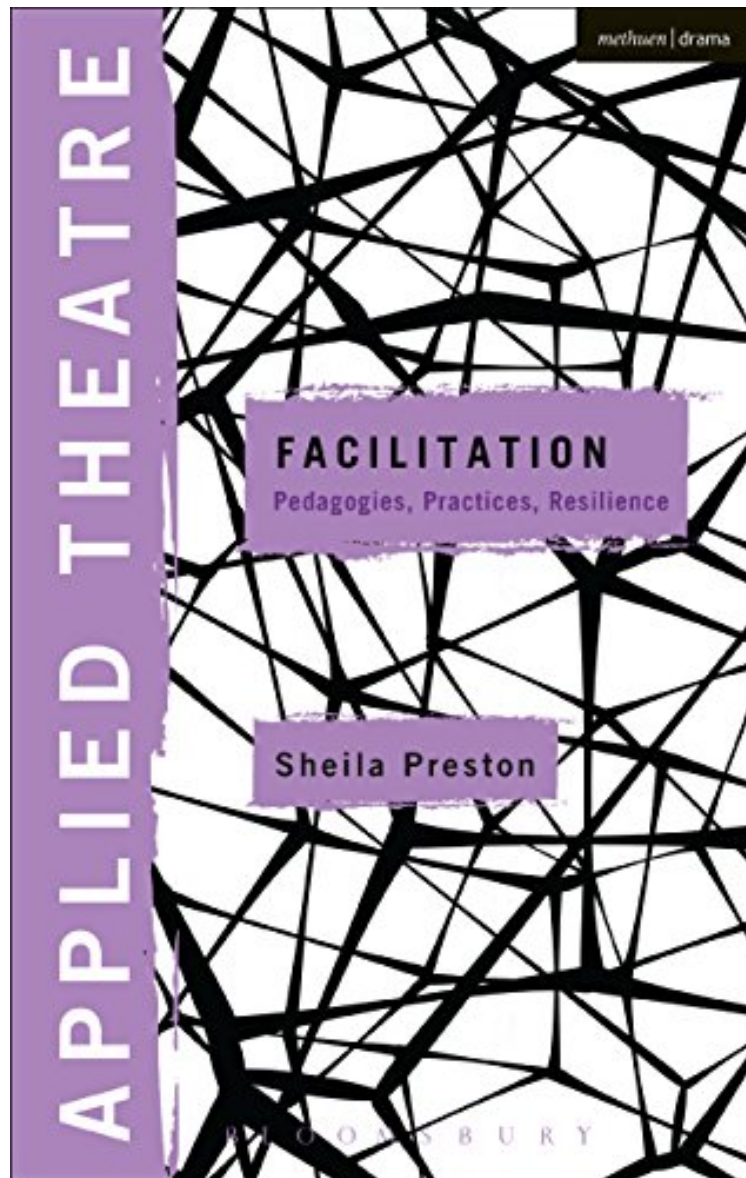


## Applied Theatre: Facilitation: Pedagogies, Practices, Resilience

*Sheila Preston*

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**Sheila Preston : Applied Theatre: Facilitation: Pedagogies, Practices, Resilience** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Applied Theatre: Facilitation: Pedagogies, Practices, Resilience:

0 of 0 people found the following review helpful. Great for facilitators and educatorsBy ttlefevreThe "Applied Theatre" series edited by Sheila Preston and Michael Balfour has been a fantastic addition to my library and my teaching. I find each text well organized, diverse in writing and themes, and highly accessible. Each book generally

begins with an introduction to the book's topic (this one is centered around facilitation) and is followed by a number of case studies exploring different theoretical and practical applications. The books end with a section of further research questions, new trends in the field, and connections the book editor is drawing between the case studies. After reading the other texts in the series, I eagerly awaited this publication and can already say I've requested my university library buy their own copy. This and O'Conner and Anderson's *Research: Radical Developments* have been my favorite of the series (you can find that one here: [https://www..com/Applied-Theatre-Research-Radical-Departures/dp/1472509617/ref=pd\\_sim\\_14\\_2?ie=UTF8psc=1refRID=8DB2M61KK27BXV0J02X0](https://www..com/Applied-Theatre-Research-Radical-Departures/dp/1472509617/ref=pd_sim_14_2?ie=UTF8psc=1refRID=8DB2M61KK27BXV0J02X0)).

*Applied Theatre: Facilitation* is the first publication that directly explores the facilitator's role within a range of socially engaged theatre and community theatre settings. The book offers a new theoretical framework for understanding critical facilitation in contemporary dilemmatic spaces and features a range of writings and provocations by international practitioners and experienced facilitators working in the field. Part One offers an introduction to the concept, role and practice of facilitation and its applications in different contexts and cultural locations. It offers a conceptual framework through which to understand the idea of critical facilitation: a political practice that involves a critical (and self-critical) approach to pedagogies, practices (doing and performing), and resilience in dilemmatic spaces. Part Two illuminates the diversity in the field of facilitation in applied theatre through offering multiple voices, case studies, theoretical positions and contexts. These are drawn from Australia, Serbia, Kyrgyzstan, India, Israel/Palestine, Rwanda, the United Kingdom and North America, and they apply a range of aesthetic forms: performance, process drama, forum, clowning and playmaking. Each chapter presents the challenge of facilitation in a range of cultural contexts with communities whose complex histories and experiences have led them to be disenfranchised socially, culturally and/or economically.

An excellent text for introducing undergraduate students to the principles and complexities of applied theatre facilitation. Highly recommended for anyone interested in how to practice and think about educational drama. Matt Jennings, University of Ulster, UK  
About the Author  
Sheila Preston is Head of Performing Arts at the University of East London, UK. She is a practising mediator and drama facilitator and has worked in a range of settings locally and internationally, including work with young people, with adults in mental health settings, and in development contexts. She co-edited with Tim Prentki *The Applied Theatre Reader* (2009) and is co-editor, with Micheal Balfour, of Bloomsbury Methuen Drama's *Applied Theatre* series.