DR2615 - Performance as Research

View Online



[1]

Alston, A. 2016. Beyond immersive theatre: aesthetics, politics and productive participation. Palgrave Macmillan.

[2]

Beradt, C. and Bettelheim, B. 1985. The Third Reich of dreams: the nightmares of a nation 1933-1939. Aquarian.

[3]

Campen, C. van 2014. The Proust effect: the senses as doorways to lost memories. Oxford University Press.

[4]

Freshwater, H. 2009. Theatre & audience. Palgrave Macmillan.

[5]

Gaynor Bagnall 2003. Performance and performativity at heritage sites. Museum and Society. 1, 2 (2003), 87–103.

[6]

Kirshenblatt-Gimblett, B. 1998. Destination culture: tourism, museums, and heritage. University of California Press.

[7]

Lancaster, K. 1997. When Spectators Become Performers: Contemporary Performance-Entertainments Meet the Needs of an 'Unsettled' Audience. The Journal of Popular Culture. 30, 4 (Mar. 1997), 75–88. DOI:https://doi.org/10.1111/j.0022-3840.1997.3004 75.x.

[8]

Machon, J. 2013. Immersive theatres: intimacy and immediacy in contemporary performance. Palgrave Macmillan.

[9]

Ryan, M.-L. 1999. Immersion vs. Interactivity: Virtual Reality and Literary Theory. SubStance. 28, 2 (1999), 110–137. DOI:https://doi.org/10.1353/sub.1999.0015.

[10]

Sekoff, H. 2012. 10 Interactive Theater Productions That Rethink The Stage. The Huffington Post. (2012).

[11]

Stern, N. 2011. The Implicit Body as Performance: Analyzing Interactive Art. Leonardo. 44, 3 (Jun. 2011), 233–238. DOI:https://doi.org/10.1162/LEON_a_00168.

[12]

Tuan, Y. 1977. Space and place: the perspective of experience. University of Minnesota Press.

[13]

Waterton, E. and Watson, S. eds. 2015. The Palgrave handbook of contemporary heritage research. Palgrave Macmillan.

[14]

White, G. 2012. On Immersive Theatre. Theatre Research International. 37, 03 (Oct. 2012), 221–235. DOI:https://doi.org/10.1017/S0307883312000880.