

# theatre FOR YOUNG AUDIENCES

a critical handbook

edited by Tony Maguire  
and Karim Schultens



# Theatre For Young Audiences A Critical Handbook

**G Orfield**



## **Theatre For Young Audiences A Critical Handbook:**

**Theatre for Young Audiences: A Critical Handbook** Karian Schuitema, 2014-05-14     Theatre for Young Audiences Tom Maguire, Karian Schuitema, 2012 One of the UK's most distinctive areas of arts practice is theatre for young audiences. This edited collection gathers together new and original work on the topics practices and critical perspectives which characterize theatre for the young. It features chapters on theatre and ownership, active spectatorship and audience interaction. Others focus on specific audiences such as children and young people with profound disabilities or nonverbal audiences. A chapter looks at creative methods such as using children's play to create plays for children; another considers how to develop our understanding about children's perception of theatre created for them through interviewing them and studying their drawings. Other chapters discuss how to connect teenagers with Shakespeare's work, how theatre can engage with children in a globalized multicultural society, the current status of Theatre in Education in the UK and the work staged by the National Theatre for young audiences. This wide range of topics will appeal to academics, students and theatre practitioners working within the growing field of theatre for the young. For educators interested in the benefits of school-related theatre visits and the young audiences' engagement with performances created specifically for them, this book is a rich source of information. The contributors include Gill Brigg, David Broster, Dominic Hingorani, Jeanne Klein, Geoffrey Readman, James Reynolds, Matthew Reason, Peter Wynne-Willson, Jan Wozniak and Oily Cart's Tim Webb.     The Oxford Handbook of the British Musical Robert Gordon, Olaf Jubin, 2016-11-21 The Oxford Handbook of the British Musical provides a comprehensive academic survey of British musical theatre, offering both a historical account of the musical's development from 1728 and a range of in-depth critical analyses of the unique forms and features of British musicals which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre-eminence. After a consideration of how John Gay's *The Beggar's Opera* 1728 created a prototype for eighteenth-century ballad opera, the book focuses on the use of song in early nineteenth-century theatre, followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan. It then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End, before analysing the new forms of the postwar British musical from *The Boy Friend* 1953 to *Oliver* 1960. One section of the book examines the contributions of key twentieth-century figures including Noel Coward, Ivor Novello, Tim Rice, Andrew Lloyd Webber, director Joan Littlewood and producer Cameron Macintosh, while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* 1970 and *Les Misérables* 1980. There is a consideration of jukebox musicals such as *Mamma Mia* 1999, while essays on overtly political shows such as *Billy Elliot* 2005 are complemented by those on experimental musicals like *Jerry Springer the Opera* 2003 and *London Road* 2011, and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues.

The Oxford Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today *The Palgrave Handbook of Contemporary Irish Theatre and Performance* Eamonn Jordan, Eric Weitz, 2018-09-18 This Handbook offers a multiform sweep of theoretical historical practical and personal glimpses into a landscape roughly characterised as contemporary Irish theatre and performance Bringing together a spectrum of voices and sensibilities in each of its four sections Histories Close ups Interfaces and Reflections it casts its gaze back across the past sixty years or so to recall analyse and assess the recent legacy of theatre and performance on this island While offering information overviews and reflections of current thought across its chapters this book will serve most handily as food for thought and a springboard for curiosity Offering something different in its mix of themes and perspectives so that previously unexamined surfaces might come to light individually and in conjunction with other essays it is a wide ranging and indispensable resource in Irish theatre studies *Children's Writers' & Artists' Yearbook 2020* Bloomsbury Publishing, 2019-07-25 Foreword by William Sutcliffe author of *Are you Experienced New Boy* and *We See Everything* The indispensable guide to writing for children and young adults this Yearbook provides inspirational articles from successful writers and illustrators as well as practical advice on who to contact across the media and how to get published New articles for the 2020 edition include Davinia Andrew Lynch A message for under represented writers We Want You Cl mentine Beauvais Writing and translating children s fiction Holly Bourne Dealing with tough issues in YA fiction Natasha Farrant Writing about love and loss for children Kiran Millwood Hargrave Writing magic into fiction Salvatore Rubbino The craft of the illustrator Deirdre Sullivan Reinventing old stories for new readers **Children, Childhood, and Musical Theater** Donelle Ruwe, James Leve, 2020-02-19 Bringing together scholars from musicology literature childhood studies and theater this volume examines the ways in which children s musicals tap into adult nostalgia for childhood while appealing to the needs and consumer potential of the child The contributors take up a wide range of musicals including works inspired by the books of children s authors such as Roald Dahl P L Travers and Francis Hodgson Burnett created by Rodgers and Hammerstein Lionel Bart and other leading lights of musical theater or conceived for a cast made up entirely of children The collection examines musicals that propagate or complicate normative attitudes regarding what childhood is or should be It also considers the child performer in movie musicals as well as in professional and amateur stage musicals This far ranging collection highlights the special place that musical theater occupies in the imaginations and lives of children as well as adults The collection comes at a time of increased importance of musical theater in the lives of children and young adults *The Routledge Companion to Twentieth Century British Theatre and Performance* Claire Cochrane, Lynette Goddard, Catherine Hindson, Trish Reid, 2024-10-08 The Routledge Companion to Twentieth Century British Theatre and Performance provides a broad range of perspectives on the multiple models and examples of theatre artists enthusiasts enablers and audiences that emerged over this formative 100 year period This first volume covers the first half of the century constructing an equitable

and inclusive history that is more representative of the nation's lived experience than the traditional narratives of British theatre. Its approach is intra-national, weaving together the theatres and communities of England, Scotland, Wales, and Northern Ireland. The essays are organised thematically into sections that address nation, power and identity, fixity and mobility, bodies in performance, the materiality of theatre and communities of theatre. This approach highlights the synergies, convergences and divergences of the theatre landscape in Britain during this period, giving a sense of the sheer variety of performance that was taking place at any given moment in time. This is a fascinating and indispensable resource for undergraduate and graduate students, postgraduate researchers and scholars across theatre and performance studies, cultural studies and twentieth-century history.

**Applied Theatre: Participation** Taiwo Afolabi, 2025-08-21. This book explores and critiques the concept of participation in applied theatre, both theoretically and practically. Participation is one of the concepts central to applied theatre practice, but it's mostly considered when engaging with communities in applied theatre, while the term itself is under-theorized in applied theatre discourses. This study examines and unpacks participation as a tool to foster community engagement and decolonize research and knowledge production in applied theatre practice, especially regarding representation, equity and access. What does participation even mean? What are the new and existing paradigms and frameworks in participation discourses? How do these frameworks impact participation from ethical, sociocultural, economic and aesthetic perspectives? And in what ways can applied theatre practitioners re-conceptualize and re-position participation meaningfully in their work? Through case studies drawn from a diverse range of places including Kenya, Brazil and Canada, this book presents discourses on and experiences of participation for the purpose of repositioning it.

**Children's Writers' & Artists' Yearbook 2022** Bloomsbury Publishing, 2021-07-22. Foreword by M.G. Leonard. It's rare to find a book that's as useful as it is inspiring, essential reading. The indispensable guide to writing for children and young adults, this Yearbook provides inspirational articles from successful writers and illustrators, as well as details on who to contact across the media. It provides practical advice on all stages of the writing process, from getting started, writing for different markets and genres, through to submission to literary agents and publishers, as well as on the financial and legal aspects of being a writer. Widely recognised as the essential support for authors and illustrators working across all forms of fiction, non-fiction, poetry, screen and theatre, it is equally relevant to those wishing to self-publish, as well as those seeking a traditional publisher/agent deal. New articles for 2022: Christopher Edge, Plotting and pace in your middle-grade adventure; L.D. Lapinski, World-building in your fantasy fiction; Anna Wilson, Finding your voice and point of view; Rachel Bladon, The learning curve: writing for the children's educational market; Jenny Bowman, How to hire a freelance editor; Sophie Clarke, The life and works of a literary scout; Rachel Rooney, Writing poetry for children.

Youth and Performance: Perceptions of the Contemporary Child Geesche Wartemann, Tülin Sağlam, Mary McAvoy, 2015-04-30. This publication is the outcome of the third International Theatre for Young Audiences Research (ITYARN) conference in conjunction with an ASSITEJ World Congress and

Festival held in Warsaw Poland in 2014 The ITYARN conferences themes always give a very broad frame to invite researchers from different countries and with diverse Theatre for Young Audiences TYA traditions as well as diverse academic cultures to contribute to an international exchange about TYA While exiting this exchange is always a challenge How to talk about aesthetic experiences and concepts of childhood in an intercultural dialogue This is not just a question of translation but also of culturally determined concepts of TYA Last but not least are the academic attitudes and modes of critical discussion themselves which are culturally informed and shaped by individual experiences With this publication ITYARN once again takes up this most interesting task of developing intercultural exchange about TYA It offers space for a diversity of author contributions and it invites readers with academic and or artistic backgrounds to look for new inspirations for his or her reflections on TYA

Beyond Documentary Realism Cyrielle Garson, 2021-02-22 Verbatim theatre a type of performance based on actual words spoken by real people has been at the heart of a remarkable and unexpected renaissance of the genre in Great Britain since the mid nineties The central aim of the book is to critically explore and account for the relationship between contemporary British verbatim theatre and realism whilst questioning the much debated mediation of the real in theses theatre practices

**That Was Us** Fintan Walsh, Willie White, 2013-10-04 In the wake of Ireland's recent economic rise fall and associated social crises theatre and performance have played vital roles in reflecting on the past engaging the present and imagining possible futures That Was Us features a wide rich range of critical essays and artist reflections that strive to make sense of some of the most significant shifts and trends in contemporary Irish theatre and performance Focusing on artists connected to the Dublin Theatre Festival the book addresses work by the Abbey Theatre ANU Productions Brokentalkers The Corn Exchange Druid Fabulous Beast Dance Theatre the Gate Theatre Landmark Productions Rough Magic Theatre Company THEATREclub Theatre Lovett Pan Pan The Stomach Box and THISISPOPBABY among others Some of the burgeoning forms and practices discussed include site specific and site responsive theatre testimonial documentary and biographical performance dance theatre theatre for children and families new writing and fresh takes on canonical writing staged at home or toured internationally In bringing together critics and artists to think side by side That Was Us is indispensable for anyone interested in contemporary practices and cultural politics

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Bloomsbury Publishing, 2022-07-21 Foreword by bestselling and award winning author Smriti Halls The indispensable guide to writing for children of all ages from pre school to young adults this Yearbook provides inspirational articles from dozens of successful writers and illustrators on how to get your work published It includes a directory of over a thousand up to date listings with contacts from across the media and publishing industry This bestselling Yearbook is full of practical advice on all stages of the writing and illustration process from getting started writing for different markets and genres and preparing an illustration portfolio through to submission to literary agents and publishers It also covers the financial contractual and legal aspects of being a writer and illustrator Widely recognised as the essential support for authors and illustrators working across all forms fiction non fiction poetry screen audio and theatre it is equally relevant to those wishing to self publish as well as those seeking a traditional publisher agent deal It includes advice from bestselling writers such as Sarah Crossan Kiran Millwood Hargrave Tom Palmer David Wood and many more Additional articles free advice events information and editorial services at [www.writersandartists.co.uk](http://www.writersandartists.co.uk) Children's Writers' & Artists' Yearbook 2017 Bloomsbury

Publishing, 2016-07-28 Foreword by Frances Hardinge The annual bestselling guide to all aspects of the media and how to write and illustrate for children and young adults Acknowledged by the media industries and authors as the essential guide to how to get published The 70 articles are updated and added to each year Together they provide invaluable guidance on subjects such as series fiction writing historical or funny books preparing an illustration portfolio managing your finances interpreting publishers contracts self publishing your work NEW articles for the 2017 edition included on Wanting to be a writer by Simon Mason Finding new readers and markets by Tom Palmer News and trends in children's publishing 2015 16 by Caroline Horn Series fiction writing as a part of a team by Lucy Courtenay Creating a children's comic by Tom Fickling All of the 2 000 listings of who to contact across the media have been reviewed and updated The essential guide for any writer for children Collaborative Conversations Sara Matchett, 2021-10-13 To celebrate Mothertongue's 21st anniversary

Collaborative Conversations weaves together the reflections of a group of artists scholars and writers who have journeyed with the organisation over the last two decades Since its inception in 2000 with What the Water Gave Me The Mothertongue Project has used participatory integrated arts methods to create theatrical works that strive for personal and collective dialogue and healing in South Africa In poetry scholarly writing and transcribed oral conversations the contributors now

think and feel their way through the aspirations and achievements and the alchemy of The Mothertongue Project's work. Accompanied by photographs of performances from across the 21 years, this book provides a sense of what a Mothertongue theatre piece does: it draws audience and performers into transformative embodied conversations. Includes work by Awino Okech, Genna Gardini, Koleka Putuma, Makgati Mokwena, Malika Ndlovu, Mwenya B. Kabwe, Nicosia Shakes, Nina Callaghan, Ntomboxolo Makhutshi, and Rehane Abrahams.

**The Routledge Companion to Theatre and Young People** Selina Busby, Kelly Freebody, Charlene Rajendran, 2022-10-31. This companion interrogates the relationship between theatre and youth from a global perspective, taking in performances and theatre made by and for young people. These different but interrelated forms of theatre are addressed through four critical themes that underpin the ways in which analysis of contemporary theatre in relation to young people can be framed: political utterances exploring the varied ways theatre becomes a platform for political utterance as a process of dialogic thinking and critical imagining; critical positioning examining youth theatre work that navigates the sensitive dynamic and complex terrains in which young people live and perform; pedagogic frames outlining a range of contexts and programmes in which young people learn to make and understand theatre that reflects their artistic capacities and aesthetic strategies; applying performance, discussing a range of projects and companies whose work has been influential in the development of youth theatre within specific contexts. Providing critical research informed and research based discussions on the intersection between young people, their representation and their participation in theatre, this is a landmark text for students, scholars and practitioners whose work and thinking involves theatre and young people.

**The SAGE Handbook of Communication and Instruction** Deanna L. Fassett, John T. Warren, 2010-03-18. As the only multi-paradigmatic collection of research in the field, this Handbook brings together a comprehensive range of essays to serve as a fully inclusive resource. Deanna L. Fassett and John T. Warren, along with two section editors and twenty-nine additional contributors, provide a balanced overview of various paradigms in the field: social, scientific, interpretive, and critical. Key Features: Three sections addressing overlapping issues in communication and instruction collectively represent multiple paradigms. This allows the reader to experience the depth and nuance available in communications studies. Each perspective is granted its own foundational chapter to provide an orientation to the discipline. Each contributor sets the agenda for their approach, helping the reader identify where the field is headed and where future research might be beneficial. Besides reviews of extant literature demonstrating where the field has been, this Handbook also includes chapters that share topical new findings.

**SECTION I: Communication Education** Ann Darling, Section Editor. **SECTION II: Instructional Communication** Scott A. Myers, Section Editor. **SECTION III: Critical Communication Pedagogy** John T. Warren and Deanna L. Fassett, Section Editors. This Handbook will benefit scholars, graduate students, and general readers, irrespective of method or disciplinary background, who are interested in the connections between communication and instruction.

**The Oxford Handbook of Scottish Theatre**, 2025-02-17. The Oxford Handbook of



Scottish Theatre tells the story of drama and performing in Scotland from the earliest traces of folk plays performances and royal ceremonies in the medieval period right up to the challenges of the present post pandemic moment in the professional theatre It brings together distinguished scholars theatre professionals critics and reviewers to share their experiences of studying and in some cases producing the most significant landmarks of Scottish stage history discussing pivotal plays and productions Lyndsay s Ane Satyre of the Thrie Estaitis Ramsay s The Gentle Shepherd Home s Douglas adaptations of Rob Roy and the National Drama Lamont Stewart s Men Should Weep Lochhead s Mary Queen of Scots Got Her Head Cut Off writers including Joanna Baillie J M Barrie James Bridie John McGrath and the writers of the radical post Millenium generation and companies including The Scottish National Players The Glasgow Citizens 7 84 Wildcat Communicado and the National Theatre of Scotland alongside incisive accounts of the cultural contexts from the Reformation to the Thatcher government and beyond that produced and challenged them Separate chapters explore Scots language and Gaelic drama the popular theatrical forms of the travelling geggies music hall variety and pantomime theatre for young audiences radio and television drama the significant roles of the director and the theatre critic and reviewer in shaping Scottish theatre and the Scottish stage s long history of dialogue with performance traditions in England Ireland and Continental Europe Contributors describe the often fierce struggles that led to the opening up of the Scottish stage to working class voices and audiences women writers and performers writers of colour LGBTQ voices innovators in dramatic form and the long process leading towards the foundation of the NTS and its early work alongside other key developments in the twenty first century

*International Handbook of Research in Arts Education* Liora Bresler, 2007-01-26 Providing a distillation of knowledge in the various disciplines of arts education dance drama music literature and poetry and visual arts this essential handbook synthesizes existing research literature reflects on the past and contributes to shaping the future of the respective and integrated disciplines of arts education While research can at times seem distant from practice the Handbook aims to maintain connection with the live practice of art and of education capturing the vibrancy and best thinking in the field of theory and practice The Handbook is organized into 13 sections each focusing on a major area or issue in arts education research

*The Arden Research Handbook of Shakespeare and Contemporary Performance* Peter Kirwan, Kathryn Prince, 2021-03-25 The Arden Research Handbook of Shakespeare and Contemporary Performance is a wide ranging authoritative guide to research on Shakespeare and performance studies by an international team of leading scholars It contains chapters on the key methods and questions surrounding the performance event the audience and the archive the primary sources on which performance studies draws It identifies the recurring trends and fruitful lines of inquiry that are generating the most urgent work in the field but also contextualises these within the histories and methods on which researchers build A central section of research focused essays offers case studies of present areas of enquiry from new approaches to space bodies and language to work on the technologies of remediation and original practices from

consideration of fandoms and the cultural capital invested in Shakespeare and his contemporaries to political and ethical interventions in performance practice A distinctive feature of the volume is a curated section focusing on practitioners in which leading directors writers actors producers and other theatre professionals comment on Shakespeare in performance and what they see as the key areas challenges and provocations for researchers to explore In addition the Handbook contains various sections that provide non specialists with practical help an A Z of key terms and concepts a guide to research methods and problems a chronology of major publications and events an introduction to resources for study of the field and a substantial annotated bibliography The Arden Research Handbook of Shakespeare and Contemporary Performance is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries a guide to beginning or developing research in the field and an essential companion for all those interested in Shakespeare and performance

## Whispering the Secrets of Language: An Mental Quest through **Theatre For Young Audiences A Critical Handbook**

In a digitally-driven earth wherever displays reign supreme and instant connection drowns out the subtleties of language, the profound secrets and psychological subtleties concealed within words frequently go unheard. Yet, located within the pages of **Theatre For Young Audiences A Critical Handbook** a fascinating literary value blinking with organic feelings, lies a fantastic quest waiting to be undertaken. Composed by a skilled wordsmith, that enchanting opus encourages readers on an introspective trip, delicately unraveling the veiled truths and profound influence resonating within the very cloth of each word. Within the mental depths of the touching review, we will embark upon a heartfelt exploration of the book is core styles, dissect their interesting writing style, and yield to the effective resonance it evokes serious within the recesses of readers hearts.

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