

FT2AT: Alternative Forms in Theatre

[View Online](#)

Ackerman, A. L., & Puchner, M. (2006). Against theatre: creative destructions on the modernist stage: Vol. Performance interventions. Palgrave Macmillan.

Artaud, A. (1970). The theatre and its double: essays: Vol. Signature series. Calder & Boyars.

Aston, E. (1995). An introduction to feminism and theatre. Routledge.

Aston, E., & Diamond, E. (2009). The Cambridge Companion to Caryl Churchill: Vol. Cambridge Companions to Literature [Electronic resource]. Cambridge University Press.
<http://idpproxy.reading.ac.uk/login?url=http://dx.doi.org/10.1017/CCOL9780521493222>

Balakian, A. & International Comparative Literature Association. (1982). The Symbolist movement in the literature of European languages: Vol. A Comparative history of literatures in European languages =. Akademiai Kiado.

Barnett, David. (n.d.). When is a Play not a Drama? Two Examples of Postdramatic Theatre Texts. *New Theatre Quarterly*, 24(1), 14–23.

<http://search.proquest.com/docview/2119576?accountid=13460>

Bassnett, S. (1983). Luigi Pirandello: Vol. Grove Press modern dramatists. Grove Press.

Berghaus, G. (2005). Theatre, performance, and the historical avant-garde: Vol. Palgrave studies in theatre and performance history. Palgrave Macmillan.

Billington, Michael. (2016). Escaped Alone review -- Caryl Churchill's wry chit-chat cradles catastrophe. *The Guardian*.

Brecht, B. (1986). Life of Galileo (Student Edition). In Life of Galileo (Methuen Drama student ed). Methuen. <https://doi.org/10.5040/9781408162880.00000033>

Brecht, B., Willett, J., & Davis, J. (2015). Brecht on theatre (3rd ed). Bloomsbury.

Buckley, J. (1 C.E.). LONG 'LIVE' THEATER: Feeling Time and Togetherness in Forced Entertainment's Livestreamed Durational Theater (New Haven, Conn.), 46, 35–53.
http://zp2yn2et6f.search.serialssolutions.com/?ctx_ver=Z39.88-2004&ctx_enc=info%3Aofi%2Fenc%3AUTF-8&fr_id=info%3Asid%2Fsummon.serialssolutions.com&rf_val_fmt=info%3Aofi%2Ffmt%3Akev%3Amtx%3Ajournal&rft.genre=article&rft.atitle=LONG+%22LIVE%22+THEATER%3A+Feeling+Time+and+Togetherness+in+Forced+Entertainment%27s+Livestreamed+Durationals&rft.au=Buckley%2C+Jennifer&rft.date=2016-01-01&rft.pub=Yale+School+of+Drama%2FYale+Repertory+Theatre&

amp;rft.issn=0161-0775&rft.eissn=1527-196X&rft.volume=46&rft.issue=2&rft.spage=35&rft.epage=53&paramdict=en-US

Campbell, P. (2004). The body in performance: Vol. v. 10, pt. 3. RoutledgeFalmer.
<https://go.openathens.net/redirector/reading.ac.uk?url=https://www.taylorfrancis.com/books/9781315079974>

Cardullo, B., & Knopf, R. (2001). Theater of the avant-garde, 1890-1950: a critical anthology. Yale University Press.
<http://search.ebscohost.com/login.aspx?direct=true&scope=site&authtype=shib&custid=s1123183&db=nlebk&db=nlabk&AN=187985>

Case, S.-E. (2014). Feminism and theatre. Routledge.
<http://reading.eblib.com/patron/FullRecord.aspx?p=1779149>

Churchill, C. (2016). Escaped alone. Bloomsbury.
<http://idpproxy.reading.ac.uk/login?url=http://dx.doi.org/10.5040/9781784603595.00000002>

Climenhaga, R. (2009). Pina Bausch. Routledge.
<https://ebookcentral.proquest.com/lib/reading/detail.action?milDocID=190018>

Climenhaga, R. (2013). The Pina Bausch sourcebook: the making of Tanztheater. Routledge. <http://ebookcentral.proquest.com/lib/reading/detail.action?docID=1016027>

Cody, G. H. (2000). Impossible performances: Duras as dramatist: Vol. Literature and the visual arts. Peter Lang.

Cohen, S. D. (1993). Women and discourse in the fiction of Marguerite Duras: love, legends, language. Macmillan.

Counsell, C. (1996). Signs of performance: an introduction to twentieth-century theatre. Routledge. <http://reading.eblib.com/patron/FullRecord.aspx?p=1474664>

Craig, S. (1980). Dreams and deconstructions: alternative theatre in Britain. Amber Lane Press.

Deak, F. (1993). Symbolist theater: the formation of an avant-garde. Johns Hopkins University Press.

Diamond, E. (1997). Unmaking mimesis: essays on feminism and theater. Routledge.

Duras, M., & Bray, B. (1992). Four plays. Oberon.

Etchells, T. (1999). Certain fragments: contemporary performance and forced entertainment. Routledge. <http://site.ebrary.com/lib/reading/Doc?id=10054916>

Fernandes, C. (2002). Pina Bausch and the Wuppertal Dance Theater: the aesthetics of repetition and transformation: Vol. New studies in aesthetics. Peter Lang.

'First Night' Programme Note by Tim Etchells | Forced Entertainment. (n.d.).
<http://www.forcedentertainment.com/notebook-entry/first-night-programme-note-by-tim-et>

chells/

Florêncio, J. (2015). Enmeshed bodies, impossible touch. *Performance Research*, 20(2), 53–59. <https://doi.org/10.1080/13528165.2015.1026719>

Fortier, M. (2002a). *Theory/theatre: an introduction* (2nd ed). Routledge.

Fortier, M. (2002b). *Theory/theatre: an introduction* (2nd ed). Routledge.
<https://ebookcentral.proquest.com/lib/reading/detail.action?milDocID=11120>

Gale, M. B., & Deeney, J. F. (2010a). *The Routledge drama anthology and sourcebook: from modernism to contemporary performance*. Routledge.

<https://ebookcentral.proquest.com/lib/reading/detail.action?milDocID=385989>

Gale, M. B., & Deeney, J. F. (2010b). *The Routledge drama anthology and sourcebook: from modernism to contemporary performance*. Routledge.

<https://ebookcentral.proquest.com/lib/reading/detail.action?milDocID=385989>

Gale, M. B., & Deeney, J. F. (2010c). *The Routledge drama anthology and sourcebook: from modernism to contemporary performance*. Routledge.

<https://ebookcentral.proquest.com/lib/reading/detail.action?milDocID=385989>

Genet, J., & Frechtman, B. (1963). *The Maids*. Faber.

Innes, C. D. (1993). *Avant garde theatre*. Routledge.
<http://site.ebrary.com/lib/reading/Doc?id=10100164>

Itzin, C. (1980). *Stages in the revolution: political theatre in Britain since 1968*. Eyre Methuen.

Jameson, F. (2000). *Brecht and method*. Verso.

Journey, E. (1 C.E.). Frank Wedekind's Spring Awakening and the Tragedy of Adolescence. *Theatre Symposium*, 23, 20–138.

http://zp2yn2et6f.search.serialssolutions.com/?ctx_ver=Z39.88-2004&ctx_enc=info%3Aofi%2Fenc%3AUTF-8&rfr_id=info%3Asid%2Fsummon.serialssolutions.com&rft_val_fmt=info%3Aofi%2Ffmt%3Akev%3Amtx%3Ajournal&rft.genre=article&rft.atitle=Frank+Wedekind%27s+Spring+Awakening+and+the+Tragedy+of+Adolescence&p;rft.jtitle=Theatre+Symposium%3A+A+Journal+of+the+Southeastern+Theatre+Conference&rft.au=Journey%2C+Edward&rft.date=2015-01-01&rft.pub=University+of+Alabama+Press&rft.issn=1065-4917&rft.eissn=2166-9937&rft.volume=23&rft.spage=20&rft.epage=138¶mdict=en-US

Kaprow, A., Meyer-Hermann, E., Perchuk, A., Rosenthal, S., & Getty Research Institute. (2008). *Allan Kaprow: art as life*. Getty Research Institute.

Karoline Gritzner. (n.d.). (Post)Modern Subjectivity and the New Expressionism: Howard Barker, Sarah Kane, and Forced Entertainment. *Contemporary Theatre Review*.

<https://go.openathens.net/redirector/reading.ac.uk?url=http://www.tandfonline.com/doi/abs/10.1080/10486800802123617>

Knowles, R. P. (2004). *Reading the material theatre*: Vol. *Theatre and performance theory*.

Cambridge University Press.

Kuhns, D. F. (1997). German expressionist theatre: the actor and the stage. Cambridge University Press.

Lehmann, H.-T. (2006). Postdramatic theatre. Routledge.

<https://ebookcentral.proquest.com/lib/reading/detail.action?milDocID=56283>

Levy, D. (1 C.E.). Questions of Survival: Towards a Postmodern Feminist Theatre. New Theatre Quarterly, 9, 225-229.

http://zp2yn2et6f.search.serialssolutions.com/?ctx_ver=Z39.88-2004&ctx_enc=info%3Aofi%2Fenc%3AUTF-8&rfr_id=info%3Asid%2Fsummon.serialssolutions.com&rft_val_fmt=info%3Aofi%2Ffmt%3Akev%3Amtx%3Ajournal&rft.genre=article&rft.atitle=Questions+of+Survival%3A+Towards+a+Postmodern+Feminist+Theatre&rft.jtitle=NTQ+-+New+Theatre+Quarterly&rft.au=Levy%2C+Deborah&rft.date=1993-08-01&rft.pub=Cambridge+University+Press&rft.issn=0266-464X&rft.eissn=1474-0613&rft.volume=9&rft.issue=3&rft.spage=225&rft.epage=229¶mdict=en-US

Levy, D. (2000). The B File. In Plays 1: Vol. Methuen contemporary dramatists. Methuen.

Lib Taylor. (n.d.). Counting Her Dresses.

<http://www.reading.ac.uk/internal/FTT-REF/PracticeasResearchinFTT/ProfessorLibTaylor/fttREF-Lib-Taylor-Stein-300-words.aspx>

Lizzie Eldridge. (n.d.). Genet's The Maids: performativity in performance. Studies in Theatre and Performance.

<https://go.openathens.net/redirector/reading.ac.uk?url=http://www.tandfonline.com/doi/abs/10.1386/stap.25.2.99/1>

Lorch, J. (2005). Pirandello: Six characters in search of an author: Vol. Plays in production. Cambridge University Press.

Marth Witt and Mary Ann Frese Witt, trans. and eds.: Six Characters in Search of an Author. (22 C.E.). Comparative Drama, 48.

<http://search.proquest.com/docview/1676626520?accountid=13460>

Megson, C. (2012). Modern British playwriting: voices, documents, new interpretations, The 1970s. Methuen Drama.

<https://go.openathens.net/redirector/reading.ac.uk?url=http://dx.doi.org/10.5040/9781408177884>

Mumford, M. (2008). Bertolt Brecht: Vol. Routledge performance practitioners. Routledge.

Newman, L. M., & Muir, A. (2009). The white fan: Gordon Craig's neglected masterpiece of symbolist staging. The Malkin Press.

NT's Education Pack on Churchill/Mitchell 'A Dream Play'. (n.d.).

http://d1wf8hd6ovssje.cloudfront.net/documents/a_dream_play.pdf

Performed Disembodiment in Duras's Fictional Spaces. (n.d.).

<http://people.brunel.ac.uk/bst/vol0701/home.html>

- Phelan, P., & Lane, J. (1998). *The ends of performance*. New York University Press.
- Pirandello, L. (n.d.). Six Characters Looking for an Author. In *Six characters looking for an author*. Methuen Drama. <https://doi.org/10.5040/9781408164211.00000003>
- Rose, M. (1989). The symbolist theatre tradition from Maeterlinck and Yeats to Beckett and Pinter. Unicopli.
- Sacks, G., & Thomson, P. (2006). The Cambridge companion to Brecht: Vol. Cambridge companions to literature (2nd ed). Cambridge University Press.
<http://idpproxy.reading.ac.uk/login?url=http://dx.doi.org/10.1017/CCOL0521857090>
- Sandford, M. R. (1994). Happenings and other acts. Routledge.
<https://ebookcentral.proquest.com/lib/reading/detail.action?milDocID=10188>
- Savona, J. L. (1984). Jean Genet: Vol. Grove Press modern dramatists. Grove Press.
- Schumacher, C. (1996). Naturalism and symbolism in European theatre: 1850-1918: Vol. Theatre in Europe. Cambridge University Press.
- Servos, N. (1981). The emancipation of dance: Pina Bausch and the Wuppertal Dance Theatre. *Modern Drama*, 23(4).
<https://go.openathens.net/redirector/reading.ac.uk?url=https://muse.jhu.edu/article/503283/pdf>
- Servos, N., & Weigelt, G. (2008). *Pina Bausch: dance theatre*. K. Kieser.
- Sound Tracks: the Soundscapes of 'India Song'. (1998). *Theatre Research International*, 23 (3), 205-214.
<https://www.cambridge.org/core/journals/theatre-research-international/article/div-classtilesound-tracks-the-soundscapes-of-span-classitalicindia-songspandiv/3A4AA36371F387899633955A0BE7072D>
- Stockenström, G. (1991). Strindberg's dramaturgy. Almqvist & Wiksell.
<http://site.ebrary.com/lib/reading/Doc?id=10159412>
- Strindberg, A. (1982). *A Dream Play*. In *The plays*. Methuen.
<https://doi.org/10.5040/9781408183755.00000032>
- Styan, J. L. (1981). Modern drama in theory and practice: Vol. 3: Expressionism and epic theatre. Cambridge University Press.
- Trimingham, M. (2011). *The theatre of the Bauhaus: the modern and postmodern stage of Oskar Schlemmer*: Vol. Routledge advances in theatre and performance studies. Routledge.
- Walker, J. A. (2005). Expressionism and modernism in the American theatre: bodies, voices, words: Vol. Cambridge studies in American theatre and drama. Cambridge University Press.
<https://go.openathens.net/redirector/reading.ac.uk?url=http://hdl.handle.net/2027/heb.07577>

Waters, J. & Society for Francophone Postcolonial Studies. (2006). Duras and Indochina: postcolonial perspectives: Vol. S.F.P.S. critical studies in postcolonial literature and culture. Society for Francophone Postcolonial Studies.

Wedekind, F. (2012). Spring Awakening. In Spring awakening: Vol. Methuen's theatre classics. Methuen Drama. <https://doi.org/10.5040/9781408189498.00000036>

Williams, David A. (n.d.). Killing the Audience: Forced Entertainment's First Night. Australasian Drama Studies.
<http://search.proquest.com/docview/2180177?accountid=13460>

Willis, S. (1987). Marguerite Duras: writing on the body. University of Illinois Press.

Worthen, W. B. (1998). Drama, Performativity, and Performance. PMLA, 113(5).
<https://doi.org/10.2307/463244>

Wright, E. (1989). Postmodern Brecht: a re-presentation: Vol. Critics of the twentieth century. Routledge.