

DR2615 - Performance as Research

[View Online](#)

[1]

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

[2]

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

[3]

A. Alston, *Beyond immersive theatre: aesthetics, politics and productive participation*. London, [England]: Palgrave Macmillan, 2016. [Electronic resource]. Available: <http://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4720190>

[4]

Gaynor Bagnall, 'Performance and performativity at heritage sites', *Museum and Society*, vol. 1, no. 2, pp. 87-103, 2003, [Online]. Available: <https://journals.le.ac.uk/ojs1/index.php/mas/article/view/17/46?acceptCookies=1>

[5]

H. Freshwater, *Theatre & audience*. Basingstoke: Palgrave Macmillan, 2009.

[6]

B. Kirshenblatt-Gimblett, *Destination culture: tourism, museums, and heritage*. Berkeley:

University of California Press, 1998.

[7]

K. Lancaster, 'When Spectators Become Performers: Contemporary Performance-Entertainments Meet the Needs of an "Unsettled" Audience', *The Journal of Popular Culture*, vol. 30, no. 4, pp. 75–88, Mar. 1997, doi: 10.1111/j.0022-3840.1997.3004_75.x.

[8]

M.-L. Ryan, 'Immersion vs. Interactivity: Virtual Reality and Literary Theory', *SubStance*, vol. 28, no. 2, pp. 110–137, 1999, doi: 10.1353/sub.1999.0015.

[9]

H. Sekoff, '10 Interactive Theater Productions That Rethink The Stage', *The Huffington Post*, 2012, [Online]. Available: https://www.huffingtonpost.co.uk/entry/interactive-theater_n_1643115?guccounter=1&gucce_referrer_us=aHR0cHM6Ly93d3cuZ29vZ2xlMnVnLnVrL3VyY2U9d2VjZmNkPTEmdmVkPTJhaFVLRXdpVXVvQ3cyZm5lQWhWS0tjQUtIWDRxRDdRUUZqQUFIZ1FjQ1JBQIZ1cmw9aHR0cHMIM0EIMkYIMkZ3d3cuaHVmZmluZ3RvbnBvc3QuY29tJTGmJAxMiUyRjA3JTJGMDMIMkZpbmRlcmFjdGl2ZS10aGVhdGVyX25fMTY0MzExNS5odG1sJnVzZz1BT3ZWYXcybVpCeWlxbU0wcWVCQlJqZnF3UUdT&gucce_referrer_cs=h24Olsl0VQaG5c-eXVTFQ

[10]

N. Stern, 'The Implicit Body as Performance: Analyzing Interactive Art', *Leonardo*, vol. 44, no. 3, pp. 233–238, Jun. 2011, doi: 10.1162/LEON_a_00168.

[11]

Y. Tuan, *Space and place: the perspective of experience*. Minneapolis: University of Minnesota Press, 1977. [Online]. Available: <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=310154>

[12]

E. Waterton and S. Watson, Eds, *The Palgrave handbook of contemporary heritage*

research. Basingstoke, Hampshire: Palgrave Macmillan, 2015.

[13]

G. White, 'On Immersive Theatre', *Theatre Research International*, vol. 37, no. 03, pp. 221-235, Oct. 2012, doi: 10.1017/S0307883312000880.

[14]

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