the ways in which socially engaged art is produced and understood. This collection offers fresh perspectives on the aesthetics, politics and histories of applied theatre. With contributions from leading scholars in the field, the book illuminates theatre in a diverse range of global contexts and regions. Divided into three parts: histories and cultural memories; place, community and environment; and poetics and participation – the chapters interweave cutting-edge theoretical insights with examples of innovative creative practice that traverse different places, spaces and times. Essential reading for researchers and artists working within applied theatre, this collection will also be of interest to those in theatre and performance studies, education, cultural policy, social history and cultural geography.

JENNY HUGHES is Senior Lecturer in Drama at the University of Manchester. Her publications include a monograph, *Performance in a Time of Terror* (2011), which was joint winner of the Theatre and Performance Research Association (TaPRA) New Career Research prize, and a co-authored book with James Thompson and Michael Balfour, *Performance in Place of War* (2009).

HELEN NICHOLSON is Professor of Theatre and Performance at Royal Holloway, University of London, where she is also Associate Dean (Research) for the Faculty of Arts and Social Sciences. Helen has been co-editor of *RiDE: The Journal of Applied Theatre and Performance* since 2004, and author of several books in the field, including *Applied Drama: The Gift of Theatre* (2005, second edition 2014), *Theatre & Education* (2009) and *Theatre, Education and Performance* (2011), for which she was awarded the Distinguished Book Award by the American Alliance for Theatre and Education in 2012.

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EDITED BY

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**CAMBRIDGE**  
 UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

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It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)

Information on this title: [www.cambridge.org/9781107065048](http://www.cambridge.org/9781107065048)

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First published 2016

Printed in the United Kingdom by Clays, St Ives plc

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloguing in Publication data*

Hughes, Jenny, 1971– editor. | Nicholson, Helen, 1958– editor.

Critical perspectives on applied theatre / edited by Jenny Hughes and Helen Nicholson.  
 Cambridge ; New York : Cambridge University Press, 2016. | Includes bibliographical references and index.

LCCN 2015046466 | ISBN 9781107065048 (alk. paper)

LCSH: Theater and society. | Community theater.

LCC PN2049 .C75 2016 | DDC 792–dc23

LC record available at <http://lccn.loc.gov/2015046466>

ISBN 978-1-107-06504-8 Hardback

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## Contributors

SYED JAMIL AHMED is a theatre director and Professor at the Department of Theatre and Performance Studies, University of Dhaka. He trained at the National School of Drama (India), obtained his MA at the University of Warwick (UK), and his PhD at the University of Dhaka (Bangladesh). He founded the Department of Theatre and Music (now Department of Theatre and Performance Studies) at the University of Dhaka in 1994, and served as its Chair till 1997. He has directed plays in Bangladesh, Pakistan, India and the USA, and has over 60 research articles to his credit (in English and Bengali, as well as translations in Korean, Chinese, French and Norwegian). He has received two Fulbright fellowships, and has served as a visiting faculty at the Antioch College (USA), King Alfred's University of Winchester (UK), San Francisco City College (USA), and Jadavpur University (India). His book-length publications in English are *Acinpakhi Infinity: Indigenous Theatre in Bangladesh* (2000), *In Praise of Niranjana: Islam Theatre, and Bangladesh* (2001), *Reading Against the Orientalist Grain: Performance and Politics Entwined with a Buddhist Strain* (2008), and *Applied Theatrics: Essays in Refusal* (2013). His major areas of interest are Indigenous Theatre of South Asia, and Applied Theatre.

PAUL DWYER is a Senior Lecturer in the Department of Theatre and Performance Studies at the University of Sydney. He has published widely on applied theatre, in particular the work of Augusto Boal, and is currently completing a monograph on discourse and performance in restorative justice conferencing. Paul is also a performance maker with extensive professional experience in documentary theatre, including *The Bougainville Photoplay Project*, which toured throughout Australia and won a Melbourne Green Room Award, and *Beautiful One Day*, a collaboration with Ilbjerri Theatre, Belvoir St Theatre, version 1.0 and members of the Aboriginal and Torres Strait Islander communities of Palm Island.

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*The Gift of Theatre* (2005, second edition 2014), *Theatre & Education* (2009), and *Theatre, Education and Performance: The Map and the Story* (2011), for which she was awarded the Distinguished Book Award by the American Alliance for Theatre and Education in 2012. Helen continues maintain a long-term interest in researching theatre education with young people, and arts practices in residential care homes for older adults living with dementia. At the time of writing, she was leading the first major research project on amateur theatre, funded by the Arts and Humanities Research Council.

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SILVIA RAMOS is a social scientist with a doctorate in Public Health and Violence from the Fundação Oswaldo Cruz (Fiocruz), and currently one of the Coordinators of the Centre for the Study of Security and Citizenship at the University Candido Mendes, Rio de Janeiro (<http://www.ucamce.sec.com.br>). Her research focuses on youth, violence, the police, media and sexual rights. Ramos has developed projects in partnership with groups such as AfroReggae and worked alongside young activists from the *favela* complexes of Alemão and Maré, where she is currently studying the trajectories of young people who leave the drug trade. She was State Sub-Secretary of Security for Rio de Janeiro (1999–2000), creating the social

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programme that accompanied the Pacifying Police Units/UPPs in Rio's *favelas* (2010). A founder of the Brazilian Forum of Public Security, Ramos has published books on the police and racial discrimination, media and violence, Lesbian, Gay, Bi-sexual and Transgender rights.

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