

THTR20011: Interpreting Plays

[View Online](#)

-
1.
Burke G. Black Watch. doi:Black Watch
 2.
Greig D. The Strange Undoing of Prudencia Hart. Faber and Faber; 2011.
 3.
Jackie Kay TG. Red Dust Road. Oberon Books
<https://search-ebscohost-com.bris.idm.oclc.org/login.aspx?direct=true&db=nlebk&pp;AN=2317245&site=ehost-live>
 4.
Munro R. James I: The Key Will Keep ... doi:The James Plays
 5.
Pearson M, Khalil H, Butucea V. Interference. Methuen Drama, Bloomsbury Publishing Plc; 2019.
 6.
Munro R. James I: The Key Will Keep ... doi:The James Plays

7.

Robinson RC. Funding the 'nation' in the national theatre of Scotland. *International Journal of Cultural Policy*. 2012;18(1):46-58. doi:10.1080/10286632.2011.567333

8.

Ghost Light | National Theatre of Scotland.
<https://www.nationaltheatrescotland.com/events/ghost-light>

9.

Brown I. Processes and Interactive Events: Theatre and Scottish Devolution. In: *Theatre and Performance in Small Nations*. Intellect; 2013:33-50.
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1113132&ppg=42>

10.

Scullion A. Theatre in Scotland in the 1990s and beyond. In: *The Cambridge History of British Theatre: Vol. 3: Since 1895*. Cambridge University Press; :470-484.
<https://doi-org.bris.idm.oclc.org/10.1017/CHOL9780521651325.022>

11.

Thomasson S. THE JAMES PLAYS.
<https://www-proquest-com.bris.idm.oclc.org/docview/1687319155/fulltextPDF/905E6E94393F4743PQ/1?accountid=9730>

12.

The James Plays □ 1 / 13. The James Plays - YouTube.
https://www.youtube.com/playlist?list=PLIg3WIkOAmVsub5qVK_GOeQzeMKhC237V

13.

Scenes for Survival | National Theatre of Scotland.
<https://www.nationaltheatrescotland.com/events/scenes-for-survival>

14.

Jackie Kay TG. Red Dust Road. Oberon Books
<https://search-ebscohost-com.bris.idm.oclc.org/login.aspx?direct=true&db=nlebk&pp;AN=2317245&site=ehost-live>

15.

Ditor R. Questioning the Text. Theatre Topics. 2003;13(1):35-43. doi:10.1353/tt.2003.0005

16.

Haring-Smith T. Dramaturging Non-Realism: Creating a New Vocabulary. Theatre Topics. 2003;13(1):45-54. doi:10.1353/tt.2003.0009

17.

Elinor Fuchs. EF's Visit to a Small Planet: Some Questions to Ask a Play. Theater. 2004;34(2):4-9. <https://muse.jhu.edu/article/169652>

18.

Luckhurst M. Dramaturgy and literary management in England today. In: Dramaturgy: A Revolution in Theatre. Cambridge University Press; 2006:200-262. doi:10.1017/CBO9780511486050.007

19.

Dramaturgs + Playwrights - Lauren and Martine Green-Rogers talk. Martine in the Media — Martine Kei Green-Rogers, Dramaturg.
<https://www.martinekeigreenrogers.com/new-patients-2>

20.

National Theatre of Scotland - Red Dust Road.
<https://www.youtube.com/c/NTSONline/search?query=red%20dust%20road>

21.

Burke G. Black Watch. doi:Black Watch

22.

MEYRICK J. Cut and Paste: The Nature of Dramaturgical Development in the Theatre. Theatre Research International. 2006;31(03):270-282. doi:10.1017/S0307883306002239

23.

Lib Taylor. The experience of immediacy: Emotion and enlistment in fact-based theatre. Studies in Theatre and Performance. (2):223-237.
https://www-tandfonline-com.bris.idm.oclc.org/doi/abs/10.1386/stap.31.2.223_1

24.

Pearce WD, Gleason C, Maxwell J, Green-Rogers MK. Visual Dramaturgy: Problem Solver or Problem Maker in Contemporary Performance Creation.
http://theatrepractice.us/pdfs/Pearce%20et%20al_Visual%20Dramaturgy.pdf

25.

Robinson R. The National Theatre of Scotland's. Contemporary Theatre Review. 2012;22(3):392-399. doi:10.1080/10486801.2012.690738

26.

Van Kerkhoven M. European Dramaturgy in the 21st Century. Performance Research. 2009;14(3):7-11. doi:10.1080/13528160903519476

27.

Waters S. Political Playwriting: The Art of Thinking in Public. Topoi. 2011;30(2):137-144. doi:10.1007/s11245-011-9100-0

28.

Black Watch □ 1 / 14. Black Watch - YouTube.
<https://www.youtube.com/playlist?list=PL636F09218ECE4E8C>

29.

Greig D. *The Strange Undoing of Prudencia Hart*. Faber and Faber; 2011.

30.

Edgar D. Chapter 5: Structure. In: *How Plays Work*. Nick Hern Books; 2009:97-116.

31.

Bly M. Pressing an Ear Against a Hive or New Play Explorations in the Twenty-First Century. *Theatre Topics*. 2003;13(1):19-23. doi:10.1353/tt.2003.0002

32.

Lane D. A Dramaturg's perspective: Looking to the future of script development. *Studies in Theatre and Performance*. 2010;30(1):127-142. doi:10.1386/stap.30.1.127/1

33.

Pattie D. Dissolving into Scotland: National Identity in _____ and.
Contemporary Theatre Review. 2016;26(1):19-30. doi:10.1080/10486801.2015.1123700

34.

Rebellato D. Local Hero: The Places of David Greig. *Contemporary Theatre Review*. 2016;26(1):9-18. doi:10.1080/10486801.2015.1123702

35.

The Strange Undoing of Prudencia Hart □ 2 / 4. *The Strange Undoing of Prudencia Hart* - YouTube. <https://www.youtube.com/playlist?list=PL43FCD0C0E42355A4>

36.

Playwrights in Lockdown: David Greig - YouTube.

https://www.youtube.com/watch?v=_1Xu5wmTvDg&feature=youtu.be

37.

Pearson M, Khalil H, Butucea V. *Interference*. Methuen Drama, Bloomsbury Publishing Plc; 2019.

38.

#3 Digital Theatre with Alex Chisholm and Dermot Daly, interviewed by Joanna Jowett by Freedom Studios Podcast.

https://soundcloud.com/freedom-studios-796772385/3-digital-theatre-with-alex-chisholm-and-dermot-daly-interviewed-by-joanna-jowett?fbclid=IwAR0jTGZKqolUsN_JPvygDZ6pYBLXQu7qSJYHtldyBXR8PnsRv1ZcOSZ0t4o

39.

Davis S. Liveness, mediation and immediacy – innovative technology use in process and performance. *Research in Drama Education: The Journal of Applied Theatre and Performance*. 2012;17(4):501-516. doi:10.1080/13569783.2012.727623

40.

Manifesto For Live Digital Art | Freedom Studios.

<https://www.freedomstudios.co.uk/manifesto-for-live-digital-art/>

41.

Auslander P. Live and technologically mediated performance. In: Davis TC, ed. *The Cambridge Companion to Performance Studies*. Cambridge University Press; 2008:107-119. doi:10.1017/CCOL9780521874014.008

42.

Digital Theatre Transformation.

<https://www.creationtheatre.co.uk/wp/wp-content/uploads/2020/10/Final-full-report-for-web-reduced-compressed.pdf>

43.

Digital Theatre Transformation: A Case Study & Digital Toolkit | Creation Theatre Company.
<https://www.creationtheatre.co.uk/about/digital-theatre-transformation/>

44.

Digital Toolkit.
<https://www.creationtheatre.co.uk/wp/wp-content/uploads/2020/10/Digital-Toolkit-for-web-compressed.pdf>

45.

Invisible Diaries - Lockdown dramaturgies.
<https://www.dramaturgy.co.uk/single-post/2020/06/29/invisible-diaries-table-of-contents>

46.

National Theatre of Scotland - Interference.
<https://www.youtube.com/c/NTSonline/search?query=interference>

47.

Krasner, David. Strasberg, Adler and Meisner. In: Actor Training. Taylor & Francis Group; 2010.
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&ppg=171>

48.

Mitchell K. Chapter 1: Organising your Early Responses to the Text. In: The Director's Craft: A Handbook for the Theatre. Routledge; 2009:11-30.

49.

Adler S. Stella Adler on Ibsen Strindberg and Chekhov. Random House; 1999.

50.

Lazlo P, Deirdre M. If you want to kiss her, kiss her! Gender and Queer Time in modern Meisner training. <https://www.tandfonline.com/doi/pdf/10.1080/19443927.2020.1789723>

51.

Meisner S, Longwell D. Sanford Meisner on Acting. 1st ed. Vintage Books; 1987.

52.

On Directing: a Conversation with Katie Mitchell - ProQuest.
<https://www-proquest-com.bris.idm.oclc.org/docview/194919859?accountid=9730>

53.

Strasberg L, Cohen L. The Lee Strasberg Notes. Routledge; 2010.
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=481031>

54.

Herrington J. Directing with the Viewpoints. Theatre Topics. 2000;10(2):155-168.
doi:10.1353/tt.2000.0014

55.

Bogart A, Landau T. Chapter 13: Composition towards rehearsing a Play. In: The Viewpoints Book: A Practical Guide to Viewpoints and Composition. Nick Hern Books; 2014:163-173.

56.

Being Cast.
https://www.royalholloway.ac.uk/media/15719/platform_vol%2014_labour_36-51_smith.pdf
.pdf

57.

Adler S. Stella Adler on Ibsen Strindberg and Chekhov. Random House; 1999.

58.

Bogart A, Landau T. The Viewpoints Book: A Practical Guide to Viewpoints and Composition . Nick Hern Books; 2014.

59.

Britton J. Encountering Ensemble. Bloomsbury; 2013.

60.

Bradwell M. Inventing the Truth: Devising and Directing for the Theatre. Nick Hern Books; 2012.

61.

Caldarone M, Lloyd-Williams M. Actions: The Actors' Thesaurus. Nick Hern Books; 2004.

62.

Callery D. Through the Body: A Practical Guide to Physical Theatre. Routledge; 2001.

63.

Chamberlain F. Michael Chekhov. Routledge; 2004.

64.

Chekhov M. To the Actor. [Rev. ed.]. Routledge; 2002.

65.

Delgado MM, Heritage P. In Contact with the Gods?: Directors Talk Theatre. Manchester

University Press; 1996.

66.

Donnellan D. *The Actor and the Target*. [Rev. ed.]. Nick Hern Books; 2005.

67.

Edgar D. *How Plays Work*. Nick Hern Books; 2009.

68.

Giannachi G, Luckhurst M. *On Directing: Interviews with Directors*. Faber; 1999.

69.

Graham S, Hoggett S. *The Frantic Assembly Book of Devising Theatre*. Routledge; 2009.

70.

Hagen U, Frankel H. *Respect for Acting*. Macmillan; 1973.

71.

Hodge A, ed. *Actor Training*. Second edition. Routledge; 2010.

72.

Hope R, Cooke D. *Getting Directions: A Fly-on-the-Wall Guide for Emerging Theatre Directors*. Nick Hern Books; 2013.

73.

Howard P, ed. *Theatre in Scotland: A Field of Dreams*. Nick Hern Books; 2016.

74.

Innes C, Shevtsova M. The Cambridge Introduction to Theatre Directing. Vol Cambridge introductions to literature. Cambridge University Press; 2015.

75.

Kelly P, Ramanan A, eds. Diversity, Inclusion, and Representation in Contemporary Dramaturgy. Routledge; 2020. <https://doi-org.bris.idm.oclc.org/10.4324/9780429445316>

76.

Lane D. Contemporary British Drama. Edinburgh University Press

77.

Lecoq J, Carasso JG, Lallias JC, Bradby D. The Moving Body: Teaching Creative Theatre. [Rev. ed.]. Methuen; 2002.

78.

Ledger AJ. The Director and Directing: Craft, Process and Aesthetic in Contemporary Theatre. Palgrave Macmillan; 2019.

79.

Luckhurst M. Dramaturgy: A Revolution in Theatre. Cambridge University Press

80.

Meisner S, Longwell D. Sanford Meisner on Acting. 1st ed. Vintage Books; 1987.

81.

Merlin B. The Complete Stanislavsky Toolkit. Revised edition. Nick Hern Books; 2014.

82.

Mitchell K. *The Director's Craft: A Handbook for the Theatre*. Routledge; 2009.

83.

Mitter S. *Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Brook*. Routledge; 1992.

84.

Radosavljević D. *Theatre-Making: Interplay between Text and Performance in the 21st Century*. Palgrave Macmillan; 2013.

85.

Rodriguez V. *David Greig's Holed Theatre: Globalization, Ethics and the Spectator*. Palgrave Macmillan; 2019.

86.

Stanislavski K. *An Actor's Work*. (Benedetti J, ed.). Taylor and Francis; 2016.
<https://www.taylorfrancis.com/books/9781315474250>

87.

Shepherd S. *Direction*. Palgrave Macmillan; 2012.

88.

Smith AD. *Letters to a Young Artist*. Anchor Books; 2006.

89.

Trencse

nyi K, Cochrane B, eds. *New Dramaturgy: International Perspectives on Theory and Practice*. Bloomsbury; 2014.

90.

Turner C, Behrndt SK. *Dramaturgy and Performance*. Palgrave Macmillan; 2008.

91.

Wallis M, Shepherd S. *Studying Plays*. Arnold; 1998.

92.

Waters S. *The Secret Life of Plays*. Nick Hern; 2010.