

THTR20014: Clowning Through History

[View Online](#)

1.

Bala, M. The Clown. *Jung Journal* **4**, 50–71 (2010).

2.

Davison, J. Clown Theory, Technique and Technology. in Clown 137–173.

3.

Louise, P. Clowns and Clown Play. in Serious Play.

4.

Henke, R. Improvisation and characters. in Performance and literature in the commedia dell'arte 12–30 (Cambridge University Press, 2002).

5.

Peacock, L. Conflict and slapstick in Commedia dell'Arte — The double act of Pantalone and Arlecchino. *Comedy Studies* **4**, 59–69 (2013).

6.

Gordon, M. Comic Violence/Sadistic Behaviour. in Lazzi: the comic routines of the Commedia dell'arte 14–20 (Performing Arts Journal Publications).

7.

Acting Scenari - La Commedia dell'Arte.

<https://sites.google.com/site/italiancommedia/plays-and-scenari/scenari>.

8.

Bakhtin, M. Rabelais and His World. in The applied theatre reader (eds. Prentki, T. & Preston, S.) 22-27 (Routledge, 2009).

9.

Robert Hornback. The English Clown Tradition from the Middle Ages to Shakespeare.

10.

Willeford, W. The fool and his sceptre: a study in clowns and jesters and their audience. (Edward Arnold, 1969).

11.

Peabody, R. E. Commedia works. (University Press of America, 1984).

12.

George, D. J. & Gossip, C. J. Studies in the commedia dell'arte. (University of Wales Press, 1993).

13.

Thomson, P. The True Physiognomy of a Man: Richard Tarlton and His Legend.

14.

Wiles, D. & Cambridge Books Online (Online service). Shakespeare's Clown: Actor and Text in the Elizabethan Playhouse. (Cambridge University Press, 1987).

15.

Shakespeare, W. Twelfth Night (Globe on Screen). Twelfth Night (2014)
doi:10.5040/9790000000014.01.

16.

Hamlet Q1.

17.

Barber, C. L. Shakespeare's Festive Comedy: a Study of Dramatic Form and Its Relation to Social Custom. (Princeton University Press, 2012).

18.

Bell, R. H. & Palgrave Connect (Online service). Shakespeare's great stage of fools. (Palgrave Macmillan, 2011).

19.

Duncan-Jones, K. The Life, Death and Afterlife of Richard Tarlton. *The Review of English Studies* **65**, 18–32 (2014).

20.

Greif, K. The stage clown in Shakespeare's theatre.

21.

Lippincott, H. F. The stage clown in Shakespeare's theatre.

22.

Purcell, S. Popular Shakespeare: simulation and subversion on the modern stage. (Palgrave Macmillan, 2009).

23.

Weimann, R., Higbee, H. & West, W. Author's pen and actor's voice: playing and writing in Shakespeare's theatre. vol. 39 (Cambridge University Press, 2000).

24.

Weimann, R. Shakespeare and the popular tradition in the theater: studies in the social dimension of the dramatic form and function. (Johns Hopkins University Press).

25.

Bratton, J. S., Featherstone, A., & University of Bristol. Theatre Collection. Mander and Mitchenson Theatre Collection. The Victorian Circus. in The Victorian clown 3-29 (Cambridge University Press, 2006).

26.

Peacock, L. The Development of the Circus Clown: Frame and Content. in Serious play: modern clown performance 35-54 (Intellect, 2009).

27.

Disher, M. W. Clowns & pantomimes. (B. Blom, 1968).

28.

Findlater, R. Grimaldi, king of clowns. (Macgibbon & Kee, 1955).

29.

Grock. Grock, life's a lark,. (W. Heinemann).

30.

Little, Kenneth. Little, Kenneth: Surveilling Cirque Archaos: Transgression and the spaces of power in popular entertainment. Journal of Popular Culture **29**, (1995).

31.

Behan, T. & dawsonera. Dario Fo: revolutionary theatre. Introduction & *Mistero Buffo* (Pluto Press, 2000).

32.

Accidental Death Of An Anarchist.

33.

Mitchell, T. 'Mistero buffo' - popular culture, the giullari and the grotesque. in Dario Fo: people's court jester 10-24 (Methuen, 1984).

34.

Farrell, J. Dario Fo: Zanni and Giullare. The Commedia dell'arte from the Renaissance to Dario Fo **6**, 315-329 (1989).

35.

Routledge, P. Sensuous Solidarities: Emotion, Politics and Performance in the Clandestine Insurgent Rebel Clown Army. *Antipode* **44**, 428-452 (2012).

36.

St John, G. Protestival: Global Days of Action and Carnivalized Politics in the Present. *Social Movement Studies* **7**, 167-190 (2008).

37.

Clown Politics: Report on the International Clown-Theatre Congress.

38.

Zarrilli, P. B. Dario Fo: The roar of the clown. in Acting (re)considered: a theoretical and

practical guide (Routledge, 2002).

39.

Fo, D. The tricks of the trade. (Methuen Drama).

40.

Murray, S. D. The Texts of Jacques Lecoq. in Jacques Lecoq 43–94 (Routledge, 2003).

41.

Purcell Gates, L. Locating the self: narratives and practices of authenticity in French clown training. *Theatre, Dance and Performance Training* 2, 231–242 (2011).

42.

Davison, J. Clown training: a practical guide. (Palgrave Macmillan, 2015).

43.

Eldridge, S. A. & Huston, H. W. Actor Training in the Neutral Mask. in *Acting (re)considered: a theoretical and practical guide* (Routledge, 2002).

44.

Lecoq, J., Carasso, J.-G. & Lallias, J.-C. The moving body: teaching creative theatre. (Methuen, 2002).

45.

LeBank, E. & Bridel, D. Clowns: in conversation with modern masters. (Routledge, Taylor & Francis Group, 2015).

46.

Yarrow, R. & Chamberlain, F. Jacques Lecoq and the British theatre. vol. 42 (Routledge, 2002).

47.

Davison, J. Clown training: a practical guide. (Palgrave Macmillan, 2015).

48.

Rudlin, J. Commedia dell'arte: an actor's handbook. (Routledge, 1994).

49.

Rudlin, J. & Crick, O. Commedia dell'arte: a handbook for troupes. (Routledge, 2001).

50.

Simon, E. The art of clowning. (Palgrave Macmillan, 2009).

51.

Wright, J. Why is that so funny?: a practical exploration of physical comedy. (Nick Hern Books, 2006).

52.

Beckett, S. Waiting for Godot. (2010).

53.

Brecht, B. & Nellhaus, G. Man equals Man (from: Brecht Collected Plays: 2).

54.

Bryden, M. Clowning with Beckett. in A companion to Samuel Beckett 358–371 (Wiley-Blackwell, 2010).

55.

Burgess, H. Circus techniques. (Crowell).

56.

Croft-Cooke, R. & Cotes, P. Circus: a world history. (Elek).

57.

Disher, M. W. Clowns & pantomimes. (B. Blom, 1968).

58.

Frost, A. & Yarrow, R. Improvisation in drama. (Macmillan, 1990).

59.

Frost, T. Circus life and circus celebrities. (Tinsley Bros., 1875).

60.

Fuchs, E. Clown Shows: Anti-Theatricalist Theatricalism in Four Twentieth-Century Plays.

61.

Greenwood, I. J. The circus, its origin and growth prior to 1835. vol. 12 (B. Franklin, 1970).

62.

Jando, D. & Granfield, L. The circus, 1870s-1950s. (Taschen, 2010).

63.

Kerr, W. *The silent clowns*. (Knopf, 1975).

64.

Peacock, L. *Serious play: modern clown performance*. (Intellect, 2009).

65.

Schechter, J. *Popular theatre: a sourcebook*. (Routledge, 2003).

66.

Schechter, J. Brecht's clowns: Man is Man and after. in *The Cambridge companion to Brecht 68–78* (Cambridge University Press, 2006). doi:10.1017/CCOL0521414466.005.

67.

Swortzell, L. & Hodges, C. W. *Here come the clowns: a cavalcade of comedy from antiquity to the present*. (Viking Press, 1978).

68.

Toole-Stott, Raymond. *Circus and allied arts; a world bibliography, 1500-[1970]* based mainly on circus literature in the British Museum, the Library of Congress, the Bibliothe

que Nationale, and on his own collection. (Harpur, distributors, 71AD).

69.

The Routledge Circus Studies reader. (Routledge, 2016).

70.

Varro, G. Versions of the Clown in Samuel Beckett's Waiting for Godot and Sam Shepard's Kicking a Dead Horse. *Hungarian Journal of English and American Studies*.