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1 CHAPTER 1 INTRODUCTION As a genre, musical theatre has been left out of the discussion in many scholarly and seminal works in the area of theatre performance and audience reception theory studies.

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Fortier is most comfortable with applying theory to theatre productions based in literary drama ranging from Chekhov to Churchill, but he also touches on contemporary performance, for example. the autobiographical work of Spalding Grey and the "border pedagogy" of Boal, Fusco, and Gómez-Peña, where the theory is built into the practice.

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