## THTR20011: Interpreting Plays



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

<a href="https://soundcloud.com/freedom-studios-796772385/3-digital-theatre-with-alex-chisholm-and-dermot-daly-interviewed-by-joanna-jowett?fbclid=IwAR0jTGZKqolUsN\_JPvygDZ6pYBLXQu7qSJYHtldyBXr8PnsRv1ZcOSZ0t4o>"https://soundcloud.com/freedom-studios-796772385/3-digital-theatre-with-alex-chisholm-and-dermot-daly-interviewed-by-joanna-jowett?fbclid=IwAR0jTGZKqolUsN\_JPvygDZ6pYBLXQu7qSJYHtldyBXr8PnsRv1ZcOSZ0t4o>"https://soundcloud.com/freedom-studios-796772385/3-digital-theatre-with-alex-chisholm-and-dermot-daly-interviewed-by-joanna-jowett?fbclid=IwAR0jTGZKqolUsN\_JPvygDZ6pYBLXQu7qSJYHtldyBXr8PnsRv1ZcOSZ0t4o>"https://soundcloud.com/freedom-studios-796772385/3-digital-theatre-with-alex-chisholm-and-dermot-daly-interviewed-by-joanna-jowett?fbclid=IwAR0jTGZKqolUsN\_JPvygDZ6pYBLXQu7qSJYHtldyBXr8PnsRv1ZcOSZ0t4o>"https://soundcloud.com/freedom-studios-fbclid=IwAR0jTGZKqolUsN\_JPvygDZ6pYBLXQu7qSJYHtldyBXr8PnsRv1ZcOSZ0t4o>"https://soundcloud.com/freedom-studios-fbclid=IwAR0jTGZKqolUsN\_JPvygDZ6pYBLXQu7qSJYHtldyBXr8PnsRv1ZcOSZ0t4o>"https://soundcloud.com/freedom-studios-fbclid=IwAR0jTGZKqolUsN\_JPvygDZ6pYBLXQu7qSJYHtldyBXr8PnsRv1ZcOSZ0t4o>"https://soundcloud.com/freedom-studios-fbclid=IwAR0jTGZKqolUsN\_JPvygDZ6pYBLXQu7qSJYHtldyBXr8PnsRv1ZcOSZ0t4o>"https://soundcloud.com/freedom-studios-fbclid=IwAR0jTGZKqolUsN\_JPvygDZ6pYBLXQu7qSJYHtldyBXr8PnsRv1ZcOSZ0t4o>"https://soundcloud.com/freedom-studios-fbclid=IwAR0jTGZKqolUsN\_JPvygDZ6pYBLXQu7qSJYHtldyBXr8PnsRv1ZcOSZ0t4o>"https://soundcloud.com/freedom-studios-fbclid=IwAR0jTGZKqolUsN\_JPvygDZ6pYBLXQu7qSJYHtldyBXr8PnsRv1ZcOSZ0t4o>"https://soundcloud.com/freedom-studios-fbclid=IwAR0jTGZKqolUsN\_JPvygDZ6pYBLXQu7qSJYHtldyBXr8PnsRv1ZcOSZ0t4o>"https://soundcloud.com/freedom-studios-fbclid=IwAR0jTGZKqolUsN\_JPvygDZ6pYBLXQu7qSJYHtldyBXr8PnsRv1ZcOSZ0t4o>"https://soundcloud.com/freedom-studios-fbclid=IwAR0jTGZKqolUsN\_JPvygDZ6pYBLXQu7qSJYHtldyBXr8PnsRv1ZcOSZ0t4o>"https://soundcloud.com/freedom-studios-fbclid=IwAR0jTGZKqolUsN\_JPvygDZ6pYBLXQu7qSJYHtldyBXr9PnsRv1ZcOSZ0t4o>"https://soundcloud.com/freedom-stu

Adler, Stella, Stella Adler on Ibsen Strindberg and Chekhov (New York: Random House, 1999)

———, Stella Adler on Ibsen Strindberg and Chekhov (New York: Random House, 1999)

Auslander, Philip, 'Live and Technologically Mediated Performance', in The Cambridge Companion to Performance Studies, ed. by Tracy C. Davis (Cambridge University Press, 2008), pp. 107–19 <a href="https://doi.org/10.1017/CCOL9780521874014.008">https://doi.org/10.1017/CCOL9780521874014.008</a>>

## 'Being Cast'

<a href="https://www.royalholloway.ac.uk/media/15719/platform\_vol%2014\_labour\_36-51\_smith.pdf">https://www.royalholloway.ac.uk/media/15719/platform\_vol%2014\_labour\_36-51\_smith.pdf</a>

Black Watch [] 1 / 14, 'Black Watch - YouTube' <a href="https://www.youtube.com/playlist?list=PL636F09218ECE4E8C">https://www.youtube.com/playlist?list=PL636F09218ECE4E8C</a>

Bly, Mark, 'Pressing an Ear Against a Hive or New Play Explorations in the Twenty-First Century', Theatre Topics, 13.1 (2003), 19–23 <a href="https://doi.org/10.1353/tt.2003.0002">https://doi.org/10.1353/tt.2003.0002</a>

Bogart, Anne, and Tina Landau, 'Chapter 13: Composition towards Rehearsing a Play', in The Viewpoints Book: A Practical Guide to Viewpoints and Composition (London: Nick Hern Books, 2014), pp. 163–73

———, The Viewpoints Book: A Practical Guide to Viewpoints and Composition (London: Nick Hern Books, 2014)

Bradwell, Mike, Inventing the Truth: Devising and Directing for the Theatre (London: Nick Hern Books, 2012)

Britton, John, Encountering Ensemble (London: Bloomsbury, 2013)

Brown, Ian, 'Processes and Interactive Events: Theatre and Scottish Devolution', in Theatre and Performance in Small Nations (Bristol, UK: Intellect, 2013), pp. 33–50 <a href="https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1113132&amp;ppg=4">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1113132&amp;ppg=4</a>

Burke, Gregory, Black Watch <a href="https://doi.org/Black Watch">https://doi.org/Black Watch</a>

———, Black Watch <a href="https://doi.org/Black Watch">https://doi.org/Black Watch</a>

Caldarone, Marina, and Maggie Lloyd-Williams, Actions: The Actors' Thesaurus (London: Nick Hern Books, 2004)

Callery, Dymphna, Through the Body: A Practical Guide to Physical Theatre (New York: Routledge, 2001)

Chamberlain, Franc, Michael Chekhov (London: Routledge, 2004)

Chekhov, Michael, To the Actor, [Rev. ed.] (London: Routledge, 2002)

Davis, Susan, 'Liveness, Mediation and Immediacy – Innovative Technology Use in Process and Performance', Research in Drama Education: The Journal of Applied Theatre and Performance, 17.4 (2012), 501–16 <a href="https://doi.org/10.1080/13569783.2012.727623">https://doi.org/10.1080/13569783.2012.727623</a>

Delgado, Maria M., and Paul Heritage, In Contact with the Gods?: Directors Talk Theatre (Manchester: Manchester University Press, 1996)

'Digital Theatre Transformation'

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

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

'Digital Toolkit'

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

Ditor, Rachel, 'Questioning the Text', Theatre Topics, 13.1 (2003), 35–43 <a href="https://doi.org/10.1353/tt.2003.0005">https://doi.org/10.1353/tt.2003.0005</a>

Donnellan, Declan, The Actor and the Target, [Rev. ed.] (London: Nick Hern Books, 2005) 'Dramaturgs + Playwrights - Lauren and Martine Green-Rogers Talk', Martine in the Media — Martine Kei Green-Rogers, Dramaturg

<a href="https://www.martinekeigreenrogers.com/new-patients-2">https://www.martinekeigreenrogers.com/new-patients-2</a>

Edgar, David, 'Chapter 5: Structure', in How Plays Work (London: Nick Hern Books, 2009), pp. 97–116

———, How Plays Work (London: Nick Hern Books, 2009)

Elinor Fuchs, 'EF's Visit to a Small Planet: Some Questions to Ask a Play', Theater, 34.2 (2004), 4–9 <a href="https://muse.jhu.edu/article/169652">https://muse.jhu.edu/article/169652</a>>

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

Giannachi, Gabriella, and Mary Luckhurst, On Directing: Interviews with Directors (London:

Faber, 1999)

Graham, Scott, and Steven Hoggett, The Frantic Assembly Book of Devising Theatre (London: Routledge, 2009)

Greig, David, The Strange Undoing of Prudencia Hart (London: Faber and Faber, 2011)

———, The Strange Undoing of Prudencia Hart (London: Faber and Faber, 2011)

Hagen, Uta, and Haskel Frankel, Respect for Acting (New York: Macmillan, 1973)

Haring-Smith, Tori, 'Dramaturging Non-Realism: Creating a New Vocabulary', Theatre Topics, 13.1 (2003), 45–54 <a href="https://doi.org/10.1353/tt.2003.0009">https://doi.org/10.1353/tt.2003.0009</a>

Herrington, Joan, 'Directing with the Viewpoints', Theatre Topics, 10.2 (2000), 155–68 <a href="https://doi.org/10.1353/tt.2000.0014">https://doi.org/10.1353/tt.2000.0014</a>

Hodge, Alison, ed., Actor Training, Second edition (London: Routledge, 2010)

Hope, Russ, and Dominic Cooke, Getting Directions: A Fly-on-the-Wall Guide for Emerging Theatre Directors (New York: Nick Hern Books, 2013)

Howard, Philip, ed., Theatre in Scotland: A Field of Dreams (London: Nick Hern Books, 2016)

Innes, Christopher, and Maria Shevtsova, The Cambridge Introduction to Theatre Directing (Cambridge: Cambridge University Press, 2015), Cambridge introductions to literature

'Invisible Diaries - Lockdown Dramaturgies'

<a href="https://www.dramaturgy.co.uk/single-post/2020/06/29/invisible-diaries-table-of-contents">https://www.dramaturgy.co.uk/single-post/2020/06/29/invisible-diaries-table-of-contents</a>

Jackie Kay, Tanika Gupta, Red Dust Road (Oberon Books)

<a href="https://search-ebscohost-com.bris.idm.oclc.org/login.aspx?direct=true&amp;db=nlebk&amp;AN=2317245&amp;site=ehost-live">https://search-ebscohost-com.bris.idm.oclc.org/login.aspx?direct=true&amp;db=nlebk&amp;AN=2317245&amp;site=ehost-live</a>

———, Red Dust Road (Oberon Books)

< https://search-ebscohost-com.bris.idm.oclc.org/login.aspx?direct=true&amp;db=nlebk&amp;AN=2317245&amp;site=ehost-live>

Kelly, Philippa, and Amrita Ramanan, eds., Diversity, Inclusion, and Representation in Contemporary Dramaturgy (Routledge, 2020) <a href="https://doi-org.bris.idm.oclc.org/10.4324/9780429445316">https://doi-org.bris.idm.oclc.org/10.4324/9780429445316</a>

Krasner, David, 'Strasberg, Adler and Meisner', in Actor Training (Taylor & Francis Group, 2010)

<a href="https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=481096&amp;ppg=17">https://ebookcentral.product.action.gocID=481096&amp;ppg=17">https://ebookcentral.product.action.gocID=481096&amp;ppg=17">https://ebookcentral.product.action.gocID=481096&amp;ppg=17">https://ebookcentral.product.action.gocID=481096&amp;ppg=17">https://

Lane, David, 'A Dramaturg's Perspective: Looking to the Future of Script Development', Studies in Theatre and Performance, 30.1 (2010), 127–42 <a href="https://doi.org/10.1386/stap.30.1.127/1">https://doi.org/10.1386/stap.30.1.127/1</a>

THTR20011: Interpreting Plays | University of Bristol ———, Contemporary British Drama (Edinburgh: Edinburgh University Press) Lazlo, Pearlman, and McLaughlin Deirdre, 'If You Want to Kiss Her, Kiss Her! Gender and Queer Time in Modern Meisner Training' <a href="https://www.tandfonline.com/doi/pdf/10.1080/19443927.2020.1789723">https://www.tandfonline.com/doi/pdf/10.1080/19443927.2020.1789723</a>> Lecog, Jacques, Jean-Gabriel Carasso, Jean-Claude Lallias, and David Bradby, The Moving Body: Teaching Creative Theatre, [Rev. ed.] (London: Methuen, 2002) Ledger, Adam I., The Director and Directing: Craft, Process and Aesthetic in Contemporary Theatre (London, United Kingdom: Palgrave Macmillan, 2019) Lib Taylor, 'The Experience of Immediacy: Emotion and Enlistment in Fact-Based Theatre', Studies in Theatre and Performance, 2, 223–37 <a href="https://www-tandfonline-com.bris.idm.oclc.org/doi/abs/10.1386/stap.31.2.223">https://www-tandfonline-com.bris.idm.oclc.org/doi/abs/10.1386/stap.31.2.223</a> 1> Luckhurst, Mary, Dramaturgy: A Revolution in Theatre (Cambridge: Cambridge University Press) ———, 'Dramaturgy and Literary Management in England Today', in Dramaturgy: A Revolution in Theatre (Cambridge: Cambridge University Press, 2006), pp. 200–262 <a href="https://doi.org/10.1017/CBO9780511486050.007">https://doi.org/10.1017/CBO9780511486050.007</a> 'Manifesto For Live Digital Art | Freedom Studios' <a href="https://www.freedomstudios.co.uk/manifesto-for-live-digital-art/">https://www.freedomstudios.co.uk/manifesto-for-live-digital-art/</a> Meisner, Sanford, and Dennis Longwell, Sanford Meisner on Acting, 1st ed (New York: Vintage Books, 1987) ———, Sanford Meisner on Acting, 1st ed (New York: Vintage Books, 1987) Merlin, Bella, The Complete Stanislavsky Toolkit, Revised edition (London: Nick Hern Books, 2014) MEYRICK, JULIAN, 'Cut and Paste: The Nature of Dramaturgical Development in the Theatre', Theatre Research International, 31.03 (2006), 270-82 <a href="https://doi.org/10.1017/S0307883306002239">https://doi.org/10.1017/S0307883306002239</a> Mitchell, Katie, 'Chapter 1: Organising Your Early Responses to the Text', in The Director's Craft: A Handbook for the Theatre (London: Routledge, 2009), pp. 11–30 ———, The Director's Craft: A Handbook for the Theatre (London: Routledge, 2009) Mitter, Shomit, Systems of Rehearsal: Stanislavsky, Brecht, Grotowski and Brook (London: Routledge, 1992) Munro, Rona, James I: The Key Will Keep ... <a href="https://doi.org/The\_James Plays">https://doi.org/The\_James Plays</a>

———, James I: The Key Will Keep ... <https://doi.org/The James Plays>

'National Theatre of Scotland - Interference' <a href="https://www.youtube.com/c/NTSonline/search?query=interference">https://www.youtube.com/c/NTSonline/search?query=interference</a> 'National Theatre of Scotland - Red Dust Road' <a href="https://www.youtube.com/c/NTSonline/search?guery=red%20dust%20road">https://www.youtube.com/c/NTSonline/search?guery=red%20dust%20road</a>

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

Pattie, David, 'Dissolving into Scotland: National Identity in Contemporary Theatre Review, 26.1 (2016), 19–30 <a href="https://doi.org/10.1080/10486801.2015.1123700">https://doi.org/10.1080/10486801.2015.1123700</a>

And',

Pearce, Wes D., Catherine Gleason, Justin Maxwell, and Martine Kei Green-Rogers, 'Visual Dramaturgy: Problem Solver or Problem Maker in Contemporary Performance Creation' <a href="http://theatrepractice.us/pdfs/Pearce%20et%20al\_Visual%20Dramaturgy.pdf">http://theatrepractice.us/pdfs/Pearce%20et%20al\_Visual%20Dramaturgy.pdf</a>

Pearson, Morna, Hannah Khalil, and Vlad Butucea, Interference (London: Methuen Drama, Bloomsbury Publishing Plc, 2019)

———, Interference (London: Methuen Drama, Bloomsbury Publishing Plc, 2019)

'Playwrights in Lockdown: David Greig - YouTube' <a href="https://www.youtube.com/watch?v=">https://watch?v=">https://watch?v=">https://watch?v=">https://watch?v=">https://watch?v=">https://watch?v=">https://watch?v=">https://watch?v=">https://watch?v=">https://watch?v=">https://watch?v=">https://watch?v=">https://watch?v=">https://watch?v=">ht

Radosavljević, Duška, Theatre-Making: Interplay between Text and Performance in the 21st Century (Basingstoke: Palgrave Macmillan, 2013)

Rebellato, Dan, 'Local Hero: The Places of David Greig', Contemporary Theatre Review, 26.1 (2016), 9–18 <a href="https://doi.org/10.1080/10486801.2015.1123702">https://doi.org/10.1080/10486801.2015.1123702</a>

Robinson, Rebecca, 'The National Theatre of Scotland's', Contemporary Theatre Review, 22.3 (2012), 392–99 <a href="https://doi.org/10.1080/10486801.2012.690738">https://doi.org/10.1080/10486801.2012.690738</a>

Robinson, Rebecca Charlotte, 'Funding the "Nation" in the National Theatre of Scotland', International Journal of Cultural Policy, 18.1 (2012), 46–58 <a href="https://doi.org/10.1080/10286632.2011.567333">https://doi.org/10.1080/10286632.2011.567333</a>

Rodriguez, Veronica, David Greig's Holed Theatre: Globalization, Ethics and the Spectator (Basingstoke, Hampshire: Palgrave Macmillan, 2019)

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

Scullion, Adrienne, 'Theatre in Scotland in the 1990s and Beyond', in The Cambridge History of British Theatre: Vol. 3: Since 1895 (Cambridge: Cambridge University Press), pp. 470–84 <a href="https://doi-org.bris.idm.oclc.org/10.1017/CHOL9780521651325.022">https://doi-org.bris.idm.oclc.org/10.1017/CHOL9780521651325.022</a>

Shepherd, Simon, Direction (New York: Palgrave Macmillan, 2012)

Smith, Anna Deavere, Letters to a Young Artist (New York: Anchor Books, 2006)

Stanislavski, Konstantin, An Actor's Work, ed. by Jean Benedetti (London: Taylor and Francis, 2016) <a href="https://www.taylorfrancis.com/books/9781315474250">https://www.taylorfrancis.com/books/9781315474250</a>

Strasberg, Lee, and Lola Cohen, The Lee Strasberg Notes (London: Routledge, 2010) <a href="https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=481031">https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=481031</a>

The James Plays [] 1 / 13, 'The James Plays - YouTube' <a href="https://www.youtube.com/playlist?list=PLIg3WlkOAmVsub5qVK\_GOeQzeMKhC237V">https://www.youtube.com/playlist?list=PLIg3WlkOAmVsub5qVK\_GOeQzeMKhC237V</a>

The Strange Undoing of Prudencia Hart [] 2 / 4, 'The Strange Undoing of Prudencia Hart - YouTube' <a href="https://www.youtube.com/playlist?list=PL43FCD0C0E42355A4">https://www.youtube.com/playlist?list=PL43FCD0C0E42355A4</a>

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

## Trencse

nyi, Katalin, and Bernadette Cochrane, eds., New Dramaturgy: International Perspectives on Theory and Practice (London: Bloomsbury, 2014)

Turner, Cathy, and Synne K. Behrndt, Dramaturgy and Performance (Basingstoke: Palgrave Macmillan, 2008)

Van Kerkhoven, Marianne, 'European Dramaturgy in the 21 Century', Performance Research, 14.3 (2009), 7–11 <a href="https://doi.org/10.1080/13528160903519476">https://doi.org/10.1080/13528160903519476</a>

Wallis, Mick, and Simon Shepherd, Studying Plays (London: Arnold, 1998)

Waters, Steve, 'Political Playwriting: The Art of Thinking in Public', Topoi, 30.2 (2011), 137–44 <a href="https://doi.org/10.1007/s11245-011-9100-0">https://doi.org/10.1007/s11245-011-9100-0</a>

———, The Secret Life of Plays (London: Nick Hern, 2010)