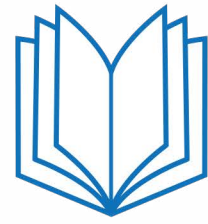


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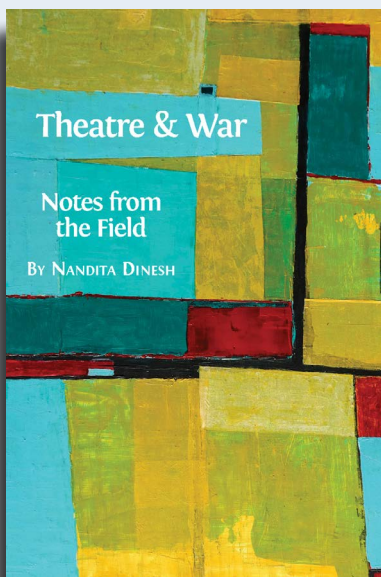
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Applied Theatre Praxis

Applied Theatre Praxis (ATP) is an OBP series that focuses on Applied Theatre practitioner-researchers who use their rehearsal rooms as “labs”; spaces in which theories are generated, explored and/or experimented with before being implemented in contentious and/or vulnerable contexts.

As Helen Nicholson comments (in Etherton and Prentki, 2006:143), “for those of us engaged in research and dramatic practice which take place in community, educational and institutional settings, there is a need to submit our work to critical questioning as part of a continual process of negotiating and renegotiating our ethical positioning”.

In this vein, ATP invites writing that is focussed on “theory building” (Hughes and Wilson, 2004:71) – writing that draws from the author/s’ praxis to generate theory for diverse manifestations of Applied Theatre.



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Nandita Dinesh places Kipling’s ‘six honest serving-men’ (who, what, when, where, why, how) in productive conversation with her own experiences in conflict zones across the world to offer a theoretical and practical reflection on making theatre in times of war. This timely and important book weaves together Dinesh’s personal narrative with the public story of modern conflict, illustrating as it does, the importance of theatre as a force for ethical deliberation and social justice. In it Dinesh asks how theatre might intervene in times and places of conflict and how we might reflect on such interventions. In pursuit of answers, *Theatre and War* adopts the methods of auto-ethnography, positioning the theatrical practitioner at the heart of conflict zones in northern Uganda, Guatemala, Northern Ireland, Mexico, Rwanda, Kenya, Nagaland, and Kashmir.

Each chapter approaches the need for a synthesis of theory and practice by way of a term of inquiry—Why, Where, Who, What, When—and each is equipped with a set of unflinchingly honest field notes that are designed to reveal some of the ‘hows’ from the author’s own repertoire: questions and issues that were encountered during her own theatrical undertakings, along with first hand reflection on the complexities, potential, and challenges that attended her global work in community theatre. Within these notes are strategies that give the reader a practical insight into how the discussion might find its footing on the ground of war.

The range and scope of this book make it required reading for those interested in theatre—practitioners, researchers, and students alike—as well as those seeking to understand the applications of the arts for ethics, politics, and education.

The Theatre of Shelley

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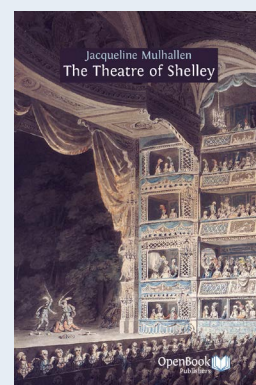
JACQUELINE MULHALLEN

This is the first full-length study of Shelley's plays in performance. It offers a rich, meticulously researched history of Shelley's role as a playwright and dramatist and a reassessment of his 'closet dramas' as performable pieces of theatre.

With chapters on each of Shelley's dramatic works, the book provides a thorough discussion of the poet's stagecraft, and analyses performances of his plays from the Georgian period to today. In addition, Mulhallen offers details of the productions Shelley saw in England and Italy, many not identified before, as well as a vivid account of the actors and personalities that constituted the theatrical scene of his time. Her research reveals Shelley as an extraordinarily talented playwright, whose fascination with contemporary theatrical theory and practice seriously challenges the notion that he was a reluctant dramatist.

Prof. Stephen Behrendt (Nebraska) has described the book as "wonderfully convincing" and "something wholly new in Shelley studies", while Prof. Tim Webb (Bristol) describes Mulhallen as having a "more precisely developed sense of the theatrical possibilities of Shelley's work than almost anybody who has written about Shelley".

The Theatre of Shelley is essential reading for anyone interested in Romanticism, nineteenth century culture and the history of theatre.



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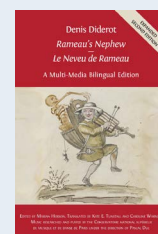
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