

TH320: Intercultural Theatre Practices

View Online



1.

Knowles RP. Theatre and Interculturalism. Palgrave Macmillan; 2010.

2.

Pavis P. The Intercultural Performance Reader. Routledge; 1996.

3.

Gilbert H. Postcolonial Plays: An Anthology. Routledge; 2001.

4.

Hwang DH. M. Butterfly. Penguin; 1989.

5.

Bharucha R. Theatre and the World: Performance and the Politics of Culture. Routledge; 1993. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2535459

6.

McLeod J. Beginning Postcolonialism. Vol Beginnings (Manchester, England). Manchester University Press; 2000.

7.

Said E. From Orientalism. In: Colonial Discourse and Post-Colonial Theory: A Reader. Harvester Wheatsheaf; 1993:132-149.
<https://contentstore.cla.co.uk/secure/link?id=4c711f97-ca43-e611-80bd-0cc47a6bddeb>

8.

Schechner R, Appel W. By Means of Performance: Intercultural Studies of Theatre and Ritual. Cambridge University Press; 1990. <https://go.exlibris.link/M10z6XPK>

9.

Schipper M. Introduction. In: Imagining Insiders: Africa and the Question of Belonging. Cassell; 1999. <https://clas.warwick.ac.uk/Extracts/Index/TH320>

10.

Pavis P. Introduction: Towards a theory of interculturalism in theatre? In: The Intercultural Performance Reader. Routledge; 1996:1-21.
<https://contentstore.cla.co.uk/secure/link?id=82541991-bd43-e611-80bd-0cc47a6bddeb>

11.

Schipper M. Insiders and Outsiders. In: Imagining Insiders: Africa and the Question of Belonging. Vol Literature, culture, and identity. Cassell; 1999:1-12.
<https://contentstore.cla.co.uk/secure/link?id=e7269ae7-cc43-e611-80bd-0cc47a6bddeb>

12.

The intercultural performance reader / edited by Patrice Pavis.
http://encore.lib.warwick.ac.uk/iii/encore/search/C__Sbrook%20The%20culture%20of%20links__Orightresult__U?lang=eng&suite=cobalt&fromMain=yes

13.

The intercultural performance reader / edited by Patrice Pavis.
http://encore.lib.warwick.ac.uk/iii/encore/search/C__Sbrook%20The%20culture%20of%20links__Orightresult__U?lang=eng&suite=cobalt&fromMain=yes

14.

The intercultural performance reader / edited by Patrice Pavis.

http://encore.lib.warwick.ac.uk/iii/encore/search/C__Sbrook%20The%20culture%20of%20links__Orightresult__U?lang=eng&suite=cobalt&fromMain=yes

15.

Harding JM. *The Ghosts of the Avant-Garde(s): Exorcising Experimental Theater and Performance*. University of Michigan Press; 2013.

http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2721296

16.

Bharucha R. *Theatre and the World: Performance and the Politics of Culture*. Routledge; 1993.

http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2535459

17.

Marranca B, Dasgupta G. *Interculturalism and Performance: Writings from PAJ*. PAJ; 1991.

18.

Zarrilli PB. *Theatre Histories: An Introduction*. 2nd ed. Routledge; 2010.

http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2541725

19.

Zarrilli PB. *Theatre Histories: An Introduction*. 2nd ed. Routledge; 2010.

http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2541725

20.

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

http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/25069375?seq=1#page_scan_tab_contents

21.

Mnouchkine A, Lemêtre JJ, Théâtre du Soleil, ARTE France, Bel Air Media (Firm), Arte Video (Firm). La dernier caravansérail: Odyssées. Published online 2006.

22.

Mnouchkine A, Lemêtre JJ, Duplat F, et al. Tambours sur la digue. Published online 2002.

23.

Said E. From Orientalism. In: Colonial Discourse and Post-Colonial Theory : A Reader. Harvester Wheatsheaf; 1993:132-149.
<https://contentstore.cla.co.uk/secure/link?id=4c711f97-ca43-e611-80bd-0cc47a6bddeb>

24.

Powell D, Sze F. Sze, "How Interculturalism Performs: Performativity, Performability and the Theatricality of Interculturalism", in Interculturalism: Exploring Critical Issues. Vol Critical issues. Electronic version. Inter-Disciplinary Press; 2004.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3100862

25.

Worthen WB. The Wadsworth Anthology of Drama. Brief 5th ed. Thomson/Wadsworth; 2007.

26.

Hwang DH, DiGaetani JL. 'M. Butterfly': An Interview with David Henry Hwang. TDR (1988-). 1989;33(3). doi:10.2307/1145993

27.

Hwang DH. Evolving a Multicultural Tradition. MELUS. 1989;16(3). doi:10.2307/467559

28.

Heldke L. 'Let's Eat Chinese!': Reflections on Cultural Food Colonialism. *Gastronomica*. 2001;1(2):76-79. doi:10.1525/gfc.2001.1.2.76

29.

Highmore B. Alimentary Agents: Food, Cultural Theory and Multiculturalism. *Journal of Intercultural Studies*. 2008;29(4):381-398. doi:10.1080/07256860802372337

30.

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

31.

Gilbert H. *Postcolonial Plays: An Anthology*. Routledge; 2001.

32.

Crow B, Banfield C. *An Introduction to Post-Colonial Theatre*. Vol Cambridge studies in modern theatre. Cambridge University Press; 1996.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2792697

33.

Girish Karnad. Theatre in India. *Daedalus*. 1989;118(4):330-352.
<http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/20025275>

34.

Karnad G. Performance, Meaning, and the Materials of Modern Indian Theatre. *New Theatre Quarterly*. 1995;11(44). doi:10.1017/S0266464X00009337

35.

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

36.

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

37.

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

38.

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

39.

Introducing INALA - A Zulu Ballet. https://www.youtube.com/watch?v=C2setLx1_DE

40.

Brau L. The Women's Theatre of Takarazuka. *TDR* (1988-). 1990;34(4).
doi:10.2307/1146045

41.

Nobuko Anan. Two-Dimensional Imagination in Contemporary Japanese Women's Performance. *TDR: The Drama Review*. 2011;55(4):96-112.
<http://0-muse.jhu.edu.pugwash.lib.warwick.ac.uk/article/457623>

42.

Takarazuka- The Final Countdown. Published online 1999.
<https://www.youtube.com/watch?v=yYtm3GtuWoQ>

43.

Rose of Versailles - Ai Areba Koso. Published online 2001.
<https://www.youtube.com/watch?v=ldcDN6-zi4c>

44.

Me and my Girl. Published online 1995. <https://www.youtube.com/watch?v=CytWuYSYMBs>

45.

Gilbert H. Postcolonial Plays: An Anthology. Routledge; 2001.

46.

Roach J. World-Bank Drama. *ESQ: A Journal of the American Renaissance*.
<http://0-muse.jhu.edu.pugwash.lib.warwick.ac.uk/article/563731/pdf>

47.

Bran Nue Dae Movie. <https://www.youtube.com/watch?v=RnGRdaX594k>

48.

Makeham, Paul. Singing the landscape: 'Bran Nue Dae'. *Australasian Drama Studies*; St Lucia, Qld. 28. <https://eprints.qut.edu.au/7198/1/7198.pdf>

49.

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

50.

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

51.

Stavrais G. Aboriginal hip hop and youth identity. *Australian Aboriginal Studies*. 2005;2:44-54.

https://web.archive.org/web/20190306231340/http://ryb.aiatsis.gov.au/PDFs/aasj05.02_stavrias.pdf

52.

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

53.

Bantjes J, Swartz L, Conchar L, Derman W. 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*. 2015;30(2):241-254. doi:10.1080/09687599.2014.997352

54.

Gilbert H. *Postcolonial Plays: An Anthology*. Routledge; 2001.

55.

Nayak A. After race: Ethnography, race and post-race theory. *Ethnic and Racial Studies*. 2006;29(3):411-430. doi:10.1080/01419870600597818

56.

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

57.

Du Gay P, Hall S. *Questions of Cultural Identity*. Sage; 1996.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2986425

58.

Tan MCC. *Acoustic Interculturalism: Listening to Performance*. Palgrave Macmillan; 2012.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2587701

59.

Kapsali M. Rethinking actor training: training body, mind and ... ideological awareness. *Theatre, Dance and Performance Training*. 2013;4(1):73-86.
<https://contentstore.cla.co.uk/secure/link?id=4f62c72e-72da-e711-80cd-005056af4099>

60.

Diana Taylor. A Savage Performance: Guillermo Gómez-Peña and Coco Fusco's 'Couple in the Cage'. *TDR (1988-)*. 1998;42(2):160-175.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1146705?seq=1#page_scan_tab_contents

61.

Gómez-Peña G, Fusco C, Heredia P, Wright D, Authentic Documentary Productions, Newsreel (Firm). *The couple in the cage: a Guatinaui odyssey*. Published online 1993.

62.

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

63.

Chikha CB, Arnaut K. Staging/caging 'otherness' in the postcolony: spectres of the human zoo. *Critical Arts*. 2013;27(6):661-683. doi:10.1080/02560046.2013.867589

64.

Between word, image and movement : performative critiques of colonial ethnography. *Témoigner: Testimony Between History and Memory, Auschwitz Foundation International Quarterly*. (121). <http://wrap.warwick.ac.uk/71831/>

65.

Millar M. *Journey of the Tall Horse: A Story of African Theatre*. Oberon; 2006.

66.

Tall Horse. <https://www.youtube.com/watch?v=CUBMeIFpf3w>

67.

Tall Horse - YouTube. <https://www.youtube.com/watch?v=CUBMeIFpf3w>

68.

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

69.

Kruger M. The Relationship between Theatre and Ritual in the Sogo bò of the Bamana from Mali. *New Theatre Quarterly*. 2009;25(03). doi:10.1017/S0266464X09000414

70.

Spring J. Sticks and strings. Published online 2010.
https://library.avemaria.edu/title/sticks-and-strings/oclc/655700343&referer=brief_results

71.

Fleishman M, Hinkel A. Rain in a Dead man's Footprints. Published online 2004.
<https://magnettheatre.co.za/productions/rain-in-a-dead-mans-footprints/>

72.

Brown D. Stories of Land, Land of Stories: Aboriginality, Identity and Belonging in South Africa and Beyond. In: *To Speak of This Land: Identity and Belonging in South Africa and Beyond*. University of KwaZulu-Natal Press; 2006:7-35.
<https://contentstore.cla.co.uk/secure/link?id=5cf90f23-8643-e611-80bd-0cc47a6bddeb>

73.

Fleishman M. 'Stories like the wind': Recontextualising /Xam narratives for contemporary audiences. *South African Theatre Journal*. 2005;19(1):43-57.
doi:10.1080/10137548.2005.9687801

74.

Francis K. Theatre of struggle and transformation: A critical investigation into the power of oral traditions as used by director Mark Fleishman. *South African Theatre Journal*. 2006;20(1):102-127. doi:10.1080/10137548.2006.9687828

75.

Halligey A. Re-inventing mythologies: arguments towards cultural identity in and. *South African Theatre Journal*. 2005;19(1):208-222.
doi:10.1080/10137548.2005.9687812

76.

Maio K. Disney's Dolls. *New Internationalist*. (308).
<https://newint.org/features/1998/12/05/dolls/>

77.

Berggreen SLC, Lustyik K. Lilo vs. Dora: Interculturalism through the lens of Disney and Nickelodeon. Published online 2004.
<https://pdfs.semanticscholar.org/6722/d9230e57cbf4f649b808a1afc85df848cf7c.pdf>

78.

Ward A. *Mouse Morality: The Rhetoric of Disney Animated Film*. University of Texas Press; 2003. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2921487