

TH320: Intercultural Theatre Practices

View Online



[1]

R. P. Knowles, Theatre and interculturalism. Basingstoke: Palgrave Macmillan, 2010.

[2]

P. Pavis, The intercultural performance reader. London: Routledge, 1996. [Online]. Available: <https://go.exlibris.link/bGRgdPqj>

[3]

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

[4]

D. H. Hwang, M. Butterfly. New York: Penguin, 1989.

[5]

R. Bharucha, Theatre and the world: performance and the politics of culture. London: Routledge, 1993. [Online]. Available: <https://go.exlibris.link/B1ZpWyMk>

[6]

J. McLeod, Beginning postcolonialism, vol. Beginnings (Manchester, England). Manchester: Manchester University Press, 2000.

[7]

E. Said, 'From Orientalism', in Colonial discourse and post-colonial theory: a reader, New York: Harvester Wheatsheaf, 1993, pp. 132–149. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=4c711f97-ca43-e611-80bd-0cc47a6bddeb>

[8]

R. Schechner and W. Appel, By means of performance: intercultural studies of theatre and ritual. Cambridge: Cambridge University Press, 1990. [Online]. Available: <https://go.exlibris.link/M10z6XPk>

[9]

M. Schipper, 'Introduction', in Imagining Insiders: Africa and the question of belonging, London: Cassell, 1999. [Online]. Available: <https://clas.warwick.ac.uk/Extracts/Index/TH320>

[10]

P. Pavis, 'Introduction: Towards a theory of interculturalism in theatre?', in The intercultural performance reader, London: Routledge, 1996, pp. 1–21. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=82541991-bd43-e611-80bd-0cc47a6bddeb>

[11]

M. Schipper, 'Insiders and Outsiders', in Imagining insiders: Africa and the question of belonging, vol. Literature, culture, and identity, London: Cassell, 1999, pp. 1–12. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=e7269ae7-cc43-e611-80bd-0cc47a6bddeb>

[12]

'The intercultural performance reader / edited by Patrice Pavis', [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/search/C__Sbrook%20The%20culture%20of%20li nks__Orightresult__U?lang=eng&suite=cobalt&fromMain=yes

[13]

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

[15]

J. M. Harding, *The ghosts of the avant-garde(s): exorcising experimental theater and performance*. Ann Arbor: University of Michigan Press, 2013. [Online]. Available: <https://go.exlibris.link/f0fGRN44>

[16]

R. Bharucha, *Theatre and the world: performance and the politics of culture*. London: Routledge, 1993. [Online]. Available: <https://go.exlibris.link/B1ZpWyMk>

[17]

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

[18]

P. B. Zarrilli, *Theatre histories: an introduction*, 2nd ed. New York: Routledge, 2010. [Online]. Available: <https://go.exlibris.link/QFCn1gyV>

[19]

P. B. Zarrilli, *Theatre histories: an introduction*, 2nd ed. New York: Routledge, 2010. [Online]. Available: <https://go.exlibris.link/QFCn1gyV>

[20]

Rustom Bharucha, 'Foreign Asia/Foreign Shakespeare: Dissenting Notes on New Asian Interculturality, Postcoloniality, and Recolonization', *Theatre Journal*, vol. 56, no. 1, pp. 1–28, 2004, [Online]. Available: https://www.jstor.org/stable/25069375?seq=1#page_scan_tab_contents

[21]

A. Mnouchkine, J.-J. Lemêtre, *Théâtre du Soleil*, ARTE France, Bel Air Media (Firm), and Arte Video (Firm), 'La dernier caravansérail: Odyssées'. Arte Video, [Paris], 2006.

[22]

A. Mnouchkine et al., 'Tambours sur la digue'. Arte Video, [Paris], 2002.

[23]

E. Said, 'From Orientalism', in *Colonial Discourse and Post-colonial Theory : A Reader*, New York: Harvester Wheatsheaf, 1993, pp. 132–149. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=4c711f97-ca43-e611-80bd-0cc47a6bddeb>

[24]

D. Powell and F. Sze, Sze, "How interculturalism Performs: Performativity, performability and the theatricality of interculturalism", in *Interculturalism: exploring critical issues*, Electronic version., vol. Critical issues. Oxford: Inter-Disciplinary Press, 2004. [Online]. Available: <https://go.exlibris.link/p10hgW6C>

[25]

W. B. Worthen, *The Wadsworth anthology of drama*, Brief 5th ed. Boston, Mass: Thomson/Wadsworth, 2007.

[26]

D. H. Hwang and J. L. DiGaetani, "'M. Butterfly": An Interview with David Henry Hwang', *TDR* (1988-), vol. 33, no. 3, Autumn 1989, doi: 10.2307/1145993.

[27]

D. H. Hwang, 'Evolving a Multicultural Tradition', MELUS, vol. 16, no. 3, Autumn 1989, doi: 10.2307/467559.

[28]

L. Heldke, "'Let's Eat Chinese!': Reflections on Cultural Food Colonialism', Gastronomica, vol. 1, no. 2, pp. 76–79, May 2001, doi: 10.1525/gfc.2001.1.2.76.

[29]

B. Highmore, 'Alimentary Agents: Food, Cultural Theory and Multiculturalism', Journal of Intercultural Studies, vol. 29, no. 4, pp. 381–398, Nov. 2008, doi: 10.1080/07256860802372337.

[30]

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

[31]

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

[32]

B. Crow and C. Banfield, An introduction to post-colonial theatre, vol. Cambridge studies in modern theatre. Cambridge: Cambridge University Press, 1996. [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2792697

[33]

Girish Karnad, 'Theatre in India', Daedalus, vol. 118, no. 4, pp. 330–352, 1989, [Online]. Available: <https://www.jstor.org/stable/20025275>

[34]

G. Karnad, 'Performance, Meaning, and the Materials of Modern Indian Theatre', *New Theatre Quarterly*, vol. 11, no. 44, Nov. 1995, doi: 10.1017/S0266464X00009337.

[35]

'Get involved – Akram Khan Company'. [Online]. Available: <http://www.akramkhancompany.net/get-involved/>

[36]

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

[37]

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

[38]

'Inala'. [Online]. Available: <http://inala.co.uk/home>

[39]

'Introducing INALA - A Zulu Ballet'. [Online]. Available: https://www.youtube.com/watch?v=C2setLx1_DE

[40]

L. Brau, 'The Women's Theatre of Takarazuka', *TDR* (1988-), vol. 34, no. 4, Winter 1990, doi: 10.2307/1146045.

[41]

Nobuko Anan, 'Two-Dimensional Imagination in Contemporary Japanese Women's Performance', *TDR: The Drama Review*, vol. 55, no. 4, pp. 96–112, 2011, [Online]. Available: <https://muse.jhu.edu/article/457623>

[42]

'Takarazuka- The Final Countdown'. 1999. [Online]. Available:
<https://www.youtube.com/watch?v=yYtm3GtuWoQ>

[43]

'Rose of Versailles - Ai Areba Koso'. 2001. [Online]. Available:
<https://www.youtube.com/watch?v=ldcDN6-zi4c>

[44]

'Me and my Girl'. 1995. [Online]. Available:
<https://www.youtube.com/watch?v=CytWuYSYMBs>

[45]

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

[46]

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

[47]

'Bran Nue Dae Movie'. [Online]. Available:
<https://www.youtube.com/watch?v=RnGRdaX594k>

[48]

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

[49]

'Indigenous Hip Hop Projects – Dream big'. [Online]. Available:
<https://www.indigenoushiphop.com/>

[50]

'BBC: Hip hop down under'. [Online]. Available:
http://www.bbc.co.uk/1extra/tx/documentaries/hip_hop_down_under.shtml

[51]

G. Stavrais, 'Aboriginal hip hop and youth identity', *Australian Aboriginal Studies*, vol. 2, pp. 44–54, 2005, [Online]. Available:
https://web.archive.org/web/20190306231340/http://lryb.aiatsis.gov.au/PDFs/aasj05.02_stavrias.pdf

[52]

'FTH:K - from the hip : khulumakhale'. [Online]. Available:
http://www.fthk.co.za/about_fthk/about_the_company.htm

[53]

J. Bantjes, L. Swartz, L. Conchar, and W. Derman, '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*, vol. 30, no. 2, pp. 241–254, Feb. 2015, doi: 10.1080/09687599.2014.997352.

[54]

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

[55]

A. Nayak, 'After race: Ethnography, race and post-race theory', *Ethnic and Racial Studies*, vol. 29, no. 3, pp. 411–430, May 2006, doi: 10.1080/01419870600597818.

[56]

'Sweden Ends Racism'. [Online]. Available: <http://blackexplainer.com/sweden-ends-racism/>

[57]

P. Du Gay and S. Hall, Questions of cultural identity. London: Sage, 1996. [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2986425

[58]

M. C. C. Tan, Acoustic interculturalism: listening to performance. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2012. [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2587701

[59]

M. Kapsali, 'Rethinking actor training: training body, mind and ... ideological awareness', Theatre, Dance and Performance Training, vol. 4, no. 1, pp. 73–86, Mar. 2013, [Online]. Available: <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-), vol. 42, no. 2, pp. 160–175, 1998, [Online]. Available: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1146705?seq=1#page_scan_tab_contents

[61]

G. Gómez-Peña, C. Fusco, P. Heredia, D. Wright, Authentic Documentary Productions, and Newsreel (Firm), 'The couple in the cage: a Guatinaui odyssey'. Third World Newsreel, New York, NY, 1993.

[62]

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

[63]

C. B. Chikha and K. Arnaut, 'Staging/caging "otherness" in the postcolony: spectres of the human zoo', *Critical Arts*, vol. 27, no. 6, pp. 661–683, Nov. 2013, 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, no. 121, [Online]. Available: <http://wrap.warwick.ac.uk/71831/>

[65]

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

[66]

'Tall Horse'. [Online]. Available: <https://www.youtube.com/watch?v=CUbMeIFpf3w>

[67]

'Tall Horse - YouTube'. [Online]. Available: <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*, vol. 62, no. 1, pp. 57–73, 2010, doi: 10.1353/tj.0.0335.

[69]

M. Kruger, 'The Relationship between Theatre and Ritual in the Sogo bò of the Bamana from Mali', *New Theatre Quarterly*, vol. 25, no. 03, Aug. 2009, doi: 10.1017/S0266464X09000414.

[70]

J. Spring, 'Sticks and strings'. SABC, Auckland Park [South Africa] :, 2010. [Online]. Available:
https://library.avemaria.edu/title/sticks-and-strings/oclc/655700343&referer=brief_results

[71]

M. Fleishman and A. Hinkel, 'Rain in a Dead man's Footprints'. Magnet Theatre, 2004. [Online]. Available:
<https://magnettheatre.co.za/productions/rain-in-a-dead-mans-footprints/>

[72]

D. Brown, '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*, Scottsville, South Africa: University of KwaZulu-Natal Press, 2006, pp. 7–35. [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=5cf90f23-8643-e611-80bd-0cc47a6bddeb>

[73]

M. Fleishman, "'Stories like the wind": Recontextualising /Xam narratives for contemporary audiences', *South African Theatre Journal*, vol. 19, no. 1, pp. 43–57, Jan. 2005, doi: 10.1080/10137548.2005.9687801.

[74]

K. Francis, 'Theatre of struggle and transformation: A critical investigation into the power of oral traditions as used by director Mark Fleishman', *South African Theatre Journal*, vol. 20, no. 1, pp. 102–127, Jan. 2006, doi: 10.1080/10137548.2006.9687828.

[75]

A. Halligey, 'Re-inventing mythologies: arguments towards cultural identity in and', *South African Theatre Journal*, vol. 19, no. 1, pp. 208–222, Jan. 2005, doi: 10.1080/10137548.2005.9687812.

[76]

K. Maio, 'Disney's Dolls', *New Internationalist*, no. 308, [Online]. Available:
<https://newint.org/features/1998/12/05/dolls/>

[77]

S.-L. C. Berggreen and K. Lustyik, 'Lilo vs. Dora: Interculturalism through the lens of Disney and Nickelodeon'. 2004. [Online]. Available:
<https://pdfs.semanticscholar.org/6722/d9230e57cbf4f649b808a1afc85df848cf7c.pdf>

[78]

A. Ward, Mouse morality: the rhetoric of Disney animated film. Austin, Tex: University of Texas Press, 2003. [Online]. Available:
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2921487