

Performance Theory And Analysis

[View Online](#)

[1]

Adams, R. and Savran, D. 2002. The masculinity studies reader. Blackwell.

[2]

Adorno, T. 1974. Commitment. New Left Review. 87, (1974).

[3]

Aristotle, 384 BCE-322 BCE The Poetics of Aristotle /A Translation By S. H. Butcher.

[4]

Aristotle: Poetics | Internet Encyclopedia of Philosophy: <http://www.iep.utm.edu/aris-poe/>.

[5]

Arons, W. and May, T.J. 2012. Readings in performance and ecology. Palgrave Macmillan.

[6]

Bailes, S.J. and Ebooks Corporation Limited 2011. Performance theatre and the poetics of failure: forced entertainment, Goat Island, elevator repair service. Routledge.

[7]

Barish, J.A. 1981. The antitheatrical prejudice. University of California Press.

[8]

Barthes, R. and Heath, S. 1977. Image music text. Fontana Press.

[9]

Benjamin, T. 2007. Encyclopedia of Western colonialism since 1450. Macmillan Reference USA.

[10]

Bohme, G. 1993. Atmosphere as the Fundamental Concept of a New Aesthetics. Thesis Eleven. 36, 1 (Jan. 1993), 113-126. DOI:<https://doi.org/10.1177/072551369303600107>.

[11]

Case, S.-E. 1990. Performing feminisms: feminist critical theory and theatre. Johns Hopkins University Press.

[12]

Chaudhuri, U. 1994. 'There Must Be a Lot of Fish in That Lake': Toward an Ecological Theater. Theater. 25, 1 (Mar. 1994), 23-31. DOI:<https://doi.org/10.1215/01610775-25-1-23>.

[13]

Chaudhuri, U. and Enelow, S. 2014. Research theatre, climate change, and the ecocide project. Palgrave Macmillan.

[14]

Clark, L.B. 2009. Coming to Terms with Trauma Tourism. Performance Paradigm. 5.2 (2009).

[15]

Corbey, R. 1993. Ethnographic Showcases, 1870-1930. *Cultural Anthropology*. 8, 3 (1993), 338-369.

[16]

Davis, T.C. 2008. *The Cambridge Companion to Performance Studies*. Cambridge University Press.

[17]

Diamond, E. and Ebooks Corporation Limited 1997. *Unmaking mimesis: essays on feminism and theater*. Routledge.

[18]

Diamond, E. and Ebooks Corporation Limited 1997. *Unmaking mimesis: essays on feminism and theater*. Routledge.

[19]

Digital Theatre (Firm) et al. 2012. *Routledge performance archive*. Routledge.

[20]

Dillon, B. 2014. *Ruin lust: artists' fascination with ruins, from Turner to the present day*. Tate Publishing.

[21]

Dillon, B. 2011. *Ruins*. Whitechapel Gallery.

[22]

Dillon, B. 2011. *Ruins*. Whitechapel Gallery.

[23]

Dillon, B. 2011. Ruins. Whitechapel Gallery.

[24]

Eagleton, T. 1976. Marxism and literary criticism. Methuen.

[25]

Ebooks Corporation Limited 2013. Postdramatic theatre and the political: international perspectives on contemporary performance. Bloomsbury.

[26]

Ebooks Corporation Limited 2013. Postdramatic theatre and the political: international perspectives on contemporary performance. Bloomsbury.

[27]

Ebooks Corporation Limited 2013. Postdramatic theatre and the political: international perspectives on contemporary performance. Bloomsbury.

[28]

Ebooks Corporation Limited 2010. Ruins of modernity. Duke University Press.

[29]

Fortier, M. 2016. Theory/theatre: an introduction. Routledge.

[30]

Fuchs, E. 1996. The death of character: perspectives on theater after modernism. Indiana University Press.

[31]

Fusco, C. et al. 200AD. The couple in the cage: a Guatianaui odyssey. Video Data Bank.

[32]

Greer, S. 2012. Contemporary British queer performance. Palgrave Macmillan.

[33]

Heddon, D. and Klein, J. 2012. Histories and practices of live art. Palgrave Macmillan.

[34]

Kelleher, J. 2009. Theatre & politics. Palgrave Macmillan.

[35]

Kershaw, B. 1992. The politics of performance: radical theatre as cultural intervention. Routledge.

[36]

Kershaw, B. 1999. The radical in performance: between Brecht and Baudrillard. Routledge.

[37]

Kershaw, B. 2007. Theatre ecology: environments and performance events. Cambridge University Press.

[38]

Kirshenblatt-Gimblett, B. 1998. The Ethnographic Burlesque. TDR (1988-). 42, 2 (1998), 175–180.

[39]

Lavery, C. 2013. The ecology of the image: The environmental politics of Philippe Quesne and Vivarium Studio. *French Cultural Studies*. 24, 3 (Aug. 2013), 264–278.
DOI:<https://doi.org/10.1177/0957155813489095>.

[40]

Lavery, C. and Gough, R. 2015. Special issue On Ruins and Ruination. Introduction. *Performance Research*. 20, 3 (May 2015), 1–8.
DOI:<https://doi.org/10.1080/13528165.2015.1049031>.

[41]

Lavery, C. and Whitehead, S. 2012. Bringing It All Back Home: Towards an ecology of place. *Performance Research*. 17, 4 (Aug. 2012), 111–119.
DOI:<https://doi.org/10.1080/13528165.2012.712337>.

[42]

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

[43]

Madison, D.S. 2005. *Critical ethnography: methods, ethics, and performance*. SAGE.

[44]

Mangan, M. 2003. *Staging masculinities: history, gender, performance*. Palgrave Macmillan.

[45]

Marranca, B. 1996. *Ecologies of theater: essays at the Century Turning*. Johns Hopkins University Press.

[46]

Morton, T. 2010. Guest Column: Queer Ecology. PMLA. 125, 2 (Mar. 2010), 273–282. DOI:<https://doi.org/10.1632/pmla.2010.125.2.273>.

[47]

Pavis, P. 2003. Analyzing performance: theater, dance, and film. University of Michigan Press.

[48]

Pavis, P. 1985. Theatre Analysis: Some Questions and a Questionnaire. New Theatre Quarterly. 1, 02 (May 1985). DOI:<https://doi.org/10.1017/S0266464X00001573>.

[49]

Pavis, P. and Dawson Books 2012. Contemporary mise en scene: staging theatre today. Routledge.

[50]

Pearson, M. and Shanks, M. 2001. Theatre/archaeology: disciplinary dialogues. Routledge.

[51]

Phelan, P. and Dawson Books 1993. Unmarked: the politics of performance. Routledge.

[52]

Rancière, J. 2009. The emancipated spectator. Verso.

[53]

Rancière, J. 2007. The future of the image. Verso.

[54]

Reason, M. 2006. Documentation, disappearance and the representation of live performance. Palgrave Macmillan.

[55]

Reynolds, B. ed. 2014. Performance studies: key words, concepts and theories. Palgrave.

[56]

Reynolds, B. ed. 2014. Performance studies: key words, concepts and theories. Palgrave.

[57]

Ridout, N.P. and Askews & Holts Library Services 2006. Stage fright, animals, and other theatrical problems. Cambridge University Press.

[58]

Schneider, R. and Cody, G.H. 2002. Re:direction: a theoretical and practical guide. Routledge.

[59]

Seigworth, G.J. and Ebooks Corporation Limited 2010. The affect theory reader. Duke University Press.

[60]

Smith, P. 2012. Counter-tourism: a pocketbook : 50 odd things to do in a heritage site (and other places). Triarchy Press.

[61]

States, B.O. and American Council of Learned Societies 1985. Great reckonings in little rooms: on the phenomenology of theater. University of California Press.

[62]

Taylor, D. 1998. A savage performance: Guillermo Gomez-Pena and Coco Fusco's 'Couple in the Cage.' *TDR* (Cambridge, Mass.). 42, 2 (1998).

[63]

Taylor, D. 1997. *Disappearing acts: spectacles of gender and nationalism in Argentina's 'dirty war'*. Duke University Press.

[64]

Thompson, J. and Ebooks Corporation Limited 2009. *Performance affects: applied theatre and the end of effect*. Palgrave Macmillan.

[65]

Thrift, N.J. and Askews & Holts Library Services 2008. *Non-representational theory: space, politics, affect*. Routledge.

[66]

Turner, C. and Behrndt, S.K. 2008. *Dramaturgy and performance*. Palgrave Macmillan.

[67]

Viney, W. 2014. *Waste: a philosophy of things*. Bloomsbury Academic.

[68]

Welton, M. 2011. *Feeling theatre*. Palgrave Macmillan.

[69]

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

[70]

Williams, R. 1988. Keywords: a vocabulary of culture and society. Fontana.

[71]

Williams, R. 1988. Keywords: a vocabulary of culture and society. Fontana.

[72]

Plato The Republic (book 10).