

# TH320: Intercultural Theatre Practices

View Online



---

Anon. 1995. 'Me and My Girl'.

Anon. 1999. 'Takarazuka- The Final Countdown'.

Anon. 2001. 'Rose of Versailles - Ai Areba Koso'.

Anon. 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):57–73. doi: 10.1353/tj.0.0335.

Anon. n.d.-a. 'BBC: Hip Hop down Under'. Retrieved ([http://www.bbc.co.uk/1extra/tx/documentaries/hip\\_hop\\_down\\_under.shtml](http://www.bbc.co.uk/1extra/tx/documentaries/hip_hop_down_under.shtml)).

Anon. n.d.-b. 'Between Word, Image and Movement : Performative Critiques of Colonial Ethnography'. *Témoigner: Testimony Between History and Memory*, Auschwitz Foundation International Quarterly (121).

Anon. n.d.-c. 'Bran Nue Dae Movie'.

Anon. n.d.-d. 'De Waarheidscommissie | Action Zoo Humain'. Retrieved (<https://www.actionzoohumain.be/nl/productie/de-waarheidscommissie>).

Anon. n.d.-e. 'FTH:K - from the Hip : Khulumakhale'. Retrieved ([http://www.fthk.co.za/about\\_fthk/about\\_the\\_company.htm](http://www.fthk.co.za/about_fthk/about_the_company.htm)).

Anon. n.d.-f. 'Get Involved – Akram Khan Company'. Retrieved (<http://www.akramkhancompany.net/get-involved/>).

Anon. n.d.-g. 'Inala'. Retrieved (<http://inala.co.uk/home>).

Anon. n.d.-h. 'Indigenous Hip Hop Projects – Dream Big'. Retrieved (<https://www.indigenoushipop.com/>).

Anon. n.d.-i. 'Introducing INALA - A Zulu Ballet'.

Anon. n.d.-j. 'Sadler's Wells Theatre - London's Dance House'. Retrieved (<http://www.sadlerswells.com/>).

Anon. n.d.-k. 'Sadler's Wells Theatre - London's Dance House'. Retrieved (<http://www.sadlerswells.com/>).

Anon. n.d.-l. 'Sweden Ends Racism'. Retrieved (<http://blackexplainer.com/sweden-ends-racism/>).

Anon. n.d.-m. 'Tall Horse'.

Anon. n.d.-n. 'Tall Horse - YouTube'.

Anon. n.d.-o. 'The Intercultural Performance Reader / Edited by Patrice Pavis'.

Anon. n.d.-p. 'The Intercultural Performance Reader / Edited by Patrice Pavis'.

Anon. n.d.-q. 'The Intercultural Performance Reader / Edited by Patrice Pavis'.

Bantjes, Jason, Leslie Swartz, Lauren Conchar, and Wayne Derman. 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):241-54. doi: 10.1080/09687599.2014.997352.

Berggreen, Shu-Ling C., and Katalin Lustyik. 2004. 'Lilo vs. Dora: Interculturalism through the Lens of Disney and Nickelodeon'.

Bharucha, Rustom. 1993a. *Theatre and the World: Performance and the Politics of Culture*. London: Routledge.

Bharucha, Rustom. 1993b. *Theatre and the World: Performance and the Politics of Culture*. London: Routledge.

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

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

Chikha, Chokri Ben, and Karel Arnaut. 2013. 'Staging/Caging "otherness" in the Postcolony: Spectres of the Human Zoo'. *Critical Arts* 27(6):661-83. doi: 10.1080/02560046.2013.867589.

Crow, Brian, and Chris Banfield. 1996. *An Introduction to Post-Colonial Theatre*. Vol. Cambridge studies in modern theatre. Cambridge: Cambridge University Press.

Diana Taylor. 1998. 'A Savage Performance: Guillermo Gómez-Peña and Coco Fusco's "Couple in the Cage"'. *TDR* (1988-) 42(2):160-75.

Du Gay, Paul, and Stuart Hall. 1996. *Questions of Cultural Identity*. London: Sage.

Fleishman, Mark. 2005. '"Stories like the Wind": Recontextualising /Xam Narratives for Contemporary Audiences'. *South African Theatre Journal* 19(1):43-57. doi: 10.1080/10137548.2005.9687801.

Fleishman, Mark, and Alfred Hinkel. 2004. 'Rain in a Dead Man's Footprints'.

- Francis, Kati. 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):102–27. doi: 10.1080/10137548.2006.9687828.
- Gilbert, Helen. 2001a. *Postcolonial Plays: An Anthology*. London: Routledge.
- Gilbert, Helen. 2001b. *Postcolonial Plays: An Anthology*. London: Routledge.
- Gilbert, Helen. 2001c. *Postcolonial Plays: An Anthology*. London: Routledge.
- Gilbert, Helen. 2001d. *Postcolonial Plays: An Anthology*. London: Routledge.
- Girish Karnad. 1989. 'Theatre in India'. *Daedalus* 118(4):330–52.
- Gómez-Peña, Guillermo, Coco Fusco, Paula Heredia, Daisy Wright, Authentic Documentary Productions, and Newsreel (Firm). 1993. 'The Couple in the Cage: A Guatinatei Odyssey'.
- Halligey, Alex. 2005. 'Re-Inventing Mythologies: Arguments towards Cultural Identity in And'. *South African Theatre Journal* 19(1):208–22. doi: 10.1080/10137548.2005.9687812.
- Harding, James Martin. 2013. *The Ghosts of the Avant-Garde(s): Exorcising Experimental Theater and Performance*. Ann Arbor: University of Michigan Press.
- Heldke, Lisa. 2001. '"Let's Eat Chinese!": Reflections on Cultural Food Colonialism'. *Gastronomica* 1(2):76–79. doi: 10.1525/gfc.2001.1.2.76.
- Highmore, Ben. 2008. 'Alimentary Agents: Food, Cultural Theory and Multiculturalism'. *Journal of Intercultural Studies* 29(4):381–98. doi: 10.1080/07256860802372337.
- Hwang, David Henry. 1989a. 'Evolving a Multicultural Tradition'. *MELUS* 16(3). doi: 10.2307/467559.
- Hwang, David Henry. 1989b. *M. Butterfly*. New York: Penguin.
- Hwang, David Henry, and John Louis DiGaetani. 1989. '"M. Butterfly": An Interview with David Henry Hwang'. *TDR (1988-)* 33(3). doi: 10.2307/1145993.
- Kapsali, Maria. 2013. 'Rethinking Actor Training: Training Body, Mind and ... Ideological Awareness'. *Theatre, Dance and Performance Training* 4(1):73–86.
- Karnad, Girish. 1995. 'Performance, Meaning, and the Materials of Modern Indian Theatre'. *New Theatre Quarterly* 11(44). doi: 10.1017/S0266464X00009337.
- Knowles, Richard Paul. 2010. *Theatre and Interculturalism*. Basingstoke: Palgrave Macmillan.
- Kruger, Marie. 2009. 'The Relationship between Theatre and Ritual in the Sogo Bò of the Bamana from Mali'. *New Theatre Quarterly* 25(03). doi: 10.1017/S0266464X09000414.
- Maio, Kathy. n.d. 'Disney's Dolls'. *New Internationalist* (308).

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

Marranca, Bonnie, and Gautam Dasgupta. 1991. *Interculturalism and Performance: Writings from PAJ*. New York: PAJ.

McLeod, John. 2000. *Beginning Postcolonialism*. Vol. Beginnings (Manchester, England). Manchester: Manchester University Press.

Millar, Mervyn. 2006. *Journey of the Tall Horse: A Story of African Theatre*. London: Oberon.

Mnouchkine, Ariane, Jean-Jacques Lemêtre, François Duplat, Nicolas Sotnikoff, Renata Ramos Maza, Béatrice Picon-Vallin, Juliana Carneiro da Cunha, Hélène Cixous, Théâtre du Soleil, ARTE France, Arte France Développement (Firm), Bel Air Media (Firm), and Columbia TriStar Home Video (Firm). 2002. 'Tambours Sur La Digue'.

Mnouchkine, Ariane, Jean-Jacques Lemêtre, Théâtre du Soleil, ARTE France, Bel Air Media (Firm), and Arte Video (Firm). 2006. 'La Dernier Caravansérail: Odysées'.

Nayak, Anoop. 2006. 'After Race: Ethnography, Race and Post-Race Theory'. *Ethnic and Racial Studies* 29(3):411–30. doi: 10.1080/01419870600597818.

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

Pavis, P. 1996. 'Introduction: Towards a Theory of Interculturalism in Theatre?' Pp. 1–21 in *The intercultural performance reader*. London: Routledge.

Pavis, Patrice. 1996. *The Intercultural Performance Reader*. London: Routledge.

Powell, Diane, and Fiona Sze. 2004. Sze, "How Interculturalism Performs: Performativity, Performability and the Theatricality of Interculturalism", in *Interculturalism: Exploring Critical Issues*. Vol. Critical issues. Electronic version. Oxford: Inter-Disciplinary Press.

Roach, Jo. n.d. 'World-Bank Drama'. *ESQ: A Journal of the American Renaissance* 157–76. Retrieved (<http://0-muse.jhu.edu.pugwash.lib.warwick.ac.uk/article/563731/pdf>).

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

Said, E. 1993a. 'From Orientalism'. Pp. 132–49 in *Colonial discourse and post-colonial theory: a reader*. New York: Harvester Wheatsheaf.

Said, E. 1993b. 'From Orientalism'. Pp. 132–49 in *Colonial Discourse and Post-colonial Theory : A Reader*. New York: Harvester Wheatsheaf.

Schechner, Richard, and Willa Appel. 1990. *By Means of Performance: Intercultural Studies of Theatre and Ritual*. Cambridge: Cambridge University Press.

Schipper, M. 1999. 'Insiders and Outsiders'. Pp. 1–12 in *Imagining insiders: Africa and the question of belonging*. Vol. Literature, culture, and identity. London: Cassell.

Schipper, Mineke. 1999. 'Introduction'. in *Imagining Insiders: Africa and the question of belonging*. London: Cassell.

Spring, Jemima. 2010. 'Sticks and Strings'.

Stavrais, George. 2005. 'Aboriginal Hip Hop and Youth Identity'. *Australian Aboriginal Studies* 2:44-54.

Stevens, Ashlie. n.d. 'Stop Thinking and Just Eat: When "food Adventuring" Trivializes Cultures'. Retrieved (<https://www.theguardian.com/lifeandstyle/2015/jun/01/food-adventuring-cultural-appropriation>).

Tan, Marcus Cheng Chye. 2012. *Acoustic Interculturalism: Listening to Performance*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan.

Ward, Annalee. 2003. *Mouse Morality: The Rhetoric of Disney Animated Film*. Austin, Tex: University of Texas Press.

Worthen, William B. 2007. *The Wadsworth Anthology of Drama*. Brief 5th ed. Boston, Mass: Thomson/Wadsworth.

Zarrilli, Phillip B. 2010a. *Theatre Histories: An Introduction*. 2nd ed. New York: Routledge.

Zarrilli, Phillip B. 2010b. *Theatre Histories: An Introduction*. 2nd ed. New York: Routledge.