

Brunel Waterstones testing

[View Online](#)

'Actionwork Film Theatre Anti-Bullying and Education', n.d. <http://www.actionwork.com/>.

'After Ghostcatching (Excerpts)', 2010. <https://vimeo.com/12957216>.

Ahtila, Eija-Liisa. 'The House (1)', n.d.

http://www.dailymotion.com/video/x4vwi5_the-house-eija-liisa-ahtila-1_creation.

———. 'The House (2)', n.d.

http://www.dailymotion.com/video/x4w98d_the-house-eija-liisa-ahtila-2_creation.

Alfreds, Mike. *Different Every Night: Freeing the Actor*. London: Nick Hern, 2007.

'Applied and Interactive Theatre Guide', n.d. <http://www.tonisant.com/aitg/>.

Artaud, Antonin, and Victor Corti. *The Theatre and Its Double*. New edition. Vol. Alma classics. Richmond, Surrey: Alma Classics, 2013.

Aston, Elaine, and Geraldine Harris. *Performance Practice and Process: Contemporary (Women) Practitioners*. Basingstoke: Palgrave Macmillan, 2008.

Baim, Clark, Sally Brookes, Alun Mountford, and Geese Theatre Company. *The Geese Theatre Handbook: Drama with Offenders and People at Risk*. Winchester: Waterside Press, 2002.

<http://lib.myilibrary.com/browse/open.asp?id=112477&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

Bannerman, Christopher, Joshua Sofaer, and Jane Watt. *Navigating the Unknown: The Creative Process in Contemporary Performing Arts*. Enfield: Middlesex University Press, 2006.

Bay-Cheng, Sarah and ebrary, Inc. *Mapping Intermediality in Performance*. Electronic resource. Amsterdam: Amsterdam University Press, 2010.

<http://site.ebrary.com/lib/nottinghamtrent/Doc?id=10405022>.

Benjamin, Walter. 'The Work of Art in the Age of Its Technological Reproducibility [First Version]'. *The Work of Art in the Age of Its Technological Reproducibility [First Version]*, no. 39 (n.d.).

<http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=50224355&site=ehost-live>.

Birringer, Johannes. *Media and Performance: Along the Border*. Baltimore: Johns Hopkins

University Press, 1998.

Bishop, Claire. *Installation Art*. London: Tate, 2005.

Boal, Augusto. *Games for Actors and Non-Actors*. 2nd ed. London: Routledge, 2002.

———. *Games for Actors and Non-Actors*. 2nd ed. London: Routledge, 2002.

———. *Games for Actors and Non-Actors*. 2nd ed. London: Routledge, 2002.

Bogart, Anne. *A Director Prepares: Seven Essays on Art and Theatre*. London: Routledge, 2001.

<http://lib.myilibrary.com/browse/open.asp?id=6818&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

Bogart, Anne, and Tina Landau. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. 1st ed. New York: Theatre Communications Group, 2005.

Bolter, Jay David, and Richard Grusin. *Remediation: Understanding New Media*. Cambridge, Mass: MIT, 2000.

Bonnie Marranca. *Performance Histories*. New York: PAJ Publications, 2008.

Bourriaud, Nicholas. *Relational Aesthetics*, n.d.

Braun, Edward. *Meyerhold: A Revolution in Theatre*. London: Methuen, 1998.

<http://lib.myilibrary.com/browse/open.asp?id=604054&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

Broadhurst, Susan, and Josephine Machon. *Sensualities/Textualities and Technologies: Writings of the Body in 21st Century Performance*. Basingstoke: Palgrave Macmillan, 2009.

Brook, Peter. *The Empty Space*. Vol. Modern classics. London: Penguin, 2008.

———. *The Empty Space*. Vol. Modern classics. London: Penguin, 2008.

———. *There Are No Secrets: Thoughts on Acting and Theatre*. London: Methuen, 1993.

Buskirk, Martha. *The Contingent Object of Contemporary Art*. Cambridge, Mass: MIT, 2005.

<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&defaultdb=nlebk&AN=100041&site=ehost-live&scope=site>.

'Cardboard Citizens', n.d. <http://www.cardboardcitizens.org.uk/>.

Chapple, Freda, and Chiel Kattenbelt. *Intermediality in Theatre and Performance*. Vol. Themes in theatre : collective approaches to theatre performance. Amsterdam: Rodopi, 2006.

Chekhov, Michael, Michael Chekhov, and Mel Gordon. *On the Technique of Acting*. New York: Harper Perennial, 1991.

Chunky Move. 'Glow (Official, Full, HD)', 2014.
<https://www.youtube.com/watch?v=2AautwIOON8>.

Clifford, Sara, and Anna Herrman. *Making a Leap, Theatre for Empowerment: A Practical Handbook for Creative Drama Work with Young People*. London: Jessica Kingsley, 1998.

Cole, Toby and Chinoy, Helen Krich. *Directors on Directing: A Source Book of the Modern Theatre*. Bobbs-Merrill, 1963.

———. *Directors on Directing: A Source Book of the Modern Theatre*. Bobbs-Merrill, 1963.
Coult, Tony, and Baz Kershaw. *Engineers of the Imagination: The Welfare State Handbook*. Rev.ed. London: Methuen, 1983.

'C&T', n.d. <http://www.candt.org/>.

De Mallet Burgess, Thomas, and Nicholas Skilbeck. *The Singing and Acting Handbook: Games and Exercises for the Performer*. London: Routledge, 2000.

De Wend Fenton, Rose, Lucy Neal, and Calouste Gulbenkian Foundation. *The Turning World: Stories from the London International Festival of Theatre*. London: Calouste Gulbenkian Foundation, 2005.

Delgado, Maria M., and Paul Heritage. *In Contact with the Gods?: Directors Talk Theatre*. Manchester: Manchester University Press, 1996.

Dixon, Steve. *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation*. Vol. Leonardo. Cambridge, Mass: MIT, 2007.
<http://lib.myilibrary.com?id=209859&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

Donnellan, Declan. *The Actor and the Target*. Rev. ed. London: Nick Hern, 2005.

'El Proceso Como Paradigma (The Process as Paradigm)', n.d.
<http://www.laboralcentrodearte.org/en/exposiciones/el-proceso-como-paradigma-23.04-30.08.2010>.

Elsam, Paul. *Acting Characters: 20 Simple Steps from Rehearsal to Performance*. London: A. & C. Black, 2006.

Elwes, Catherine. *Video Art: A Guided Tour*. London: I. B. Tauris, 2005.
<http://lib.myilibrary.com/browse/open.asp?id=252716&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

Etchells, Tim and ebrary, Inc. *Certain Fragments: Contemporary Performance and Forced Entertainment*. Electronic resource. London: Routledge, 1999.
<http://site.ebrary.com/lib/nottinghamtrent/Doc?id=10054916>.

Freeman, John. *Blood, Sweat & Theory: Research through Practice in Performance*. Faringdon: Libri Publishing, 2010.
<http://lib.myilibrary.com/browse/open.asp?id=505366&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

———. *New Performance/New Writing*. Basingstoke: Palgrave Macmillan, 2007.

Frost, Anthony, and Ralph Yarrow. *Improvisation in Drama*. 2nd ed. Basingstoke: Palgrave Macmillan, 2007.

Fusco, Coco. *English Is Broken Here: Notes on Cultural Fusion in the Americas*. New York, NY: New Press, 1995.

'Geese Theatre Company', n.d. <http://www.geese.co.uk/>.

Gómez-Peña, Guillermo, and Elaine Pení. *Ethno-Techno: Writings on Performance, Activism, and Pedagogy*. New York: Routledge, 2005.
<http://lib.myilibrary.com/browse/open.asp?id=21729&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

Grotowski, Jerzy, and Eugenio Barba. *Towards a Poor Theatre*. Vol. Eyre Methuen dramabooks. London: Eyre Methuen, n.d.
<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&defaultdb=nlebk&AN=507082&site=ehost-live&scope=site>.

HÃ©lio Oiticica: *Quasi-Cinemas* : [Exhibition Catalogue]. Ostfildern-Ruit: Hatje Cantz, 2001.

Hagen, Uta, and Haskel Frankel. *Respect for Acting*. New York: Macmillan, 1973.

Hansen, Mark and Rubin, Ben. 'Listening Post, Real-Time Data Responsive Environment', 2001. <https://www.youtube.com/watch?v=dD36IajCz6A>.

Heathfield, Adrian. *Small Acts: Performance, the Millennium and the Marking of Time*. London: Black Dog Pub, 2000.

Heddon, Deirdre, and Jane Milling. *Devising Performance: A Critical History*. Vol. Theatre and performance practices. Basingstoke: Palgrave Macmillan, 2006.
<http://lib.myilibrary.com/browse/open.asp?id=86088&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

Hill, Gary. 'Site Recite (a Prologue)', n.d.
<http://users.speakeasy.net/~subtext/poetry/hill/poem1.htm>.

Hodge, Alison. *Twentieth Century Actor Training*. London: Routledge, 2000.
<http://lib.myilibrary.com/browse/open.asp?id=33513&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

Jackson, Anthony. *Learning through Theatre: New Perspectives on Theatre in Education*. 2nd ed. London: Routledge, 1993.
<http://lib.myilibrary.com/browse/open.asp?id=32142&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

Jackson, Tony. *Theatre, Education and the Making of Meanings: Art or Instrument?* Manchester: Manchester University Press, 2007.

James Thompson. *Applied Theatre*. Paperback. Peter Lang Publishing, n.d.

<http://lib.myilibrary.com/browse/open.asp?id=474957&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

Jamieson, Duncan. 'Between Derrida and Grotowski'. *Contemporary Theatre Review* 17, no. 1 (February 2007): 59–69. <https://doi.org/10.1080/10486800601096071>.

Jellicoe, Ann. *Community Plays: How to Put Them On*. Vol. A Methuen dramabook. London: Methuen, 1987.

Jennings, Sue. *Creative Drama in Groupwork*. 2nd ed. Milton Keynes: Speechmark, 2010.

John Abbott. *Improvisation Book*. Paperback. Nick Hern Books, n.d.

Johnston, Chris. *The Improvisation Game: Discovering the Secrets of Spontaneous Performance*. London: Nick Hern, 2006.

———. *The Improvisation Game: Discovering the Secrets of Spontaneous Performance*. London: Nick Hern, 2006.

Johnstone, Keith. *Impro: Improvisation and the Theatre*. London: Methuen Drama, 2007.

Johnstone, Keith. *Impro: Improvisation and the Theatre*. Taylor and Francis, 2012.
<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&defaultdb=nlebk&AN=506514&site=ehost-live&scope=site>.

Jones, Amelia. *Self/Image: Technology, Representation, and the Contemporary Subject*. London: Routledge, 2006.

Jones, Amelia, and Andrew Stephenson. *Performing the Body/Performing the Text*. London: Routledge, 1999.
<http://www.dawsonera.com/guard/protected/dawson.jsp?name=Brunel%20University&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203983553>.

Jones, Bill T., Kaiser, Paul, Eshkar, Shelley, Girard, Michael, and Amkraut, Susan. 'Ghostcatching', 1999. <https://www.youtube.com/watch?v=uqnUqiU1OTE>.

Kershaw, Baz. *The Politics of Performance: Radical Theatre as Cultural Intervention*. London: Routledge, 1992.
<http://lib.myilibrary.com/browse/open.asp?id=42880&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

Kuppers, Petra. *Community Performance: An Introduction*. London: Routledge, 2007.
<http://lib.myilibrary.com/browse/open.asp?id=75090&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

LaBelle, Brandon. *Background Noise: Perspectives on Sound Art*. New York: Continuum, 2006.

Lehmann, Hans-Thies. *Postdramatic Theatre*. Abingdon, [England]: Routledge, 2006.

Licht, Alan. *Sound Art: Beyond Music, between Categories*. New York, N.Y.: Rizzoli, 2007.

'Little Fish Theatre', n.d. <http://www.bigfishtheatre.com/>.

Luke Dixon. *Play-Acting*. London: Methuen, 2003.

Machon, Josephine. (Syn)Aesthetics: Redefining Visceral Performance. Electronic resource. Basingstoke: Palgrave Macmillan, 2009.

<http://lib.myilibrary.com/browse/open.asp?id=250753&entityid=https://shibidp.ntu.ac.uk/shibboleth>.

———. (Syn)Aesthetics: Redefining Visceral Performance. Electronic resource. Basingstoke: Palgrave Macmillan, 2009.

<http://lib.myilibrary.com/browse/open.asp?id=250753&entityid=https://shibidp.ntu.ac.uk/shibboleth>.

Mamet, David. *True and False: Heresy and Common Sense for the Actor*. London: Faber, 1998.

McGrath, John. *A Good Night out: Popular Theatre: Audience, Class and Form*. 2nd ed. London: Nick Hern Books, 1996.

Meisner, Sanford, and Dennis Longwell. *Sanford Meisner on Acting*. New York: Vintage Books, 1987.

Mendus, Clive. 'â€œCompetitive Co-Operationâ€œ: Playing with Theatre de Complicité'. *New Theatre Quarterly* 22, no. 03 (August 2006). <https://doi.org/10.1017/S0266464X06000467>.

Merlin, Bella. *The Complete Stanislavsky Toolkit*. London: Nick Hern, 2007.

Michael Bogdanov. *Shakespeare, the Director's Cut*. Edinburgh: Capercaillie, 2003.

Mitter, Shomit and ebrary, Inc. *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski, and Brook*. Electronic resource. London: Routledge, 2000.

<http://site.ebrary.com/lib/nottinghamtrent/Doc?id=5002486>.

———. *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski, and Brook*. Electronic resource. London: Routledge, 2000.

<http://site.ebrary.com/lib/nottinghamtrent/Doc?id=5002486>.

Morley, Dave. *Television, Audiences and Cultural Studies*. London: Routledge, 1992.

<http://lib.myilibrary.com/browse/open.asp?id=5629&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

Morris, Catherine, Clarisse Bardiot, and MIT List Visual Arts Center. '9 Evenings Reconsidered: Art, Theatre, and Engineering, 1966'. In *9 Evenings Reconsidered: Art, Theatre, and Engineering, 1966*. Cambridge, Mass: MIT List Visual Arts Center, 2006.

Munster, Anna. *Materializing New Media: Embodiment in Information Aesthetics*. 1st ed. Vol. Interfaces, studies in visual culture. Dartmouth, N.H.: Dartmouth College Press, 2006.

<http://lib.myilibrary.com/browse/open.asp?id=418776&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

- Nicholson, Helen. *Applied Drama: The Gift of Theatre*. Basingstoke: Palgrave Macmillan, 2005.
<http://lib.myilibrary.com/browse/open.asp?id=86163&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.
- Nick Kaye. 'Screening Presence: The Builders Association and Dbox, SUPER VISION (2005) 1'. *Contemporary Theatre Review* 17, no. 4 (2008).
<http://www-tandfonline-com.ezproxy.brunel.ac.uk/doi/full/10.1080/10486800701235488#abstract>.
- Oddey, Alison. *Devising Theatre: A Practical and Theoretical Handbook*. London: Routledge, 1994.
<http://lib.myilibrary.com/browse/open.asp?id=530811&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.
- . *Devising Theatre: A Practical and Theoretical Handbook*. London: Routledge, 1994.
<http://lib.myilibrary.com/browse/open.asp?id=530811&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.
- Oida, Yoshi, Lorna Marshall, and Peter Brook. *An Actor's Tricks*. London: Methuen Drama, 2007.
- 'Oily Cart', n.d. <http://www.oilycart.org.uk/>.
- On Acting*. London: Faber and Faber, 2001.
- 'On Risk'. In *On Risk*. [London]: Routledge, 1996.
<https://intra.brunel.ac.uk/s/Library/Digital%20Readings/DR3614%20SANCHEZ-COLBERG%20Altered.pdf>.
- Patsy Rodenburg. *The Actor Speaks*. London: Methuen Drama, 1997.
- 'Performance as Design: The Mediaturgy of John Jesurun's Firefall'. *PAJ: A Journal of Performance and Art* 32, no. 3 (n.d.).
http://muse.jhu.edu/journals/performing_arts_journal/v032/32.3.marranca.html.
- 'Permanence Through Change: The Variable Media Approach', n.d.
http://variablemedia.net/e/preserving/html/var_pub_index.html.
- Peter Backworth. *About Acting*. Paperback. David & Charles, n.d.
- 'Pilot Theatre', n.d. <http://www.pilot-theatre.com/>.
- 'Pole Dance', n.d. <http://vimeo.com/77239020>.
- Prentki, Tim, and Sheila Preston. *The Applied Theatre Reader*. London: Routledge, 2009.
<http://lib.myilibrary.com/browse/open.asp?id=542354&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.
- Rauschenberg, Robert. 'Open Score', 1966.
<https://www.youtube.com/watch?v=juo0OHsQTWE>.

Review by: Philippa Wehle. 'Live Performance and Technology: The Example of "Jet Lag"'. PAJ: A Journal of Performance and Art 24, no. 1 (2002).
<http://www.jstor.org/stable/10.2307/3246468?Search=yes&resultItemClick=true&searchText=%22Live%20Performance%20and%20Technology:%20The%20example%20of%20Jet%20Lag%22&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3DLive%2BPerformance%2Band%2BTechnology%253A%2BThe%2Bexample%2Bof%2BJet%2BLag%25E2%2580%259D%2B%2B%26amp%3BSearch%3DSearch%26amp%3Bwc%3Don%26amp%3Bfc%3Doff%26amp%3BglobalSearch%3D%26amp%3BsbBox%3D%26amp%3BsbjBox%3D%26amp%3BsbpBox%3D>.

Richard Hahlo. Dramatic Events. London: Faber and Faber, 2000.

Rosler, Martha. 'Bringing the War Home: House Beautiful 1967â–1972 New Series 2004'. Rethinking Marxism 18, no. 1 (January 2006): 100–119.
<https://doi.org/10.1080/08935690500429031>.

Rush, Michael. New Media in Art. New rev. ed. Vol. World of art. London: Thames & Hudson Ltd, 2005.

Salter, Chris. Entangled: Technology and the Transformation of Performance. Cambridge, Mass: MIT Press, 2010.

Savran, David. Breaking the Rules: The Wooster Group. New York: Theatre Communications Group, 1988.

Schlemmer, Oskar,
 La

,
 szlo

,
 Moholy-Nagy, Farkas
 Molna

r, Walter Gropius, and Arthur S. Wensinger. The Theater of the Bauhaus. Johns Hopkins Paperbacks edition. Vol. PAJ books. Baltimore: Johns Hopkins University Press, 1996.

———. The Theater of the Bauhaus. Johns Hopkins Paperbacks edition. Vol. PAJ books. Baltimore: Johns Hopkins University Press, 1996.

Schutzman, Mady, and Jan Cohen-Cruz. Playing Boal: Theatre, Therapy, Activism. London: Routledge, 1994.
<http://lib.myilibrary.com/browse/open.asp?id=32141&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

Schweitzer, Pam and ebrary, Inc. Reminiscence Theatre: Making Theatre from Memories. Electronic resource. London: Jessica Kingsley Publishers, 2007.
<http://site.ebrary.com/lib/nottinghamtrent/Doc?id=10182470>.

'Staging the Image: Video in Contemporary Performance'. PAJ: A Journal of Performance and Art 31, no. 3 (n.d.).
http://muse.jhu.edu/journals/performing_arts_journal/v031/31.3.milder.html.

Suderburg, Erika. *Space, Site, Intervention: Situating Installation Art*. Minneapolis: University of Minnesota Press, 2000.

'The Forsythe Company - I Don't Believe in Outer Space', n.d.
<http://www.youtube.com/watch?v=UrwkYV0fc1A&feature=related>.

Thompson, James. *Digging up Stories: Applied Theatre, Performance and War*. Manchester: Manchester University Press, 2005.

———. *Prison Theatre: Perspectives and Practices*. Vol. Forensic focus. London: Jessica Kingsley Publishers, 1998.

Tomlin, Liz, Liz Tomlin, Liz Tomlin, and Liz Tomlin. *Point Blank: Nothing to Declare ; Operation Wonderland ; Roses and Morphine : Performance Texts and Critical Essays*. Bristol: Intellect Books, 2007.

Uta Hagen. *A Challenge for the Actor*. New York: Scribner's, 1991.

Viola, Bill, Robert Violette, and Anthony d'Offay (Firm). *Reasons for Knocking at an Empty House: Writings 1973-1994*. London: Thames & Hudson, 1995.

Warr, Tracey, and Amelia Jones. *The Artist's Body*. Vol. Themes and movements. London: Phaidon, 2000.

'While We Were Holding It Together', n.d.
<http://www.dance-tech.net/video/1462368:Video:24776>.

Willett, John. *Brecht in Context: Comparative Approaches*. Revised. London: Methuen, 1998.

'William Forsythe: I Don't Believe in Outer Space', n.d. <http://vimeo.com/15468072>.

Wilson, Michael. *Storytelling and Theatre: Contemporary Storytellers and Their Art*. Vol. Theatre and performance practices. Basingstoke: Palgrave Macmillan, 2006.

Zarrilli, Phillip B. *Acting (Re)Considered: A Theoretical and Practical Guide*. Vol. Worlds of performance. London: Routledge, 2002.
<http://lib.myilibrary.com/browse/open.asp?id=14200&entityid=https://shibsles.brunel.ac.uk/idp/shibboleth>.

Zarrilli, Phillip B. *Psychophysical Acting: An Intercultural Approach after Stanislavski*. London: Routledge, 2008.