Research Methods In Theatre And Performance

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The Routledge Introduction to Theatre and Performance Studies Erika Fischer-Lichte 2014-04-03 Erika Fischer-Lichte’s introduction to the discipline of Theatre and Performance Studies is a strikingly authoritative and wide ranging guide to the study of theatre in all of its forms. Its three-part structure moves from the first steps in starting to think about performance, through to the diverse and interrelated concerns required of higher-level study: Part 1 – Central Concepts for Theatre and Performance Research – introduces the language and key ideas that are used to discuss and think about theatre: concepts of performance; the emergence of meaning; and the theatrical event as an experience shared by actors and spectators. Part 1 contextualizes these concepts by tracing the history of Theatre and Performance Studies as a discipline. Part 2 – Fields, Theories and Methods – looks at how to analyse a performance and how to conduct theatre-historiographical research. This section is concerned with the ‘doing’ of Theatre and Performance Studies: establishing and understanding different methodological approaches; using sources effectively; and building theoretical frameworks. Part 3 – Pushing Boundaries – expands on the lessons of Parts 1 and 2 in order to engage with theatre and performance in a global context. Part 3 introduces the concept of ‘interweaving performance cultures’; explores the interrelation of theatre with the other arts; and develops a transformative aesthetics of performance. Case studies throughout the book root its theoretical discussion in theatrical practice. Focused accounts of plays, practitioners and performances map the development of Theatre and Performance Studies as an academic discipline, and of the theatre itself as an art form. This is the most comprehensive and sophisticated introduction to the field available, written by one of its foremost scholars.

Research Methods In Theatre and Performance Baz Kershaw 2011 This study investigates a range or current research domains, methodologies and methods in theatre and performance studies. Case studies provide evidence of the usefulness of certain methods for particular projects.

The Arden Research Handbook of Shakespeare and Contemporary Performance Peter Kirwan 2021-03-25 The Arden Research Handbook of Shakespeare and Contemporary Performance is a wide-ranging, authoritative guide to research on Shakespeare and performance studies by an international team of leading scholars. It contains chapters on the key methods and questions surrounding the performance event, the audience, and the archive – the primary sources on which performance studies draws. It identifies the recurring trends and fruitful lines of inquiry that are generating the most urgent work in the field, but also contextualises these within the histories and methods on which researchers build. A central section of research-focused essays offers case studies of present areas of enquiry, from new approaches to space, bodies and language to work on the technologies of remediation and original practices, from consideration of fandoms and the cultural capital invested in Shakespeare and his contemporaries to political and ethical interventions in performance practice. A distinctive feature of the volume is a curated section focusing on practitioners, in which leading directors, writers, actors, producers, and other theatre professionals comment on Shakespeare in performance and what they see as the key areas, challenges and provocations for researchers to explore. In addition, the Handbook contains various sections that provide non-specialists with practical help: an A-Z of key terms and concepts, a guide to research methods and problems, a chronology of major publications and events, an introduction to resources for study of the field, and a substantial annotated bibliography. The Arden Research Handbook of Shakespeare and Contemporary Performance is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries, a guide to beginning or developing research in the field, and an essential companion for all those interested in Shakespeare and performance.

Research-based Theatre: An Artistic Methodology George Belliveau 2016-09-01 Research-based Theatre aims to present research in a way that is compelling and captivating, connecting with viewers on imaginative and intellectual levels at the same time. The editors bring together scholars and practitioners of research-based theatre to construct a theoretical analysis of the field and offer critical reflections on how the methodology can now be applied. It shares twelve examples of contemporary research-based theatre scripts and commentaries from an international group of artists and researchers, selected with an eye toward representing different approaches that come from a variety of Disciplinary areas. Playbuilding as Qualitative Research Joe Norris 2017-03-02 This book is for both art-based researchers and research-informed artists, exploring the theatrical genre known as Collective Creation, or Playbuilding. Performers generate data
around chosen topics— from addiction and sexuality to qualitative research—by compiling scenes from their disparate voices. Audience members become involved in the investigation, and the performed scenes do not end the conversation but challenge and extend it. Through discussion and audience participation, the process examines how knowledge is defined and how data is mediated.

Practice-as-Research L. Allegue 2009-08-11 Practice-as-Research: In Performance and Screen presents a thoroughgoing exploration of the major fissures of established knowledge created by a new trans-disciplinary, worldwide project for the twenty-first century. Focussing on the most fleeting and yet pervasive practices of the performance and screen arts, it both documents and analyses the practical-theoretical integration of hands-on creative and scholarly methods of research. Through an innovative combination of manuscript, catalogue and digital multi-media formats, it aims to embody the principles of performance and screen research in its structure and design – making book pages and DVD images mutually illuminating. With over fifty practitioner-researchers, contributors, Practice-as-Research constitutes the most comprehensive presentation of this sometimes controversial and frequently fresh way of doing things with an imaginative convergence of artistic and scholarly practices.

The Theatre of Medieval Europe Eckehard Simon 1991-01-25 Brings together the work of thirteen internationally recognized scholars of early drama to give a comprehensive account of recent findings in the field.

Drama Research Methods Peter Duffy 2018 Drama Research Methods: Provocations of Practice 2018-12-06 Drama Research Methods: Provocations of Practice focuses on innovative drama/theatre research practices in ever-widening contexts for a broad range of purposes within and outside of the arts and the challenges this poses for researchers, writers and research participants.

Theatre and Audience Lois Weaver 2017-09-16 What does theatre do for—and to—who witness, watch, and participate in it? Theatre & Audience provides a provocative overview of the questions raised by theatrical encounters between performers and audiences. Focusing on European and North American theatre and its audiences in the twentieth and twenty-first centuries, it explores belief in theatre’s potential to influence, impact and transform. Illustrated by examples of performance which have sought to generate active audience involvement—from Brecht’s epic theatre to the Blue Man Group—it seeks to unsettle any simple equation between audience participation and empowerment. Foreword by Lois Weaver.

Research Methods in Theatre and Performance Baz Kershaw 2011-04-18 How have theatre and performance research methods and methodologies engaged the expanding diversity of performing arts practices? How can students best combine performance/theatre research approaches in their projects? This book’s 29 contributors provide Performance as Research Annette Arlander 2017-12-06 Performance as Research (PAR) is characterised by an extraordinary elasticity and interdisciplinary drive. Performance as Research: Knowledge, Methods, Impact celebrates this energy, bringing together chapters from a wide range of disciplines and eight different countries. This volume focuses explicitly on three critical, often contentious themes that run through much discussion of PaR as a discipline: Knowledge—the areas and manners in which performance can generate knowledge—Methods—methods and methodologies for approaching performance as research—Impact—a broad understanding of the impact of this form of research. These themes are framed by four essays from the book’s editors, contextualising their interrelated conversations, teasing out common threads, and exploring the new questions that the contributions pose to the field of performance. As both an intervention into and extension of current debates, this is a vital collection for any reader concerned with the value and legitimacy of performance as research.

The Cambridge Companion to Performance Studies Tracy C. Davis 2008-11-13 Since the turn of the century, Performance Studies has emerged as an increasingly vibrant discipline. Its concerns—embodiment, ethical research and social change—are held in common with many other fields, however a unique combination of methods and applications is used in exploration of the discipline. Bridging live art practices— theatre, performance art and dance— with technological media, and social sciences with humanities, it is truly hybrid and experimental in its techniques. This Companion brings together specially commissioned essays from leading scholars who reflect on their own experiences in Performance Studies and the possibilities their discipline offers to creative and critical explorations of performance in the twenty-first century. Theories which have been absorbed into the field are applied to compelling topics in current academic, artistic and community settings. The collection is designed to reflect the diversity of outlooks and provide a guide for students as well as scholars seeking a perspective on research trends.

Performance Studies Richard Schechner 2006 In this second edition, the author opens with a discussion of important developments in the discipline. His closing chapter, ‘Global and Intercultural Performance’, is completely rewritten in light of the post-9/11 world. Fully revised chapters with new examples, biographies and source material provide a lively, easily accessible overview of the full range of performance arts at all levels. The book concludes with a discussion of the impact of Performance Studies on theatre, performance art and cultural studies. Among the topics discussed are the performing arts and popular entertainments, rituals, play and games as well as the performances of everyday life. Supporting examples and ideas are drawn from the social sciences, performing arts, post-structuralism, ritual theory, ethnology, philosophy and aesthetics. User-friendly, with a special text design, Performance Studies: An Introduction also includes the following features: numerous extracts from primary sources giving alternative voices and viewpoints biographies of key thinkers student activities to stimulate fieldwork, classroom exercises and discussion key reading lists for each chapter twenty line drawings and 202 photographs drawn from private and public collections around the world.

Ethnotheatre Johnny Saldana 2016-06-16 Ethnotheatre transforms research about human experiences into a dramatic presentation for an audience. Johnny Saldana, one of the best-known practitioners of this research tradition, outlines the key principles and practices of ethnotheatre in this clear, concise volume. He covers the preparation of a dramatic presentation from the research and writing stages to the elements of stage production. Saldana nurtures playwrights through adaptation and stage exercises, and delves into the complex ethical questions of turning the personal into theatre. Throughout, he emphasizes the vital importance of creating good theatre as well as good research for impact on an audience and performers. The volume includes multiple scenes from contemporary ethnodramas plus two complete play scripts as exemplars of the genre.

Performance Studies: The Basics Andreea S. Micu 2021-10-26 Performance Studies: The Basics offers an overview of the multiple, often overlapping definitions of performance, from performance art, performance as public life, and rituals, to the performative dimensions of identity, such as gender, race and sexuality. This book defines the interdisciplinary field of performance studies as it has evolved over the past four decades at the intersection of academic scholarship and
artistic and activist practices. It discusses performance as an important means of communicating and of understanding the world, highlighting its intersections with critical theory and arguing for the importance of performance in the study of human behaviour and social practices. Complete with a helpful glossary and bibliography, as well as suggestions for further reading, this book is an ideal starting point for those studying performance studies as well as for general readers with an interest in the subject.

**What a Body Can Do** Ben Spatz 2015-03-05 *In What a Body Can Do, Ben Spatz develops, for the first time, a rigorous theory of embodied technique as knowledge. He argues that viewing technique as both training and research has much to offer current debates over the role of practice in the university, including the debates around “practice as research.” Drawing on critical perspectives from the sociology of knowledge, phenomenology, dance studies, enactive cognition, and other areas, Spatz weaves these insights into a comprehensive, practical, and everyday life.*

**Research Methodologies for Drama Education** Judith Ackroyd 2006 Drama education has been lacking a research methodology. This much needed text provides models constructed by leading researchers in the field and presented at the International Drama in Education Research Institute Conference in 2004. Each chapter in this collection from across the Anglophone world describes a different research methodology. It explains how the methodology was applied to the practice and outlines how teachers and other researchers can employ it in their own contexts. Led by the editor's chapter on the context of research, the contributions include: The Practice of Research Scholarship The Active and Engaged Research Practitioner by Jonathan Neelands Critical Ethnography by Kathleen Gallagher Narrative Inquiry by Bellarie Zatzman A case study by Joe Winston Performance Ethnography by Jane Bacon Post-structuralist Deconstruction by Ian McCormick Feminist Methodology by Sharon Grady The book will be essential reading for research students and teachers because it provides models and approaches that connect with the immediacy of their practice.

**Practice as Research in the Arts** Robin Nelson 2013-03-03 At the performance turn, this book takes a fresh 'how to' approach to Practice as Research, arguing that old prejudices should be abandoned and a PaR methodology fully accepted in the academy. Nelson and his contributors address the questions students, professional practitioner-researchers, regulators and examiners have posed in this domain.

**Performed Ethnography and Communication** D Soyini Madison 2018-04-27 Performed Ethnography and Communication explores the relationships between these three key terms, addressing the impact of ethnography and communication on the cutting edge of performance studies. Ranging from digital performance, improvisation and the body, to fieldwork and staged collaboration, this volume is divided into two main sections: “Embody technique and practice,” which addresses improvisation, devised theatre-making, and body work to consider what makes bodies move, sound, behave, mean, or appear differently, and the effects of these differences on performance; and “embodied history and personal narrative performance,” which is concerned with the ways personal stories and histories might be transformed into public events, looking at questions of perspective, ownership, and reception. Including specific historical and theoretical case studies, exercises and activities, and practical applications for improvisation, ethnography, and devised and digital performance, Performed Ethnography and Communication represents an invaluable resource for today’s student of performance studies, communication studies or cultural studies.

**Impacting Theatre Audiences** Dani Snyder-Young 2022-03-03 This edited collection explores methods for conducting critical empirical research examining the potential impacts of theatrical events on audience members. Dani Snyder-Young and Matt Omasta present an overview of the burgeoning subfield of audience studies in theatre and performance studies, followed by an introduction to the wide range of ways scholars can study the experiences of spectators. Consisting of chapter-length case studies, the book addresses methodologies for examining spectatorship, including qualitative, quantitative, historical/historiographic, arts-based, participatory, and mixed methods approaches. This volume will be of great interest to theatre and performance studies scholars as well as industry professionals working in marketing, audience development, and community engagement.

**Performance Studies in Motion** Atay Citron 2014-02-27 Performance Studies in Motion offers multiple perspectives on the current field of performance studies and solidifies a sense that technique is a major area of historical and ongoing research in physical culture, performing arts, and everyday life.*

**Research Methodologies for Drama Education** Judith Ackroyd 2006 Drama education has been lacking a research methodology. This much needed text provides models constructed by leading researchers in the field and presented at the International Drama in Education Research Institute Conference in 2004. Each chapter in this collection from across the Anglophone world describes a different research methodology. It explains how the methodology was applied to the practice and outlines how teachers and other researchers can employ it in their own contexts. Led by the editor’s chapter on the context of research, the contributions include: The Practice of Research Scholarship The Active and Engaged Research Practitioner by Jonathan Neelands Critical Ethnography by Kathleen Gallagher Narrative Inquiry by Bellarie Zatzman A case study by Joe Winston Performance Ethnography by Jane Bacon Post-structuralist Deconstruction by Ian McCormick Feminist Methodology by Sharon Grady The book will be essential reading for research students and teachers because it provides models and approaches that connect with the immediacy of their practice.

**Applied Theatre: Research** Peter O’Connor 2015-02-26 *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-social adjunct to community based research and explains its complex relationship to arts informed inquiry, Indigenous research methods and other research epistemologies. The book provides a rationale for this approach focusing on its capacity for reciprocity within communities. The second part of the book provides a series of international case studies of effective practice which detail some of the key approaches in the method and based on work conducted in Australia, New Zealand, Singapore and the South Pacific. The case studies provide a range of cultural contexts for the playing out of various forms of ATAR, and a concluding chapter considers the tensions and the possibilities inherent in ATAR. This is a groundbreaking book for all researchers who are working with communities who require a method that moves beyond current research practice.*

**The Routledge Introduction to Theatre and Performance Studies** Erika Fischer-Lichte 2014 *Erika Fischer-Lichte’s introduction to the discipline of Theatre and Performance Studies in Motion showcases the vitality and breadth of the field today.*
Performance Studies is a strikingly authoritative and wide ranging guide to the study of theatre in all of its forms. Its three-part structure moves from the first steps in starting to think about performance, through to the diverse and interrelated concerns required of higher-level study: Part 1 – Central Concepts for Theatre and Performance Research – introduces the language and key ideas that are used to discuss and think about theatre: concepts of performance; the emergence of meaning; and the theatrical event as an experience shared by actors and spectators. Part 1 contextualizes these concepts by tracing the history of Theatre and Performance Studies as a discipline. Part 2 – Fields, Theories and Methods – looks at how to analyse a performance and how to conduct theatre-historiographical research. This section is concerned with the 'doing' of Theatre and Performance Studies: establishing and understanding different methodological approaches; using sources effectively; and building theoretical frameworks. Part 3 – Performance and Practice – expands on the earlier exposition to engage with theatre and performance in a global context. Part 3 introduces the concept of 'interweaving performance cultures'; explores the interrelation of theatre with the other arts; and develops a transformative aesthetics of performance. Case studies throughout the book root its theoretical discussion in theatrical practice. Focused accounts of plays, practitioners and performances map the development of Theatre and Performance Studies as an academic discipline, and of the theatre itself as an art form. This is the most comprehensive and sophisticated introduction to the field available, written by one of its foremost scholars.

Performance Ethnography Norman K. Denzin 2003-06-24 In Performance Ethnography, one of the world’s most distinguished authorities on qualitative research, established the initial published connection of performance narratives with performance ethnography and autoethnography; the linkage of these formations to critical pedagogy and critical race theory; and the histories of these formations, and shown how they may be connected. Performance Ethnography is divided into three parts. Part I covers pedagogy, ethnography, performance, and theory as the foundation for a transformative social science. Part II addresses the worlds of family, nature, praxis, and action, employing a structure that is equal parts memoir, essay, short story, and literary autoethnography. Part III examines the ethics and practical politics of performance autoethnography, anchored in the post-9/11 discourse in the United States. The amalgam serves as an invitation for social scientists and ethnographers to confront the politics of cultural studies and explore the multiple ways in which performance and ethnography can be both better understood and used as mechanisms for social change and economic justice.

Understanding Communication Research Methods Stephen M. Croucher 2014-10-17 Comprehensive, innovative, and focused on the undergraduate student, this textbook prepares students to read and conduct research. Using an engaging how-to approach that draws from scholarship, real-life, and popular culture, the book offers students practical reasons why they should care about research methods and a guide to actually conduct research themselves. Examining quantitative, qualitative, and critical research methods, the textbook helps undergraduate students better grasp the theoretical and practical uses of method by clearly illustrating practical applications. The book defines all the main research traditions, illustrates key methods used in communication research, and provides level-appropriate applications of the methods through theoretical and practical examples and exercises, including sample student papers that demonstrate research methods in action.

The SAGE Handbook of Performance Studies Judith A. Hamera 2006 Publisher description

Performance Studies Richard Schechner 2017-07-14 The publication of Performance Studies: An Introduction was a defining moment for the field. Richard Schechner’s pioneering textbook provides a lively and accessible overview of the full range of performance for undergraduates at all levels and beginning graduate students in performance studies, theatre, performing arts, and cultural studies. Among the topics discussed are the performing arts and popular entertainments, rituals, play and games, and the performances of everyday life. Supporting examples and ideas are drawn from the social sciences, performing arts, poststructuralism, ritual theory, ethnology, philosophy, and aesthetics. This third edition is accompanied by an all-new companion website curated by a dedicated media editor, with the following resources for instructors and students: Interactive glossary Multiple choice questions Exams in Blackboard (v. 8.4 and up) Powerpoint Slides for Tutorials on specific skills within Performance Studies Sample Discussion Questions Exercises and Activities Sample Syllabi The book itself has also been revised, with 25 new extracts and biographies, up-to-date coverage of global and intercultural performances, and further exploration of the growing international presence of Performance Studies as a discipline. Performance Studies is the definitive overview for undergraduates, with primary extracts, student activities, key biographies and over 200 images of global performance.

Introduction to Research Methods in Education Keith F Punch 2014-11-10 Based on Keith Punch’s bestselling Introduction to Social Research Methods, this book introduces a wide range of key research concepts in an accessible manner. The updated second edition, you’ll find guidance on every stage of research, with chapters on developing research questions, doing a literature review, collecting data, analysing your findings and writing it all up. With a new chapter on ethics and additional coverage of Internet research and mixing methods, the second edition contains everything you’ll need if you’re studying on a research methods course or doing a research project for yourself. Introduction to Research Methods in Education provides you with: Balanced coverage of the range of methods employed by educational researchers Practical advice on collecting and analysing qualitative, quantitative and mixed methods data A range of examples from student projects to show how research is done in real-life educational settings A companion website with additional resources for lecturers and students. Keith F Punch is Emeritus Professor in the Graduate School of Education at The University of Western Australia. Alis Oancea is Professor of Philosophy of Education and Research Policy, as well as Director of Research at the University of Oxford, Department of Education.

Performance Autoethnography Norman K. Denzin 2018-04-20 This book is a manifesto. It is about rethinking performance autoethnography, about the formation of a critical transformative cultural politics, about what happens when everything is already performative, when the dividing line between performativity and performance disappears. This is a book about the writing called autoethnography. It is also about what this form of writing means for writers who want to perform work that leads to social justice. Denzin’s goal is to take the reader through the history, major terms, forms, criticisms and issues confronting performance autoethnography and critical interpretive. To that end many of the chapters are written as performance texts, as ethnodramas. A single thesis organizes this book: the performance turn has been taken in the human disciplines and it must be taken seriously. Multiple informative performance models are discussed: Goffman’s
Undergraduate Research in Theatre: A Guide for Students supplies tools for scaffolding research on the experiences of military veterans. The play and book serve as a model for using arts-based approaches to mental health care and as a powerful tool that harnesses theatrical art, ethnographic research and the clinical techniques of drama therapy to create a potential for emancipatory experience for both performers and audiences. This exciting and dynamic synthesis of drama therapy, performance ethnography, theatrical art and social activism will be of interest to the whole community of theatre practitioners and scholars who use theatre to effect individual and social change, including the disciplines of applied theatre, theatre education, experimental theatre, performance studies, and, of course, drama therapy, psychodrama and the other creative arts therapies.

Theater as Data Miguel Escobar Varela 2021-08-02 In Theater as Data, Miguel Escobar Varela explores the use of computational methods and digital data in theater research. He considers the implications of these new approaches, and explains the roles that statistics and visualizations play. Reflecting on recent debates in the humanities, the author suggests that there are two ways of using data, both of which have a place in theater research. Data-driven methods are closer to the pursuit of verifiable results common in the sciences; and data-assisted methods are closer to the interpretive traditions of the humanities. The book surveys four major areas within these scholarship: texts (not only play scripts but also theater reviews and program booklets); relationships (both the links between fictional characters and the collaborative networks of artists and producers); motion (the movement of performers and objects on stage); and locations (the coordinates of performance events, venues, and touring circuits). Theater as Data examines important contributions to theater studies from similar computational research, including in classical French drama, collaboration networks in Australian theater, contemporary Portuguese choreography, and global

research-methods-in-theatre-and-performance-research-methods-for-the-arts-and-the-humanities
productions of Ibsen. This overview is complemented by short descriptions of the author’s own work in the computational analysis of theater practices in Singapore and Indonesia. The author ends by considering the future of computational theater research, underlining the importance of open data and digital sustainability practices, and encouraging readers to consider the benefits of learning to code. A web companion offers illustrative data, programming tutorials, and videos. 

**Ethnodrama** Johnny Saldaña 2005 Seven ethnodramas illustrate this emerging genre of arts-based research, a burgeoning but evident trend in the field of theatre production itself. With their focus on the personal, immediate and contextual, these plays about marginalized identities, abortion, street life and oppression manage a unique balance between theoretical research and everyday realism.

**Mapping Multimodal Performance Studies** Maria Grazia Sindoni 2016-12-01 This book is a first attempt to map the broad context of performance studies from a multimodal perspective. It collects original research on traditional performing arts (theatre, dance, opera), live (durational performance) and mediated/recorded performances (films, television shows), as well as performative discursive practices on social media by adopting several theories and methodologies all dealing with the notion of multimodality. As a mostly dynamic and also interactive environment for various text types and genres, the context of performance studies provides many opportunities to produce meaning verbally and non-verbally. All chapters in this book develop frameworks for the analysis of performance-related events and activities and explore empirical case studies in a range of different ages and cultures. A further focus lies on the communicative strategies deployed by different communities of practice, taking into account processes of production, distribution, and consumption of such texts in diverse spatial and temporal contexts.

**Arts-Based Educational Research and Qualitative Inquiry** Thalia M. Mulvihill 2019-11-04 Arts-Based Educational Research and Qualitative Inquiry introduces novice qualitative researchers, within education and related fields, to arts-based educational research (ABER). Abundant prompts and exercises are provided to help readers apply the concepts and experiment with various applications of the ideas presented. The authors walk the path with novice researchers offering a variety of approaches to the practice of arts-based methods, while providing a guided overview of ABER, and include pedagogical features in each chapter. Exercises are designed to assist educational researchers who wish to expand their repertoire of methodologies. The authors also weave into the discussion the possibilities and limitations of many types of arts-based methods while introducing readers to the growing methodological literature. By offering a tapestry of ways to engage the novice researcher, the book illustrates that it is not always possible to separate cognitive findings from aesthetic knowing. This book will help qualitative researchers to expand their methodologies to include arts-based approaches to their projects and by doing so reshape their identities as qualitative researchers. It also offers some evaluative criteria and tool kits for experimenting with various arts and educational research.

**Research Methods in Theatre and Performance** Baz Kershaw 2011-04-18 How have theatre and performance research methods and methodologies engaged the expanding diversity of performing arts practices? How can students best combine performance/theatre research approaches in their projects? This book’s 29 contributors provide hands-on answers to such questions. Challenging and debating received research wisdom and exploring innovative procedures for rigorous enquiry via archives, technology, practice-as-research, scenography, performer training, applied theatre/performance, body in performance and more, they create a focussed compendium of future research options.