

**ALTERNATIVE DRAMATURGIES IN CONTEMPORARY WESTERN EUROPEAN
TEHATRE FOR YOUNG AUDIENCES**

BIBLIOGRAPHY

- Ackerman, Alan and Martin Puchner, eds. *Against Theatre: Creative Destructions on the Modernist Stage*. NY: Palgrave Macmillan, 2006.
- Alexander, Jeffrey C., Ron Eyerman, Bernhard Giesen, Neil J. Smelser, and Piotr Sztompka, eds. *Cultural Trauma and Collective Identity*. Berkeley: U of California P, 2004.
- Alexander, Robin J. *Culture and Pedagogy: International Comparisons in Primary Education*. Oxford: Blackwell, 2000.
- “Alternative.” *Oxford English Dictionary*. Oxford: Oxford UP, 2019.
- Althusser, Louis. *Reading Capital: The Complete Edition*. Verso Books, 2016.
- . “Ideology and Ideological State Apparatuses (Notes towards an Investigation).” *Lenin and Philosophy and Other Essays*. Ben Brewster, trans. NY: Monthly Review, 1971: 127-86.
- Aristotle. *The Poetics of Aristotle*. Stephen Halliwell, trans. and ed. London: Duckworth, 1987.
- Artaud, Antonin. *The Theatre and Its Double*. New York: Grove, 1958.
- ASSITEJ Constitution. Approved by ASSITEJ General Congress May 2017.
<http://www.assitej-international.org/en/constitution/>. 10 September 2017.
- ASSITEJ 2017 World Congress. Online Programme. 10 May 2017.
<http://www.assitej2017.org.za/festival/#riteofspring>. 10 September 2017.
- Aston, Elaine and Janelle Reinelt. *Theatre As A Sign-System: A Semiotics of Text and*

Performance. London: Routledge, 1991.

Auslander, Philip. *From Acting to Performance: Essays in Modernism and Postmodernism*. NY: Routledge, 1997.

---. *Presence and Resistance: Postmodernism and Cultural Politics in Contemporary Performance*. Ann Arbor: U of Michigan P, 1992.

Bakhtin, Mikhail. *Art and Answerability: Early Philosophical Essays*. Michael Holquist and Vadim Liapunov, eds. Vadim Liapunov, trans. Austin: U of Texas P, 1990.

---. *Rabelais and His World*. Bloomington: Indiana UP, 1984.

Bailes, Sara Jane. *Performance Theatre and the Poetics of Failure: Forced Entertainment, Goat Island, Elevator Repair Service*. NY: Routledge, 2011.

Barnett, David. "When is a Play Not a Drama? Two Examples of Postdramatic Theatre Texts." *NTQ* 24.1 (February 2008): 14-23.

Barton, Keith C. and Alan W. McCully. "History, Identity, and the School Curriculum in Northern Ireland: An Empirical Study of Secondary Students' Ideas and Perspectives." *Journal of Curriculum Studies* 37.1 (2005): 85-116.

Barthes, Roland. *Mythologies*. Annette Lavers, trans. London: Granada, 1972.

Baudrillard, Jean. *Simulacra and Simulation*. Sheila Faria Glaser, trans. Ann Arbor: U Michigan P, 1994.

Bay-Cheng, Sarah, Chiel Kattenbelt, and Andy Lavender, eds. *Mapping Intermediality in Performance*. vol 4. Amsterdam: Amsterdam UP, 2010.

Bennett, Susan. *Theatre Audiences: A Theory of Production and Reception*. 2nd edition. London: Routledge, 1997.

- Bedard, Roger L. "Cultural Hegemony and Theatre for Young Audiences: Looking Beyond the 'Normal.'" In van de Water, ed. *TYA, Culture, Society: International Essays on Theatre for Young Audiences*. 29-37.
- Benjamin, Walter. "The Work of Art in the Era of Mechanical Reproduction." *Illuminations*. Hannah Arendt, ed. Harry Zohn, trans. New York: Schocken, 1968. 217-51.
- Bennett, Stuart. *Theatre for Children and Young People: 50 Years of Professional Theatre in the UK*. London: Aurora Metro P, 2005.
- "Better Than Us *Rite of Spring: The Threat of Beauty* Post Show Discussion." *Better Than Us Online TYA Festival*. 22 June 2020.
- Bhabha, Homi. *The Location of Culture*. London: Routledge, 1994.
- Bharucha, Rustom. *The Politics of Cultural Practice: Thinking Through Theatre in an Age of Globalization*. Oxford: Oxford UP, 2009.
- Blau, Herbert. *The Audience*. Baltimore: Johns Hopkins UP, 1990.
- . *The Impossible Theatre: A Manifesto*. NY: Macmillan, 1964.
- . "Odd, Anonymous Needs: The Audience in a Dramatized Society." *Performing Arts Journal* 9.2 (1985): 199-212.
- Bleeker, Maaïke. "Look Who's Looking!: Perspective and the Paradox of Postdramatic Subjectivity." *Theatre Research International* 29.1 (2004): 29-41.
- Bolen, Jean Shinoda. *Goddesses in Everywoman: A New Psychology of Women*. Harper Collins, 2009.

- Boenisch, Peter M. "Aesthetic Art to Aesthetic Act: Theatre, Media, Intermedial Performance." In Kattenbelt and Chapple, eds. *Intermediality in Theatre and Performance*. 103-116.
- . "Spectres of Subjectivity on the Fetish of Identity in (Post-)Postdramatic Choreography." In Jürs-Munby, Carroll, and Giles, eds. *Postdramatic Theatre and the Political: International Perspectives on Contemporary Performance*. 111-128.
- . "Towards a Theatre of Encounter and Experience: Reflexive Dramaturgies and Classic Texts." *Contemporary Theatre Review* 20.2 (2010): 162-172
- Bourdieu, Pierre. "Physical Space, Social Space and Habitus." *Vilhelm Aubert Memorial Lecture*. Report 10 (1996): 87-101.
- Brannigan, John. *New Historicism and Cultural Materialism*. NY: St. Martin's, 1998.
- Brecht, Bertolt. *Brecht on Theatre*. Marc Silberman, Steve Giles, and Tom Kuhn, eds. Jack Davis, Romy Fursland, Steve Giles, Victoria Hill, Kristopher Imbrigotta, Marc Silberman and John Willett, trans. Third Edition. London: Bloomsbury Methuen Drama, 2015.
- . *Brecht on Art & Politics*. Tom Kuhn and Steve Giles, eds. Steve Giles, Tom Kuhn, and Laura Bradley, trans. London: Bloomsbury Methuen Drama, 2003.
- Brook, Peter. *The Empty Space*. London: Penguin Books, 1968.
- Broster, David. "TYA-UK Developments – Reflections through a Looking Glass." In van de Water, ed. *TYA, Culture, Society: International Essays on Theatre for Young Audiences*. 127-137.

- . "Being There: An Examination of How Children Respond and Interact to an Immersive Theatre Environment." In Maguire and Schuitema, eds. *Theatre for Young Audiences: A Critical Handbook*. 117-128.
- Brunius, Niklas, Goran O. Eriksson, and Rolf Rembe. *Swedish Theatre*. Keith Bradfield, trans. Stockholm: Swedish Institute for Cultural Relations with Foreign Countries, 1967.
- Butler, Judith. *Bodies That Matter: On the Discursive Limits of 'Sex.'* London: Routledge, 1993.
- . *Gender Trouble: Feminism and the Subversion of Identity*. NY: Routledge, 1990.
- . "Gender as Performance." *A Critical Sense: interviews with Intellectuals*. Peter Osborne, ed. NY: Routledge, 1996.
- Carlson, Harry G. "Suzanne Osten and the Unga Klara Group." *Western European Stages* 7.3 (1995): 93-98.
- Carlson, Marvin. "Intercultural Theory, Postcolonial Theatre, and Semiotics: The Road Not (Yet) Taken." *Semiotica* 168. 1-4 (2008): 129-42.
- . *The Haunted Stage: The Theatre as Memory Machine*. Ann Arbor: U of Michigan P, 2003.
- . *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present*. Ithaca: Cornell UP, 1993.
- . "Keynote Address: Whose Space Is It, Anyway?" *Theatre Symposium* 24.1 (2016): 9-20.
- Castellucci, Claudia, Romeo Castellucci, Chiara Guidi, Joe Kelleher, and Nicholas

- Ridout. *The Theatre of Societas Raffaello Sanzio*. London: Routledge, 2007.
- Chang, Jackie Eunju and Young Ai Choi. "Perception of the Contemporary Child and Theatre for the Very Young." in Wartemann, Sağlam, and McAvoy, eds. *Youth and Performance: Perceptions of the Contemporary Child*: 31-42.
- Chaudhuri, Una and Elinor Fuchs, eds. *Land/Scape/Theater*. Ann Arbor: U of Michigan P, 2002.
- Collins, Jane and Andrew Nisbet, eds. *Theatre and Performance Design: A Reader in Scenography*. London: Routledge, 2010.
- "Comet." Replay Theatre Company. Website. <https://www.replaytheatreco.org/comet>. 23 May 2015.
- "Comet Coda." Replay Theatre Company. Vimeo. 2015. <https://vimeo.com/111353662>. 23 March 2015.
- "Convention on the Rights of the Child: Adopted and Opened for Signature, Ratification and Accession by General Assembly Resolution 44/25 of 20 November 1989." United Nations Human Rights Office of the High Commissioner. UN website. <https://www.ohchr.org/en/professionalinterest/pages/crc.aspx>. 10 January 2017.
- Culler, A. Dwight. "Monodrama and the Dramatic Monologue" *PMLA* 90.3 (May 1975): 366-385
- Christianson, S.A. "Emotional Stress and Eyewitness Memory." *Psychology Bull.* 112:2 (Sept 1992): 284-309.
- Coussens, Evelyne. "Tussen Utopie en Distopie Ligt de Ontmoeting" ("*The Meeting Lies Between Utopia and Distopia*"). *Theaterkrant*. 29 August 2015. Google

- Translate. <https://www.theaterkrant.nl/recensie/hamiltoncomplex/lies-pauwels-hetpaleis/>. 10 September 2019.
- de Beauvoir, Simone. *The Second Sex*. Constance Borde and Sheila Malovany-Chevallier, eds. and trans. NY: Random House, 2010.
- Debord, Guy. "Theory of the Dérive." *Internationale Situationniste* 2 (1958).
- de Certeau, Michael. *The Practice of Everyday Life*. Stephen Rendall, trans. Berkely; U of California P, 1984.
- de Marinis, Marco. "Dramaturgy of the Spectator." *The Drama Review* 31.2 (1987): 100-14).
- . *The Semiotics of Performance*. Áine O'Healy, trans. Bloomington: Indiana UP, 1993.
- Derrida, Jacques. *Margins of Philosophy*. Alan Bass, trans. Chicago: U of Chicago P, 1982.
- . *Of Grammatology*. Gayatri Chakravorty Spivak, trans. Baltimore: Johns Hopkins UP, 1975.
- . "Structure, Sign, and Play in the Discourse of the Human Sciences." *The Languages of Criticism and the Sciences of Man: The Structuralist Controversy*. Richard Macksey and Eugenio Donato, eds. Baltimore: Johns Hopkins UP, 1970. 247-265.
- Dolan, Jill. *Utopia in Performance: Finding Hope at the Theater*. Ann Arbor: U of Michigan P, 2010.
- Eco, Umberto. "Semiotics of Theatrical Performance." *TDR* 22 (1977): 107-17.
- Edelman, Gerald and Giulio Tononi. *A Universe of Consciousness: How Matter Becomes Imagination*. NY: Basic Books, 2000.

- Elam, Keir. *The Semiotics of Theatre and Drama*. 2nd edition. London: Routledge, 2002.
- Elnan, Merete. "Staging the Impossible for Young Audiences: Preliminary Findings in a Research Project." *Youth Theatre Journal* 23.1 (2009): 39-47.
- . "The Notion of Children: How Can the Idea of Childhood, of Children as Spectators, and of Understanding Influence Theatre for Young Audiences?" In van de Water, ed. *TYA, Culture, Society: International Essays on Theatre for Young Audiences*. 165-179.
- Esslin, Martin. *The Field of Drama: How the Signs of Drama Create Meaning on Stage and Screen*. London: Methuen, 1987.
- Evreinov, Nikolay. "Introduction to Monodrama." *Russian Dramatic Theory from Pushkin to the Symbolists: An Anthology*. Laurence Senelick, trans. and ed. Austin: U of Texas P, 2011: 183-199.
- Feldman, Allen. "Memory Theatres, Virtual Witnessing, and the Trauma-Aesthetic." *Biography* 27.1 (Winter 2004): 163-202.
- Fischer, Gerhard. "The Youth Plays of Grips." *Modern Drama* 23.4 (Winter 1980): 448-471.
- Fischer, Iris Smith. "C.S. Peirce and the Habit of Theatre." *Changing the Subject: Marvin Carlson and Theatre Studies, 1959-2009*. Ann Arbor: U of Michigan P, 2009. 118-48.
- Fletcher-Watson, Ben. "Child's Play: A Postdramatic Theatre of *Paidia* for the Very Young." *Platform* "Staging Play, Playing Stages." 7.2 (Autumn 2013): 14-31.
- . "Seen and Not Heard: Participation as Tyranny in Theatre for Early Years." *Research in Drama Education* 20.1 (2015): 24-38.

- Foster, Susan Leigh. *Choreographing Empathy: Kinesthesia in Performance*. London: Routledge, 2011.
- Freire, Paulo. *Pedagogy of the Oppressed, 30th Anniversary Edition*. New York: Bloomsbury Academic, 2000.
- Fogt, Jan and Charlotte Fogh, "The Postdramatic Turn- Recasting the Dramatic Curriculum." *European Journal of Social & Behavioral Sciences* 14.3 (Aug. 2015): 1915-1928.
- Foolen, Ad, Ulrike M. Lüdtike, Timothy P. Racine, and Jordan Zlatev, eds. *Moving Ourselves, Moving Others: Motion and Emotion in Intersubjectivity, Consciousness, and Language*. Amsterdam and Philadelphia: John Benjamins, 2012.
- Foucault, Michel. "Of Other Spaces." *Diacritics* 16.1 (1986): 22-7.
- . *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*. Colin Gordon, ed. and trans. NY: Pantheon, 1980.
- Fuchs, Elinor. "EF's Visit To A Small Planet: Some Questions To Ask A Play." *Theater* 34.2 (2004): 5-9.
- . *The Death of Characters: Perspectives on Theater after Modernism*. Bloomington: Indiana UP, 1996.
- Garner, Stanton B., Jr. *Bodied Spaces: Phenomenology and Performance in Contemporary Drama*. Ithaca, NY: Cornell UP, 1994.
- Geis, Deborah R. *Postmodern Theatric(k)s: Monologue in Contemporary American Drama*. Ann Arbor: U of Michigan P, 1993.
- Girard, Augustin and Geneviève Gentil. *Cultural Development: Experiences and*

Policies. UNESCO Report. UN: Educational, Scientific, and Cultural Organization, 1972.

Greenfield, Patricia M., Heidi Keller, Andrew Fuligni, and Ashley Maynard. "Cultural Pathways Through Universal Development." *Annual Review of Psychology* 54.1 (2003): 461-490.

Grotowski, Jerzy. *Towards a Poor Theatre*. Barba, Eugenio, ed. New York: Routledge, 2002.

Guss, Faith Gabrielle. "Destabilizing Perception and Generating Meaning Seeking? Modeling TYA on the Dramaturgy of Children's Imaginative Play-Drama." in van de Water, ed. *TYA, Culture, Society: International Essays on Theatre for Young Audiences*. 179-195.

The Hamilton Complex. Lies Pauwels, director. Performance. ASSITEJ/On the Edge Festival 2016. Birmingham, UK. 5 July 2016.

The Hamilton Complex. Lies Pauwels, director. Performance. Vimeo.
<https://vimeopro.com/janbosteels/het-paleis/video/138436889>. 18 April 2019.

"The Hamilton Complex Trailer." Unicorn Theatre. YouTube. 22 June 2016.

<https://www.youtube.com/watch?v=H6HoS8Wdi4o>

"*Het Hamiltoncomplex* (13+) HETPALEIS en Lies Pauwels." Hetpaleis. Youtube. 17 August 2015. https://www.youtube.com/watch?v=8_kVLEEB2jk. 20 Sept. 2018.

"*Het Hamiltoncomplex*: the making of." Hetpaleis. Youtube. 3 September 2015.

https://www.youtube.com/watch?v=qyJLwrKZX_s. 20 Sept. 2018.

"*Het Hamiltoncomplex* Subtitles." Unpublished.

- Harding, James M. *The Ghosts of the Avant-garde(s): Exorcising Experimental Theatre and Performance*. Ann Arbor: U of Michigan P, 2013.
- Harman, Paul, ed. *A Guide to UK Theatre for Young Audiences*. London: Aurora Metra P, 2009.
- Hart, F Elizabeth. "Performance, Phenomenology, and the Cognitive Turn." in McConachie and Hart, eds. *Performance and Cognition: Theatre Studies and the Cognitive Turn*. 29-51.
- Hatton, Christine. "The Tough Beauty Project: Interrogating Girl to Girl Violence Through Theatre and Drama." In Wartemann, Sağlam, and McAvoy, eds. *Youth and Performance: Perceptions of the Contemporary Child*. 173-190.
- Hayakawa, S.I. and Alan R. Hayakawa. *Language in Thought and Action: Fifth Edition*. NY: Houghton Mifflin Harcourt, 1992.
- Heddon, Deirdre and Jane Milling. *Devising Performance: A Critical History*. NY: Palgrave Macmillan, 2006.
- Heider, Fritz, and Marianne Simmel. "An experimental study of apparent behavior." *The American Journal of Psychology* 57.2 (1944): 243-259.
- Helbo, André. "Semiotics and Performing Arts: Contemporary Issues." *Social Semiotics* 26.4 (2016): 342-350.
- Hingorani, Dominic. "Creating Theatre Work for a Diverse Teenage Audience." in Maguire and Schuitema, eds. *Theatre for Young Audiences: A Critical Handbook*. 59-68.
- Jacobs, Tristan V. "The Virtual Puppet in Machinima Movement: Discovering Virtual

- Puppetry in the 3D Performance Space of Video Games.” In van de Water, ed. *TYA, Culture, Society: International Essays on Theatre for Young Audiences*. 45-55.
- Jackson, Anthony. *Theatre, Education, and the Making of Meanings: Art or Instrument?* Manchester: Manchester UP, 2007.
- Jackson, Anthony and Chris Vine, eds. *Learning Through Theatre: The Changing Face of Theatre in Education*. Third edition. NY: Routledge, 2013.
- James, Allison. "From the Child's Point of View: Issues in the Social Construction of Childhood." *Biosocial Perspectives on Children* 10 (1998): 45-63
- Jauss, Hans Robert. *Towards an Aesthetics of Reception*. Timothy Bahti, trans. Minneapolis: U of Minnesota P, 1982.
- Joyce, James. *Ulysses*. London: Wordsworth Editions, 2010.
- Juncker, Beth. "What's the Meaning? The Relations between Professional Theatre Performances and Children's Cultural Life." In van de Water, ed. *TYA, Culture, Society: International Essays on Theatre for Young Audiences*. 13-23.
- Jürs-Munby, Karen. "“Did You Mean *Post-Traumatic Theatre*?” The Vicissitudes of Traumatic Memory in Contemporary Postdramatic Performances.” *Performance Paradigm* 5:2 (October 2009): 1-33.
- . "Preface to the English Edition." In Lehmann. *Postdramatic Theatre*. 1-15.
- Jürs-Munby, Karen, Jerome Carroll, and Steve Giles, eds. *Postdramatic Theatre and the Political: International Perspectives on Contemporary Performance*. NY and London: Bloomsbury, 2013.
- Kant, Immanuel. *The Metaphysics of Morals*. Mary Gregor, ed. Cambridge: Cambridge

- UP, 1996.
- Karatani, Kojin. *Transcritique: On Kant and Marx*. Cambridge: MIT Press, 2005.
- Kattenbelt, Chiel, and Freda Chapple, eds. *Intermediality in Theatre and Performance*. Amsterdam: Rodopi, 2006.
- Kennedy, Dennis. *The Spectator and the Spectacle: Audiences in Modernity and Postmodernity*. Cambridge: Cambridge UP, 2009.
- Kaynar, Gad. "Postdramatic Dramaturgy." *The Routledge Companion to Dramaturgy*. Magda Romanska, ed. London: Routledge, 2014. 425-430.
- Keen, Suzanne. "A Theory of Narrative Empathy." *Narrative* 14.3 (October 2006): 207-236.
- Kershaw, Baz. "Oh for Unruly Audiences! Patterns of Participation in Twentieth-Century Theatre." *Modern Drama* 44 (2001): 133-54.
- . *The Politics of Performance: Radical Theatre as Cultural Intervention*. London: Routledge, 1999.
- Kloss, Juliet. *Modernism after Wagner*. Minneapolis: U of Minnesota P, 2010.
- Knowles, Ric. *How Theatre Means*. Basingstoke: Palgrave Macmillan, 2014.
- . *Reading the Material Theatre*. Cambridge: Cambridge UP, 2004.
- . *Theatre and Interculturalism*. London: Red Globe P, 2010.
- Knowles, Ric, Joanne Tompkins, and W.B. Worthen, eds. *Modern Drama: Defining the Field*. Toronto: U of Toronto P, 2003.
- Kostelanetz, Richard. *On Innovative Performance(s): Three Decades of Recollections on Alternative Theatre*. Jefferson: McFarland, 1994.

- Kristeva, Julia. *Revolution in Poetic Language*. NY: Columbia UP, 1984.
- Larrain, Jorge. *The Concept of Ideology*. London: Hutchinson & Co. Ltd., 1979.
- Lefebvre, Henri. *The Production of Space*. Donald Nicholson-Smith, trans. Oxford: Blackwell, 1991.
- Lehmann, Hans-Thies. *Postdramatic Theatre*. Karen Jürs-Munby, trans. New York: Routledge, 2006.
- . "From Logos to Landscape: Text in Contemporary Dramaturgy." *Performance Research* 2.1 (1997): 55-60.
- Lessing, Gotthold Ephraim. *Hamburg Dramaturgy*. Helen Zimmern, trans. NY: Dover P, 1962.
- Lévi-Strauss, Claude. *Structural Anthropology* [Vol. 1]. Claire Jacobson and Brooke Grundfest Schoepf, trans. NY: Basic Books, 1963.
- "Lies Pauwels over het Hamiltoncomplex." hetpaleis. YouTube. 6 May 2015.
https://www.youtube.com/watch?v=MkrtKe0hsHo&ab_channel=hetpaleis. 19 Oct 2019.
- Livert, Robert. "Effects of Television on Children and Adolescents." *Journal of Developmental & Behavioral Pediatrics* 7.1 (1984): 43-48.
- Lorenz, Carol. "The Rhetoric of Theatre for Young Audiences and its Construction of the Idea of the Child." *Youth Theatre Journal* 16.1 (2002): 96-111.
- Lotman, Juri. *Universe of the Mind: A Semiotic Theory of Culture*. Ann Shukman, trans. Bloomington: Indiana UP, 1990.
- MacDonald, Erik. *Theater at the Margins: Text and the Post-Structuralist Stage*. Ann

- Arbor: U of Michigan P, 1993.
- Machon, Josephine. *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance*. New York: Palgrave Macmillan, 2013.
- Maggio, Tommaso. "To Perceive, to Conceive, to Image: An Attempt to Reframe Future Designers' Preconceptions." *Technoetic Arts: A Journal of Speculative Research* 15.3 (2017): 275-282.
- Maguire, Tom and Karian Schuitema, eds. *Theatre for Young Audiences: A Critical Handbook*. London: UCL IOE P, 2012.
- Maguire, Tom. "Girl Watching: HETPALEIS's *The Hamilton Complex*." *Diversity, Representation, and Culture in TYA*. Manon van de Water, ed. ASSITEJ South Africa, 2020. 46-57.
- . "There Is No Audience: Meeting the Dramaturgical Challenges of the Spectator in Children's Theatre." In Maguire and Schuitema, eds. *Theatre for Young Audiences: A Critical Handbook*. 9-22.
- . "Beyond the Culture of Concern: The Context and Practice of TYA in Contemporary Northern Ireland." In Wartemann, Sağlam, and McAvoy, eds. *Youth and Performance: Perceptions of the Contemporary Child*. 43-58.
- Malkin, Jeanette R. *Memory-Theatre and Postmodern Drama*. Ann Arbor: U of Michigan P, 1999.
- "Mapping: A Map on the Aesthetics of Performing Arts for Early Years." ITYARN Creative Europe EU Funding Proposal 2017. http://www.assitej-international.org/wp-content/uploads/2018/08/FLYER_ENG.pdf. 10 Oct 2018.
- McAuley, Gay. *Space in Performance: Making Meaning in the Theatre*. Ann Arbor: U

- of Michigan P, 2008.
- McCann, John. *COMET Resource Pack, Comet Evaluation, Conversations with Comet, and COMET script*. Unpublished.
- McCaslin, Nellie and Shifra Schonmann. *Creative Drama in the Classroom and Beyond*. London: Pearson, 2006.
- McConachie, Bruce. *Engaging Audiences: A Cognitive Approach to Spectating in the Theatre*. NY: Palgrave Macmillan, 2008.
- . *Theatre & Mind*. Basingstoke: Palgrave Macmillan, 2012.
- McConachie, Bruce and F. Elizabeth Hart, eds. *Performance and Cognition: Theatre Studies and the Cognitive Turn*. London: Routledge, 2006.
- McKay, Michael T., Harry R. Sumnall, Jon C. Cole, and Andrew Percy. "Self-esteem and Self-efficacy: Associations with Alcohol Consumption in a Sample of Adolescents in Northern Ireland." *Drugs: Education, Prevention and Policy* 19.1 (2012): 72-80.
- Merkx, Moniek "Better Than Us *Rite of Spring: The Threat of Beauty* Post Show Discussion." *Better Than Us Online TYA Festival*. 22 June 2020.
- NASA. "Comets." <https://solarsystem.nasa.gov/asteroids-comets-and-meteors/comets/in-depth/>
- Niens, Ulrike and Ed Cairns. "Conflict, Contact, and Education in Northern Ireland." *Theory into Practice* 44.4 (Autumn 2005): 337-344.
- Omasta, Matt. "Artist intention and audience reception in theatre for young audiences." *Youth Theatre Journal* 25.1 (2011): 32-50.
- Ott, Brian L. and Robert L. Back. *Critical Media Studies: An Introduction*. Oxford: Wiley and Blackwell, 2014.

“Parallax.” *Oxford English Dictionary*. Oxford: Oxford UP, 2019

Parker-Starbuck, Jennifer and Roberta Mock. “Researching the Body in/as Performance.” *Research Methods in Theatre and Performance*. Baz Kershaw and Helen Nicholson, eds. Edinburgh: Edinburgh University Press, 2011. 210-235.

Paul, Arno, Biddy Martin, and J.D. Steakley. “Children’s Theater as People’s Theater.” *New German Critique* 12 (Autumn, 1977): 99-123.

Pavis, Patrice. *Analyzing Performance: Theatre, Dance, and Film*. David Williams, trans. Ann Arbor: U of Michigan P, 2003.

---. *Theatre at the Crossroads of Culture*. Loren Kruger, trans. London: Routledge, 1992.

Peirce, Charles Sanders. *The Essential Peirce*. 2 vols. Nathan Houser, Christian Kloesel, and the Peirce Edition Project, eds. Bloomington Indiana UP, 1992.

Perks, Daniel with Shaun Blaney. “Interview: Shaun Blaney, ‘I’ve Done 300 Shows and Rarely Saw It the Same Way Twice.’” *Culture by Night*. 28 April 2017. <https://danielperks13.wordpress.com/2017/04/28/interview-shaun-blaney-ive-done-300-shows-and-rarely-saw-it-the-same-way-twice/>. 5 June 2017.

Perlstein, Susan and Frank Laurino. “Children’s Theater as a Reflection of Contemporary Values.” *The Lion and the Unicorn* 3.2 (Winter 1979-80): 96-104.

Pettersen Lantz, Victoria and Angela Sweigart-Gallagher, eds. *Nationalism and Youth in Theatre and Performance*. New York: Routledge, 2014.

Piscator, Erwin. *The Political Theatre*. Hugh Rorrison, ed. NY: Avon Books, 1978.

- Proehl, Geoffrey S., with D.D. Kugler, Mark Lamos, and Michael Lupu. *Toward a Dramaturgical Sensibility: Landscape and Journey*. Cranbury, NJ: Associated UP, 2008.
- Pullman, Phillip. *Lyra's Oxford*. New York: Alfred A. Knopf, 2003.
- Rabkin, Gerald. "Waiting for Foucault: New Theatre Theory." *Performing Arts Journal*. 14:3 (Sept 1992): 90-101.
- Rancière, Jacques. *The Emancipated Spectator*. London: Verso, 2009.
- . *The Names of History on the Poetics of Knowledge*. Hassan Melehy, trans. Minneapolis, U Minnesota P, 1994.
- . *The Politics of Aesthetics: The Distribution of the Sensible*. Gabriel Rockhill, trans. London: Continuum, 2004.
- Reason, Matthew. *The Young Audience: Exploring and Enhancing Children's Experiences of Theatre*. London: UCL IOE P, 2010.
- . "The Possibility of Theatre for Children." In Maguire and Schuitema, eds. *Theatre for Young Audiences: A Critical Handbook*. 23-34.
- Reiniger, Rike. "Clouds Are Made of White! Cross-Over of Live-Art and Puppetry as an Approach to Post-Dramatic Children's Theatre?" *University of Connecticut* (2011): 1-3.
- Reynolds, James. "Theatre for Young Audiences at London's National Theatre." In Maguire and Schuitema, eds. *Theatre for Young Audiences: A Critical Handbook*. 35-46.
- Rite of Spring: The Threat of Beauty*. Moniek Merkx, director. Performance. ASSITEJ 2017 World Congress Festival. Cape Town, South Africa. 20 May 2017.
- Rite of Spring: The Threat of Beauty*. Moniek Merkx, director. Performance. 2017 Oerol Festival. Vimeo. <https://vimeo.com/331033330>. 17 April 2019.

“*Rite of Spring*.” Maas Theater/Dans Website.

<https://www.maastd.nl/voorstelling/riteofspring/>. 28 September 2017.

Readman, Geoffrey. “‘All this and more:’ Learning Through Participation in Theatre in Education.” In Maguire and Schuitema, eds. *Theatre for Young Audiences: A Critical Handbook*. 105-116.

Reynolds, Paige. *Modernism, Drama, and the Audience for the Irish Spectacle*.
Cambridge, Cambridge UP, 2007.

Romanska, Magda, ed. *The Routledge Companion to Dramaturgy*. NY and London:
Routledge, 2015.

Rumberger, Russell W and Daniel J. Losen. “The High Cost of Harsh Discipline and Its Disparate Impact.” The Center for Civil Rights Remedies. ERIC Study. 2 June 2016.

Saussure, Ferdinand de. *Course in General Linguistics*. Charles Bally and Albert Sechehaye with Albert Reidlinger, eds. Roy Harris, trans. Chicago: Open Court, 1986.

Sauter, Willmar. *The Theatrical Event: Dynamics of Performance and Perception*. Iowa City: U of Iowa P, 2000.

Searle, John R. *Speech Acts*. Cambridge: Cambridge UP, 1969.

Schechner, Richard. *Performance Studies: An Introduction*. 3rd edition. London:
Routledge, 2013.

---. *Performance Theory*. 2nd edition. New York: Routledge, 1994.

Schneider, Rebecca. *The Explicit Body in Performance*. Psychology Press, 1997.

Schuitema, Karian. *Children’s Theatre in the UK: Representing Cultural Diversity on*

Stage through the Practices of Interculturalism, Multiculturalism and Internationalism.

University of Westminster, 2012, PhD dissertation. *Proquest Dissertations and Theses.*

- . "Intercultural Performances for Young Audiences in the UK: Engaging with the Child in a Globalised Society." In Maguire and Schuitema, eds. *Theatre for Young Audiences: A Critical Handbook*. 69-80.
- Sell, Mike. *Avant –Garde Performance and The Limits of Criticism*. Ann Arbor: U of Michigan P, 2005.
- Silks, Geraldine Brain. "A View of Current European Theatres for Children and a Look Ahead in the U.S.A." *Educational Theatre Journal* 19.2 (May 1967): 191-197.
- Springhall, John. *Youth, Popular Culture, and Moral Panics: Penny Gaffs to Gangsta-Rap, 1830-1996*. London: Macmillan P, 1998.
- Stanton B. Garner Jr. "Physiologies of the Modern: Zola, Experimental Medicine, and the Naturalist Stage." *Modern Drama* 43.4 (Winter 2000): 529-542.
- Stephenson, Jenn. "Winning and/or Losing: The Perils and Products of Insecurity in Postdramatic Autobiographical Performance." *Theatre Journal* 68.2 (May 2016): 213-229.
- Stalpaert, Christel. "A Dramaturgy of the Body." *Performance Research* 14.3 (2009): 121-125.
- Stravinsky, Igor. *The Rite of Spring*. Mineola: Dover, 2000.
- Suvin, Darko. "Emotion, Brecht, Empathy vs Sympathy." *Brecht Yearbook/Das Brecht-Jahrbuch* 33 (2008): 53-67.

Švachová, Romana. "The Childish Unga Klara: Contemporary Swedish Children's Theatre and Its Experimental Aesthetics." *Brünner Vord.eiträge zur Germanistik und Nordistik* 30 (2016): 51-63.

Szondi, Peter. *Theory of the Modern Drama*. Michael Hays, ed. and trans. Cambridge: Polity, 1987.

Sztompka, Piotr, Alexander, Jeffery C., Ron Eyerman, Bernhard Giesen, and Neil J. Smelser, ed. *Cultural Trauma and Collective Identity*. Berkeley: U of California P, 2004.

Taroff, Kurt. "Screens, Closets, and Echo-Chambers of the Mind: The Struggle to Represent the Inner Life on Stage." *Forum Modernes Theater* 25.2 (2010): 65-80.

Tennyson, Lord Alfred. *The Poetic and Dramatic Works of Alfred, Lord Tennyson*. Houghton Mifflin, 1898.

Tomlin, Liz. *Acts and Apparitions: Discourses on the Real in Performance Practice and Theory, 1990-2010*. Manchester and NY: Manchester UP, 2013.

"Trailer het Hamiltoncomplex." Hetpaleis. YouTube. 10 September 2015.
<https://www.youtube.com/watch?v=FJgNJXaUtNo>.

"Trailer Rite of Spring Kaapstad en Oerol 2017- Maas theater en dans." Maas Theater en Dans. YouTube. <https://www.youtube.com/watch?v=30PDqa9qpRo>. 23 May 2017.

"Trailer Rite of Spring Oerol 2017." Maas Rotterdam. YouTube.
<https://www.youtube.com/watch?v=H6HoS8Wdi4o26>. June 2017.

"Trailer Voorjaarsoffer 2015 – Maas theater en dans." Maas Theater en Dans. YouTube.
<https://www.youtube.com/watch?v=VjRWVnWzfBA&t=2s>. 22 March 2017.

- Turner, Cathy and Synne Behrndt. *Dramaturgy and Performance*. NY: Palgrave, 2016.
- Turner, Victor, Roger D. Abrahams, and Alfred Harris. *The Ritual Process: Structure and Anti-Structure*. NY: Routledge, 1969.
- Turner, Victor. *Dramas, Fields, and Metaphors: Symbolic Action in Human Society*. NY: Cornell UP, 1967.
- Ubsersfeld, Anne. *Reading Theatre*. Paul Perron and Patrick Debbèche, eds. Frank Collins, trans. Toronto: U of Toronto P, 1999.
- Uprichard, Emma. "Children as Being and Becomings: Children, Childhood, and Temporality." *Children and Society* 22 (2008): 303-313.
- Vanden Heuvel, Mike. *Performing Drama / Dramatizing Performance: Alternative Theatre and the Dramatic Text*. Ann Arbor: U of Michigan P, 19991.
- van de Water, Manon. *Theatre, Youth, and Culture: A Critical and Historical Exploration*. New York: Palgrave Macmillan, 2012.
- . "Constructed Narratives: Situating Theatre for Young Audiences in the United States." *Youth Theatre Journal* 14.1 (2000): 101-113.
- . *Dutch Theatre for Children: Three Contemporary Plays*. Charlottesville: New Play Books, 2008.
- . "Escribir par alas nuevas generaciones" ["Writing for the Generations: Past, Present, and Future."] University of Buenos Aires. English translation provided by author. <http://eventosacademicos.filo.uba.ar/index.php/FIICT/VFIICT>.
- . "The Right of the Child." *YTJ* 22.1 (2008): 142-143.
- . "Technology, Pop Culture, and The Classics, or: What and Why for Whom?" In

- Wartemann, Sağlam, and McAvoy, eds. *Youth and Performance: Perceptions of the Contemporary Child*. 13-20.
- van de Water, Manon, ed. *TYA, Culture, Society: International Essays on Theatre for Young Audiences*. Frankfurt and Main: Peter Lang, 2012.
- van Damme, Elke, and Daniel Biltreyst. "Let's Talk About Sex: Audience Research of Flemish Teenage Television Viewers and Their View on Sexuality." *Journal of Youth Studies* 16.3 (2013): 287-303.
- van Kerkhoven, Marianne. "European Dramaturgy in the 21st Century: A Constant Movement." *Performance Research* 14.3 (2009): 7-11.
- van Kleef, Gerben A. and Agneta H Fisher's study "Emotional Collectives: How Groups Shape Emotions and Emotions Shape Groups." *Cognition and Emotion* 30:1 (2016).
- van Maanen, Hans and S.E. Wilmer, eds. *Theatre Worlds in Motion: Structures, Politics, and Developments in the Countries of Western Europe*. Amsterdam: Rodopi, 1998.
- Varney, Denise. "Heiner Müller and Martin Wuttke: Staging New Images in a Time of Change." *Performance Research* 10.2 (2005): 59-69.
- Versényi, Adam. "Dramaturgy/Dramaturg." *The Oxford Encyclopedia of Theatre and Performance*. Dennis Kennedy, ed. Oxford: Oxford UP, 2003: 386-8.
- Voorjaarsoffer: De dreiging van schoonheid*. Moniek Merckx, director. Performance. 2015 Travelling Production. Vimeo.
<https://vimeo.com/user23137431/review/119561506/b2e625ae56>. 17 April 2019.
- Wartemann, Geesche. "Children as Experts. Contemporary Models and Reasons for

- Children's and Young People's Participation Theatre." in Wartemann, Sağlam, and McAvoy, eds. *Youth and Performance: Perceptions of the Contemporary Child*. 21-30.
- . "Theatre as interplay: Processes of Collective Creativity in Theatre for Young Audiences." *Youth Theatre Journal* 23.1 (2009): 6-14.
- . "'Not All Performing Is Acting' 1: Models of Theatre as Research in Contemporary Theatre for Young Audiences." *Youth Theatre Journal* 27.2 (2013): 121-129.
- Wartemann, Gesche, Tülin Sağlam, and Mary McAvoy, eds. *Youth and Performance: Perceptions of the Contemporary Child*. Hildesheim, Zürich, and NY: Medien Und Theater, 2015.
- Wilcox, Dean. "Ambient Space in Twentieth Century Theatre: The Space of Silence." *Modern Drama* 46.4 (2004): 542-57.
- Wiles, David. *A Short History of Western Performance Space*. Cambridge: Cambridge UP, 2003.
- Wilmer, S.E. "Decentralisation and Cultural Democracy." In van Maanen, Wilmer, eds *Theatre Worlds in Motion*. 17-36.
- Wilson, Scott. *Cultural Materialism: Theory and Practice*. Oxford: Blackwell, 1995.
- Wolgast, Amanda. "Emulating the Swedes: An Exploration of the Developing Trends in Swedish Theatre for Young Audiences." 2008. University of Central Florida, MA Thesis. *ProQuest Dissertations and Theses*.
- Wood, David. "Foreword." In Maguire and Schuitema, eds. *Theatre for Young Audiences: A Critical Handbook*. vii-ix.
- Wood, David and Janet Grant. *Theatre for Children: A Guide to Writing, Adapting,*

Directing, and Acting. Lanham: Rowman & Littlefield, 1999.

Woolf, Brandon. "Towards a Paradoxically Parallaxical Postdramatic Politics." In
Jürs-Munby, Carroll, and Giles, eds. *Postdramatic Theatre and the Political:
International Perspectives on Contemporary Performance.* 31-46.

Yarustovsky, Boris Mikhailovich. "Foreword." In Stravinsky. *The Rite of Spring.* vii-xi.
Youth Theatre Journal. 1 (2009).

Zipes, Jack David. "Political Children's Theater in the Age of Globalization." *Theater*
33.2 (Summer 2003): 3-25.

Zipes, Jack, ed. and trans. *Political Plays for Children: The Grips Theater of Berlin.* St.
Louis: Telos, 1976.