

TH320: Intercultural Theatre Practices

View Online



[1]

Bantjes, J. et al. 2015. When they call me cripple: a group of South African adolescents with cerebral palsy attending a special needs school talk about being disabled. *Disability & Society*. 30, 2 (Feb. 2015), 241–254. DOI:<https://doi.org/10.1080/09687599.2014.997352>.

[2]

BBC: Hip hop down under:
http://www.bbc.co.uk/1extra/tx/documentaries/hip_hop_down_under.shtml.

[3]

Berggreen, S.-L.C. and Lustyik, K. 2004. Lilo vs. Dora: Interculturalism through the lens of Disney and Nickelodeon.

[4]

Bharucha, R. 1993. *Theatre and the world: performance and the politics of culture*. Routledge.

[5]

Bharucha, R. 1993. *Theatre and the world: performance and the politics of culture*. Routledge.

[6]

Brau, L. 1990. The Women's Theatre of Takarazuka. *TDR* (1988-). 34, 4 (Winter 1990). DOI:<https://doi.org/10.2307/1146045>.

[7]

Brown, D. 2006. *Stories of Land, Land of Stories: Aboriginality, Identity and Belonging in South Africa and Beyond*. To speak of this land: identity and belonging in South Africa and beyond. University of KwaZulu-Natal Press. 7-35.

[8]

Chikha, C.B. and Arnaut, K. 2013. Staging/caging 'otherness' in the postcolony: spectres of the human zoo. *Critical Arts*. 27, 6 (Nov. 2013), 661-683. DOI:<https://doi.org/10.1080/02560046.2013.867589>.

[9]

Crow, B. and Banfield, C. 1996. *An introduction to post-colonial theatre*. Cambridge University Press.

[10]

De Waarheidscommissie | action zoo humain:
<https://www.actionzoohumain.be/nl/productie/de-waarheidscommissie>.

[11]

Diana Taylor 1998. A Savage Performance: Guillermo Gómez-Peña and Coco Fusco's 'Couple in the Cage'. *TDR* (1988-). 42, 2 (1998), 160-175.

[12]

Du Gay, P. and Hall, S. 1996. *Questions of cultural identity*. Sage.

[13]

Fleishman, M. 2005. 'Stories like the wind': Recontextualising /Xam narratives for contemporary audiences. *South African Theatre Journal*. 19, 1 (Jan. 2005), 43-57.

DOI:<https://doi.org/10.1080/10137548.2005.9687801>.

[14]

Fleishman, M. and Hinkel, A. 2004. Rain in a Dead man's Footprints. Magnet Theatre.

[15]

Francis, K. 2006. Theatre of struggle and transformation: A critical investigation into the power of oral traditions as used by director Mark Fleishman. *South African Theatre Journal*. 20, 1 (Jan. 2006), 102–127. DOI:<https://doi.org/10.1080/10137548.2006.9687828>.

[16]

FTH:K - from the hip : khulumakhale:
http://www.fthk.co.za/about_fthk/about_the_company.htm.

[17]

Get involved – Akram Khan Company: <http://www.akramkhancompany.net/get-involved/>.

[18]

Gilbert, H. 2001. *Postcolonial plays: an anthology*. Routledge.

[19]

Gilbert, H. 2001. *Postcolonial plays: an anthology*. Routledge.

[20]

Gilbert, H. 2001. *Postcolonial plays: an anthology*. Routledge.

[21]

Gilbert, H. 2001. *Postcolonial plays: an anthology*. Routledge.

[22]

Girish Karnad 1989. Theatre in India. *Daedalus*. 118, 4 (1989), 330–352.

[23]

Gómez-Peña, G. et al. 1993. The couple in the cage: a Guatinali odyssey. *Third World Newsreel*.

[24]

Halligey, A. 2005. Re-inventing mythologies: arguments towards cultural identity in and. *South African Theatre Journal*. 19, 1 (Jan. 2005), 208–222.
DOI:<https://doi.org/10.1080/10137548.2005.9687812>.

[25]

Harding, J.M. 2013. *The ghosts of the avant-garde(s): exorcising experimental theater and performance*. University of Michigan Press.

[26]

Heldke, L. 2001. 'Let's Eat Chinese!': Reflections on Cultural Food Colonialism. *Gastronomica*. 1, 2 (May 2001), 76–79. DOI:<https://doi.org/10.1525/gfc.2001.1.2.76>.

[27]

Highmore, B. 2008. Alimentary Agents: Food, Cultural Theory and Multiculturalism. *Journal of Intercultural Studies*. 29, 4 (Nov. 2008), 381–398.
DOI:<https://doi.org/10.1080/07256860802372337>.

[28]

Hwang, D.H. 1989. Evolving a Multicultural Tradition. *MELUS*. 16, 3 (Autumn 1989).
DOI:<https://doi.org/10.2307/467559>.

[29]

Hwang, D.H. 1989. *M. Butterfly*. Penguin.

[30]

Hwang, D.H. and DiGaetani, J.L. 1989. 'M. Butterfly': An Interview with David Henry Hwang. *TDR* (1988-). 33, 3 (Autumn 1989). DOI:<https://doi.org/10.2307/1145993>.

[31]

Inala: <http://inala.co.uk/home>.

[32]

Indigenous Hip Hop Projects – Dream big: <https://www.indigenoushipop.com/>.

[33]

Kapsali, M. 2013. Rethinking actor training: training body, mind and ... ideological awareness. *Theatre, Dance and Performance Training*. 4, 1 (Mar. 2013), 73–86.

[34]

Karnad, G. 1995. Performance, Meaning, and the Materials of Modern Indian Theatre. *New Theatre Quarterly*. 11, 44 (Nov. 1995). DOI:<https://doi.org/10.1017/S0266464X00009337>.

[35]

Knowles, R.P. 2010. *Theatre and interculturalism*. Palgrave Macmillan.

[36]

Kruger, M. 2009. The Relationship between Theatre and Ritual in the Sogo bò of the Bamana from Mali. *New Theatre Quarterly*. 25, 03 (Aug. 2009).

DOI:<https://doi.org/10.1017/S0266464X09000414>.

[37]

Maio, K. Disney's Dolls. *New Internationalist*. 308.

[38]

Makeham, Paul Singing the landscape: 'Bran Nue Dae'. *Australasian Drama Studies*; St Lucia, Qld. 28.

[39]

Marranca, B. and Dasgupta, G. 1991. *Interculturalism and performance: writings from PAJ*. PAJ.

[40]

McLeod, J. 2000. *Beginning postcolonialism*. Manchester University Press.

[41]

Millar, M. 2006. *Journey of the Tall Horse: a story of African theatre*. Oberon.

[42]

Mnouchkine, A. et al. 2006. *La dernier caravansérail: Odysées*. Arte Video.

[43]

Mnouchkine, A. et al. 2002. *Tambours sur la digue*. Arte Video.

[44]

Nayak, A. 2006. After race: Ethnography, race and post-race theory. *Ethnic and Racial Studies*. 29, 3 (May 2006), 411–430. DOI:<https://doi.org/10.1080/01419870600597818>.

[45]

Nobuko Anan 2011. Two-Dimensional Imagination in Contemporary Japanese Women's Performance. *TDR: The Drama Review*. 55, 4 (2011), 96-112.

[46]

Pavis, P. 1996. Introduction: Towards a theory of interculturalism in theatre? *The intercultural performance reader*. Routledge. 1-21.

[47]

Pavis, P. 1996. *The intercultural performance reader*. Routledge.

[48]

Powell, D. and Sze, F. 2004. Sze, "How interculturalism Performs: Performativity, performability and the theatricality of interculturalism", in *Interculturalism: exploring critical issues*. Inter-Disciplinary Press.

[49]

Rustom Bharucha 2004. Foreign Asia/Foreign Shakespeare: Dissenting Notes on New Asian Interculturality, Postcoloniality, and Recolonization. *Theatre Journal*. 56, 1 (2004), 1-28.

[50]

Sadler's Wells Theatre - London's Dance House: <http://www.sadlerswells.com/>.

[51]

Sadler's Wells Theatre - London's Dance House: <http://www.sadlerswells.com/>.

[52]

Said, E. 1993. *From Orientalism. Colonial discourse and post-colonial theory: a reader*. Harvester Wheatsheaf. 132-149.

[53]

Said, E. 1993. From Orientalism. Colonial Discourse and Post-colonial Theory : A Reader. Harvester Wheatsheaf. 132-149.

[54]

Schechner, R. and Appel, W. 1990. By means of performance: intercultural studies of theatre and ritual. Cambridge University Press.

[55]

Schipper, M. 1999. Insiders and Outsiders. Imagining insiders: Africa and the question of belonging. Cassell. 1-12.

[56]

Schipper, M. 1999. Introduction. Imagining Insiders: Africa and the question of belonging. Cassell.

[57]

Spring, J. 2010. Sticks and strings. SABC.

[58]

Stavrais, G. 2005. Aboriginal hip hop and youth identity. Australian Aboriginal Studies. 2, (2005), 44-54.

[59]

Stop thinking and just eat: when 'food adventuring' trivializes cultures:
<https://www.theguardian.com/lifeandstyle/2015/jun/01/food-adventuring-cultural-appropriation>.

[60]

Sweden Ends Racism: <http://blackexplainer.com/sweden-ends-racism/>.

[61]

Tan, M.C.C. 2012. *Acoustic interculturalism: listening to performance*. Palgrave Macmillan.

[62]

Ward, A. 2003. *Mouse morality: the rhetoric of Disney animated film*. University of Texas Press.

[63]

World-Bank Drama: <http://0-muse.jhu.edu.pugwash.lib.warwick.ac.uk/article/563731/pdf>.

[64]

Worthen, W.B. 2007. *The Wadsworth anthology of drama*. Thomson/Wadsworth.

[65]

Zarrilli, P.B. 2010. *Theatre histories: an introduction*. Routledge.

[66]

Zarrilli, P.B. 2010. *Theatre histories: an introduction*. Routledge.

[67]

Between word, image and movement : performative critiques of colonial ethnography.
Témoigner: Testimony Between History and Memory, *Auschwitz Foundation International Quarterly*. 121.

[68]

Bran Nue Dae Movie.

[69]

Introducing INALA - A Zulu Ballet.

[70]

1995. Me and my Girl.

[71]

2001. Rose of Versailles - Ai Areba Koso.

[72]

1999. Takarazuka- The Final Countdown.

[73]

Tall Horse.

[74]

Tall Horse - YouTube.

[75]

2010. The "Dark Continent" Goes North: An Exploration of Intercultural Theatre Practice through Handspring and Sogolon Puppet Companies' Production of Tall Horse. *Theatre Journal*. 62, 1 (2010), 57-73. DOI:<https://doi.org/10.1353/tj.0.0335>.

[76]

The intercultural performance reader / edited by Patrice Pavis.

[77]

The intercultural performance reader / edited by Patrice Pavis.

[78]

The intercultural performance reader / edited by Patrice Pavis.