



## Contemporary Performance.

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### Parallel Performances: *Serenade* by 2Magpies Theatre and Richard Schechner's 'Approaches' to Performance

2Magpies Theatre's artistic directors Matt Wilks and Tom Barnes referred to the script of *Serenade*, their debut production taking place within a real restaurant, as a roadmap of checkpoints that their performers moved through whilst remaining within a predetermined, overarching structure. In many respects, the roadmap analogy accurately parallels the socially performed rituals of restaurant behaviour in reality. There are certainly processes and checkpoints one expects to move through when playing the role of a restaurant guest, such as being presented with a table to sit at and ordering food. There is also a substantial amount of freedom regarding the events and routes one may take to link these moments together, such as the conversations that occur when waiting for the food or the comments one may make about the restaurant. These processes will vary depending on the *type* of restaurant; however, I would argue that performing the culturally crafted role of 'restaurant guest' is fundamentally consistent across Western countries as there are general, understood and agreed behavioural conventions in place. The notion of the individual performing a predetermined part related to social rituals therefore suggests that the restaurant space has a degree of theatricality inherently built into it. Discussing the traditional role of an audience member at a theatre, Susan Bennett's explanation could similarly be stretched to the individual within a restaurant:

The spectator agrees to give himself up to the performance. With this social contract put in place, usually by the exchange of money for a ticket which promises a seat in which to watch an action unfold, the spectator accepts a passive role and awaits the action which is to be interpreted.<sup>1</sup>

The restaurant guest parallels the theatre spectator by similarly accepting a 'social contract' and passively waiting for their food before consuming it. In *Serenade* 2Magpies played on these parallels between restaurant experiences and theatrical experiences. Wilks reiterated that *Serenade* presents the idea of 'legitimising voyeurism',<sup>2</sup> whereby audiences personally inhabit the role of guests in a genuine restaurant and listen in and examine Pardon and Lee's theatrical restaurant experience. *Serenade* therefore foregrounds a notion of parallel performances, whereby theatrical performance exists beside the performances of restaurant ritual. The audience takes on the role of theatre spectators whilst simultaneously being genuine restaurant guests.

<sup>1</sup> Susan Bennett, *Theatre Audiences: A Theory of Production and Reception* (London: Routledge, 1990), p. 177.

<sup>2</sup> *Private Lives in Public: An Interview with 2Magpies Theatre*. Retrieved Jan 2014 from <http://nottinghamartsblog.co.uk/archive/tag/serenade/>.

The notion of parallel performances links to the research of Richard Schechner. Schechner argues that public performance is broad and inclusive, whereby the different forms of performance exist on the same spectrum and simply offer ‘variations in form’.<sup>3</sup> In his ‘Approaches’ essay, Schechner examines the interconnectedness of various performance types, suggesting that ‘several basic qualities are shared by these activities’ (8). He reveals that ‘these new approaches may be productive because they urge explorations of horizontal relationships among related forms’ (19). This shares similarities with my notion of the connectedness between theatre and restaurant rituals whereby, as my example examining Bennett’s idea of ‘social contracts’ demonstrates, the relationship is similarly horizontal rather than derivative. Schechner reveals that the ‘basic qualities’ that the various forms of performance share consists of:

- Particular ‘performance spaces’ (such as ‘non-ordinary places’ that ‘are set aside or constructed to perform these activities in’).
- ‘Rules’
- A ‘special value attached to objects’
- A ‘special ordering of time’ (8)

By applying Schechner’s ‘Approaches’ to *Serenade* I will examine how 2Magpies presented the parallel performances of theatre and restaurant ritual within a singular event. I shall also explore whether *Serenade* could have allowed the parallel experiences, and subsequent parallel ‘horizons of expectation’<sup>4</sup> attached to each, to emphatically converge, intertwine and even clash as to playfully scrutinise and potentially undermine their respective structures and conventions.

Discussing performance spaces, Schechner reveals that it is only ‘when services are scheduled, when the show opens [that] the spaces are used intensely, attracting large crowds who come for the scheduled events’ (14). Both traditional theatre spaces and restaurants distinctly operate as accessible public spaces during certain times in which particular behavioural expectations are established. Presenting *Serenade* in a genuine restaurant allowed 2Magpies to playfully blur theatre and restaurant expectations as audiences were located in a liminal space that served as both a part of a real, functioning restaurant but also as a separate, theatrical space whereby the entirety of its guests in the room were aware that a prepared piece of theatre would occur in this space at this time. This was reiterated by the confirmation emails audiences received when booking their tickets prior to the performance. By revealing what time the ‘proceedings [would] kick-off’, 2Magpies reiterated that the production was a ‘scheduled event’ similar to that which one may associate with theatre in conventional playing spaces. However, by providing audiences minimal indicators with regards to what sort of things to expect during the production, 2Magpies ensured there was an exciting mystery surrounding the piece as individuals were not entirely certain what the scheduled event would offer.

Barnes explained that 2Magpies intended to present an immersive ‘hypernaturalistic’<sup>5</sup> performance, whereby the prepared theatrical piece was augmented by real sensations due to its location within an actual restaurant. The restaurant provided what Marvin Carlson refers to as ‘appropriate ghosting’<sup>6</sup> as associations and real-life sensations of the performance space heightened the ambiance of the production, reinforcing it with genuine stimuli that could typically only be suggested or represented if portrayed within a more traditional, purpose-built theatrical playing space. By immersing audiences into a world they literally share with

<sup>3</sup> Richard Schechner, *Performance Theory* (Oxon: Routledge, 2003 [1977]), p. 7. Further references will be given parenthetically in the text.

<sup>4</sup> Bennett, p. 149.

<sup>5</sup> Tom Barnes, 27<sup>th</sup> November 2013.

<sup>6</sup> Marvin Carlson, *The Haunted Stage: The Theatre as Memory Machine* (Michigan: The University of Michigan Press, 2001), p. 134.

Pardon and Lee, whilst also encouraging the audiences to be quiet and eavesdrop on the couple's conversation, *Serenade* foregrounded the parallel performances in play during the event.

Schechner's suggestion that performance spaces are 'uniquely organised so that a large group can watch a small group' (14) relates more comfortably to the configurations of theatres rather than restaurants. In *Serenade*, 2Magpies ensured audiences fulfilled the theatrical part of their social contract by instructing Pardon and Lee to enter into the performance space after the audience were comfortably settled into their routine. Pardon and Lee then sat at an empty table central to the restaurant space. This aligned with Schechner's idea as it focused the audience's attention towards the performers and encouraged them to acknowledge that the 'performance rules' (13) had shifted: the audience's role had transitioned from that of the restaurant guest to the theatre spectator. As Wilks vehemently outlined, he would have found it frustrating if audiences did not stop talking to listen to what Pardon and Lee had to say despite this going against typical restaurant behaviour.<sup>7</sup> Discussing the commonalities between different approaches to performance rules, Schechner explains that 'individuals engaged in rituals must conform to the rules which separate these activities from "real life"' (14). Whether it was their intention or not, 2Magpies successfully juxtaposed the audience's dual departures from 'real life', firstly through the way in which audiences were encouraged to conform to the socially pre-determined rules and 'script' of restaurant behaviour, and secondly by the way this emphatically moved into a theatrical performance that again prompted a particular mode of behaviour detached from the natural impulses of private 'real life'.

Schechner also discusses how social performances similarly attach 'special value' to objects. He reveals:

objects are of extreme importance, often the focus of the whole activity... The 'otherworldliness' of...theatre and ritual is enhanced by the extreme disparity between the value of the objects outside the activity when compared to their value as foci of activity (11).

In restaurant ritual, food is typically 'the focus of the whole activity' as it is the uniting factor that structures the processes of the event. 2Magpies played on this in *Serenade* as, rather than simply locating their audience in a real restaurant, they built the experience of eating food into the production, whereby both performers and audiences consumed genuine food selected from the restaurant menu. This enabled 2Magpies to market the production as interesting and different to many traditional theatre productions, whilst crucially enabling the audience to relate to Pardon and Lee's restaurant experience as they had similarly partaken in restaurant ritual themselves, therefore reinforcing the hypernaturalistic elements Barnes and Wilks were keen to enforce. The consumption of genuine food similarly enabled the production to align with Schechner's notion of 'performance time'. Restaurant ritual typically falls under the category of 'event time' (8) whereby 'the activity itself has a set sequence and all the steps of the sequence must be completed no matter how long (or short) the elapsed clock time' (8). Similar to how the duration of one's restaurant experience is typically related to how long it takes the party to consume its food, the running time of *Serenade* was dictated by how long it took Pardon and Lee to complete their meals. Wilks revealed that, as a result of this, the different performances of *Serenade* had wildly contrasting running times. It was for reasons like this that the roadmap-script structure was particularly beneficial as it enabled the performers to work through the performance in a way that complemented the

<sup>7</sup> Matt Wilks, 27<sup>th</sup> November 2013.

hypernaturalistic motivations of the piece. It provided Pardon and Lee a degree of freedom to follow their instincts and react to the rhythms of the particular performance similar to how they may in reality.

In my examination of how *Serenade* presented both restaurant and theatrical forms of performance, I have used the phrase ‘parallel performances’ to highlight how both forms were prevalent within the same event. I use the term ‘parallel’ deliberately as, although both forms were present, I felt there was minimal interaction *between* them. As my example outlining the ‘performance rules’ of the production highlights, *Serenade* often reinforced a rigid movement from one behavioural state (that of the restaurant guest) to the other (the audience spectator) as opposed to intertwining the two and combining them to unlock and challenge each other. Individuals behaved like typical restaurant guests eating their meals and conversing; however, as soon as Pardon and Lee entered, individuals were encouraged to shift into audience spectators who happened to share the space of the restaurant. It is my opinion that the production could have intermingled and merged the performance conventions more emphatically. As Wilks reiterated, the production was fundamentally a ‘theatrical event’;<sup>8</sup> however, for me personally, there was such emphasis on presenting realistic restaurant ritual that the theatrical, emotional and social potential was largely unexplored. Discussing site-responsive theatre, Lyn Gardner argues that ‘the idea that we’re somewhere new... makes us feel that we’re going to witness the breaking down of whole new boundaries of form’.<sup>9</sup> By locating the production within a real, functioning restaurant with ‘hypernaturalistic’ qualities, *Serenade* was perfectly placed to playfully ‘break down’ audience’s expectations and associations of restaurant rituals and question what it is to perform the role of ‘restaurant guest’. By setting up divisions between the audiences’ fixed, real-world tables and the performers’ unbound, theatrically-infinite table, 2Magpies could have had fun examining the behavioural expectations we typically conform to when in a restaurant. How would audiences have reacted if Pardon and Lee started violating restaurant ‘rules’? What if audiences were encouraged to mimic the performers and similarly violate the established, social rules within this genuine restaurant? What if Pardon and Lee’s food, or the way in which they consumed it, was vastly different to that of the audience who had legitimately paid for their meals? What if Pardon and Lee’s theatrical performance existed within Schechner’s ‘symbolic time’, therefore prompting a theatrical disjoint between audience’s event-time experiences occurring within the same restaurant? What if Pardon and Lee revealed that they were going to quickly exit before paying the bill, therefore implicating the actions of the eavesdropping audience more directly and reiterating the production as the ‘devilish social experiment’<sup>10</sup> that 2Magpies described the piece as in their marketing campaign. Augusto Boal argues that audiences ‘abhor the “closed” spectacles’ that present a ‘finished’,<sup>11</sup> fixed and knowable world upon the audience. Although I am not suggesting that I would have preferred *Serenade* to be an overtly Boalian production, I believe that, in accordance with Gay McAuley, 2Magpies had the ‘potential to disrupt, disturb, and even to change the way we see the familiar’<sup>12</sup> because of how effectively they had set up the restaurant event. By encouraging the dual forms of restaurant and theatre performance to wrap around and tangle with each other, I think it would be even more entertaining if *Serenade* offers audiences the voyeuristic event but also has fun being analytical and possibly mocking the rituals and roadmaps that we regularly conform to but typically pay very little attention to.

<sup>8</sup> Matt Wilks, 27<sup>th</sup> November 2013.

<sup>9</sup> Lyn Gardner, *Losing Sight of Site-Specific Theatre*. Retrieved Jan 2014 from <http://www.theguardian.com/stage/theatreblog/2008/may/16/losingsightofsitespecifict>.

<sup>10</sup> Zachary Fox, *2Magpies: Serenade*. Retrieved Jan 2014 from <http://nottingham.tab.co.uk/2013/04/05/2magpies-serenade/>.

<sup>11</sup> Augusto Boal, *Theatre of the Oppressed* (London: Pluto Press, 2008).

<sup>12</sup> Gay McAuley, ‘Place in the Performance Experience’, *Modern Drama*, 46.4 (Winter 2003), p. 604.

### How does Lakeside Arts Centre respond to not existing within an ‘entertainment district’?

Shona Powell’s suggestion that the relationship between Lakeside Arts Centre and the University of Nottingham is both ‘special and complicated’<sup>13</sup> is evident by the spatial configuration of both sites. The main Lakeside building is detached from the University’s academic and administrative departments, therefore reiterating Marketing Manager Sofia Nazar-Chadwick’s claim that Lakeside possesses a significant degree of independence regarding its daily operations and programming. However, by occupying a space within the University’s main campus, as well as being funded solely by the University, both Powell and Nazar-Chadwick reiterated that Lakeside ultimately exists as a part of the University and is committed to supporting and reinforcing the University’s brand. Lakeside’s position is therefore literally and figuratively ‘special and complicated’: it aims to offer artistic services to those affiliated with the University and to present itself as a space connected to it, whilst equally opening itself to the wider public as being accessible and separate to the University.

Marvin Carlson argues that ‘a theatre is located in a part of the city recognized as an “entertainment district” which has particular associations with leisure and pleasure’. Carlson reveals that ‘an audience not only goes to the theatre; it goes to the particular part of the city where the theatre is located, and the memories and associations of that part of the city help to provide a reception context for any performance seen there’.<sup>14</sup> Carlson’s ideas confirm the complicated connotations of Lakeside’s physical location as, due to its existence within a university campus, the district it belongs to is closer to that of academia and educative exclusivity, as opposed to belonging to a typical, more welcoming ‘entertainment district’. Nazar-Chadwick revealed that ensuring members of the public are aware that they are welcome to enter Lakeside, and making it clear to them that the professional productions Lakeside offer are not solely for those affiliated with the University, is fundamental to securing audiences. One of the ways Lakeside strives to establish this openness is by presenting the Lakeside complex *itself* as a microcosmic ‘entertainment district’. This is evident by the selection of cafes (Pavilion and Gallery), the free Museum and free exhibitions/installations, workshops, suggested walking routes (such as the Lakeside Walk), the children’s playground and the artwork on the walls in the auditorium foyer. Lakeside’s marketing strategies, such as the ‘Eat, Play, Walk, Shop’ tab of their website, reiterate how Lakeside promotes these leisure-based activities in an attempt to provide their audiences, who Nazar-Chadwick described as ‘traditional’ and ‘mainstream’<sup>15</sup> theatre-goers, with fuller experiences as to accommodate for the university campus’s absence (or perceived absence) of the usual landmarks that familiarise and anchor audiences with the milieu consistent with their mainstream ‘horizons of expectation’<sup>16</sup> of what traditionally surrounds a theatre. Lakeside ensures it honours its presence on a university campus by offering activities, such as exhibitions/installations, that provide entertainment whilst similarly overlapping and being coherent with the University’s academic identity. As its own entertainment district Lakeside presents audiences with exciting and comforting surroundings whilst simultaneously ensuring it regulates itself as a body consistent with the University.

<sup>13</sup> Shona Powell, October 2<sup>nd</sup> 2013.

<sup>14</sup> Marvin Carlson, *The Haunted Stage: The Theatre as Memory Machine* (Michigan: The University of Michigan Press, 2001), p. 140.

<sup>15</sup> Sofia Nazar-Chadwick, October 16<sup>th</sup> 2013.

<sup>16</sup> Susan Bennett, *Theatre Audiences: A Theory of Production and Reception* (London: Routledge, 1990), p. 149.

### Theatre as Social Action: Andrew Breakwell and Augusto Boal

In accordance with Albert's Hunt's notion that 'the aim of Education is to help people learn how to understand, control and ultimately change the environment',<sup>17</sup> Andrew Breakwell's classroom theatre productions aim to provide young people a clearer understanding of how their society operates whilst also encouraging them to potentially 'change the environment' and their personal outlook for the better. These ideas overlap with the work of Augusto Boal, who similarly argues that one of the purposes of theatre is to acknowledge social oppression and reinforce the individual's 'capacity of action'.<sup>18</sup> Boal's audiences are provided the opportunity to rehearse transcending social restrictions as to prepare them to act for themselves as individuals with the capability of 'changing society' (135). Combining Hunt's educative objectives with the social functions of theatre codified by Boal, Breakwell uses classroom theatre to discuss potentially difficult social topics and encourage social action within young people.

The combination of both Hunt's and Boal's ideas are apparent in *Mia* (2004), a piece of classroom theatre written by Nick Wood and directed by Breakwell. In the production, Mia explains to students that she has been asked to wait in their classroom. In many respects the framework for *Mia* pushes up against Boal's ideas of 'Invisible theatre'. Similar to Boal's audience who are positioned in 'non-theatrical' playing spaces and believe themselves to be 'those that are there by chance' (122), *Mia*'s audience are encouraged to believe that they are 'living a real situation' (125) with a genuine person who incidentally happens to be sharing their classroom, rather than a character in an overtly theatrical scenario that would not elicit the same genuine responses. After explaining that she feels she has gained the trust of the students, Mia reveals that she is of Roma heritage. Breakwell revealed that this revelation offers a significant turning point as *Mia* was deliberately staged in the 'old coalfield areas of Nottinghamshire',<sup>19</sup> areas that Breakwell explained had associations of being racist. By providing young people the opportunity to engage with Mia as a relatable person who has lost her sister rather than simply the 'pikey' or 'gypsy' that they may pejoratively label her as in reality, the production encourages a 'positive, political message about racism and stereotyping',<sup>20</sup> therefore enabling young people to challenge their preconceptions and fixed notions of someone due to their race or culture. The 'Young Europe' scheme that developed out of *Mia*'s success similarly examines these notions of 'otherness and differences'.<sup>21</sup> Staging these productions within secure, educational environments enables teachers and leaders to follow up with workshops that supplement the performance and provide practical activities regarding social action for the young people to play out. Similar to Boal who suggests that 'perhaps the theatre is not revolutionary in itself: but perhaps it is a rehearsal of revolution' (135), Breakwell's classroom theatre provides young people a secure space in which to rehearse breaking down social prejudices so that they may be encouraged to potentially break down these social prejudices in reality.

<sup>17</sup> Albert Hunt, *Hopes for Great Happenings* (London: Eyre Methuen, 1976).

<sup>18</sup> Augusto Boal, *Theatre of the Oppressed* (London: Pluto Press, 2008), p. 134. Further references will be given parenthetically in the text.

<sup>19</sup> Andrew Breakwell, 'Theatre Education? Swings and Roundabout'. Retrieved Feb 2013 from <http://www.artsprofessional.co.uk/magazine/article/theatre-education-swings-and-roundabout>.

<sup>20</sup> Ibid.

<sup>21</sup> 'The Island Teachers Pack'. Retrieved Feb 2013 from [www.nottinghamplayhouse.co.uk/files/downloads/797/The+Island](http://www.nottinghamplayhouse.co.uk/files/downloads/797/The+Island).

### **Bridging the Gap between Amateur and Professional Theatre-making: The Nottingham Playhouse Young Company**

The Nottingham Playhouse Young Company, led by Sarah Stephenson, provides 'emerging artists of the future'<sup>22</sup> aged between 18-25 the opportunity to develop their craft with guidance and support from professionals currently working within the theatre industry. Having spoken to some current members of the Young Company about their experiences of the group, they agreed that the ideas of professionalism that Stephenson instils is hugely beneficial for their personal progression from amateur theatre-making to professional theatre-making. Comments included: 'The Young Company is an essential part of my continued professional development'; 'it encourages me to build up my professional motivation and drive'; 'interacting regularly with professional staff members in a professional institution has provided me the confidence to pursue a career in this sector'.<sup>23</sup> Stephenson appropriately structures the Young Company's programme to reinforce this movement into professional theatre-making by facilitating workshops led by industry professionals to hone the company's theatrical skills, whilst also providing first-hand advice about pursuing a career in theatre and allowing networking opportunities. The Nottingham Playhouse also provides a reasonable budget for the company to stage a production in the Neville Studio that complements the main stage production, therefore highlighting the Playhouse's intention to provide the group a very respectable platform to springboard their desired career paths.

In September 2013 the Young Company staged Anthony Burgess's *A Clockwork Orange*. Stephenson allocated a significant proportion of the production's budget on funding a professional actor, Pete Hannah, to play the lead role. This enabled the company to not only share a professional stage with a professional actor, but to learn from him during rehearsals; to ask him questions about drama schools and professional acting; to have lunch with him and get honest answers about the theatre industry. It was for this reason that Stephenson's casting process for the professional actor was more complicated than usual, as she required someone that could portray the psychopathic, oddball characteristics of Alex, but also be appropriate to the needs of the group. Hannah's presence similarly encouraged greater audience numbers than the Young Company productions typically draw, enabling the group to have greater exposure to professional contacts.

In May 2014 the Young Company are presenting a production of *White Feathers*, an original, devised piece to be presented as part of NEAT 14. Taking place at Stonebridge City Farm, the production is a promenade piece set during the First World War, aimed at Year 6 classes from areas similar to those Breakwell targeted for *Mia* (*White Feathers* also explores themes of 'otherness and differences'). Stephenson revealed that staging a production like this provides brand new challenges for the group, enabling them to stretch their creative skills and experience the necessary graft external to the performance that is equally important to appreciate before going into the professional theatre industry. Similarly, the devised nature of the project allows the group to apply the skills they learned from Fiona Buffini in a November creative writing workshop. This enables the Young Company the opportunity to experience their own creative work being developed alongside professional artists and presented to the public under the Nottingham Playhouse brand, therefore providing the group fantastic opportunities to bridge the gap between amateur and professional theatre-making.

<sup>22</sup> 'Playhouse Young Company'. Retrieved February 2014 from <http://www.nottinghamplayhouse.co.uk/education/playhouse-young-company/>.

<sup>23</sup> Interviews conducted with Young Company members on 18<sup>th</sup> November 2013.

### Social Contracts: New Perspectives and Rural Touring

My previous examples touch on the notion of audiences' theatrical contracts being coupled with additional social contracts due to the physical space and context that the performance occurs in. In *Serenade* the functioning restaurant prompts audiences to honour the social contracts of restaurant ritual as well as theatre. In Nick Wood and Andrew Breakwell's *Mia* and the Young Company's *White Feathers*, educative contracts are not initially signposted; however, the productions' respective scenarios of a classroom and a school trip ensure the young audiences maintain the behavioural codes of academia beside those of theatre. Marvin Carlson's idea that audiences bring 'an extratheatrical acquaintance' to site-responsive performances due to the 'semiotic role that the space [or scenario] plays in the normal course of events' therefore aligns with these examples.<sup>24</sup> The codes and cultural contracts of the space or scenario in daily, nontheatrical routine inevitably affect the reception process for the audience member who is familiar with its nontheatrical counterpart. It is interesting to bring the work of New Perspectives into this discussion as they similarly produce a great deal of work for locations not purposely built for professional theatrical performance. By touring their productions rurally, and presenting theatre in locations such as village halls and churches that are regularly attended for their primary, non-theatrical purposes, director Tilly Branson revealed that the social associations and community contracts that audiences have with particular spaces can alter the reception of the performance event.

Whereas Lakeside creates a microcosmic entertainment district partly to ensure the spectator's 'horizons of expectation shaped by...pre-performance elements'<sup>25</sup> cohere with the professional properties of the production, New Perspectives' touring scheme inevitably means that these peripheral performance elements are out of the company's control to a much larger degree than they would be in a more traditional, purpose-built theatre building. Comments from New Perspectives' Show Reports include 'Long interval, everyone having a good chat over coffee' and "'village politics" going on publicly in bar/kitchen changing area prior and post show'.<sup>26</sup> The overtly social aspects of the rural touring audience, whereby spectators are more unified and aware of each other's business rather than existing within separate clusters, heightens the social dialogue running parallel to the theatrical performance. Whereas a purpose-built theatre building may instil a degree of professional hierarchy in which audiences are guests who must, for example, conform to the predetermined interval running time, the rural spectator who is very familiar with the space may push the 'guest' role onto the touring company. Branson revealed that, whilst this is understandable, it can derail the theatrical ambience that New Perspectives are intending to create. But these same social ties can equally operate in a way beneficial to the production and its surrounding interactions, therefore creating a more exciting sense of the performance being an event that the local community can experience together. The heightened intimacy of the production may enable audiences to interact with performers after the show, allowing them to discuss the piece with them and generate a greater sense of social inclusion.

<sup>24</sup> Marvin Carlson, *The Haunted Stage: The Theatre as Memory Machine* (Michigan: The University of Michigan Press, 2001), p. 134.

<sup>25</sup> Susan Bennett, *Theatre Audiences: A Theory of Production and Reception* (London: Routledge, 1990), p. 179.

<sup>26</sup> *Rural Touring: Quotes from Show Reports*. Provided by Tilly Branson on 6<sup>th</sup> November 2013.



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