



essence & critique

*Journal of Literature,  
& Drama Studies*

Lodi, Fabiano. "Training as an Apparatus: Revisions on the Modern Directing under the Concept of Directing Training through Composition Practice" *Essence & Critique: Journal of Literature & Drama Studies*, vol. 5, no. 2, 2026, pp. 41–54.

---

## Training as an Apparatus: Revisions on the Modern Directing under the Concept of Directing Training through Composition Practice

Fabiano Lodi<sup>1</sup>, PhD., University of São Paulo, fabiano.lodi@usp.br

**Received:** 10.05.2026

**Accepted:** 20.06.2026

<sup>1</sup>**ORCID:** 0000-0003-3882-7022

---

In this article, I reflect on Directing Training by articulating the concept of training in relation to the role of directing and by investigating its occurrence within the context of Composition practices developed by the American theater SITI Company. These practices are based on the procedures that its director Anne Bogart learned while taking classes with Aileen Passloff in the 1970s. Composition emerged from the Judson Dance Theater movement (1962–1964), which following other movements broadly understood within the counterculture of the 1960s, favored a deep revision of the nomenclature and categories instituted by modernity. Drawing on a bibliographic review and access to primary sources, I draw upon the concept of the end of art (Danto, 2006) to discuss the impact of this process on the decline of the modern theater director and the manner in which Composition, as an apparatus (Agamben, 2009), reflects the characteristics of a postmodern theater director.

**Keywords:** Directing, Training, Apparatus, Composition.

## Introduction

Throughout this article, I propose approaches that relate the influence of the development of the concept of training to the revisions that shaped the modern notion of directing. As a well-established and consolidated concept within the theoretical scope of the performing arts, especially throughout the 20th century, training has provided essential foundations for actresses, actors, and performers to investigate pertinent aspects to their craft, known as actor training. Based on this, would it be possible to consider a training approach focused on directing? How could the directors train themselves? What impacts could the practice of training have on the renewal of the conception of what it means to be a director? Although the idea of directing training is still less widespread than actor training, it has already been developed in publications by artists and researchers such as Sidiropoulou *et al.* (2003), Kozma (2022), and Bogart (2017), in which they articulate theoretical analyses and methodologies that could support this approach. Interested in contributing to the topic, I have divided this article into three parts to present brief historical notes on modern directing, its deconstruction in the postmodern context, and its relationship with training.

In the first part, I propose to debate to what extent actor training has effected the production of a subjectivity that has shaped the characteristics of the modern directing throughout the 20th century. I refer to the concept of apparatus, developed by Agamben (2009), to elucidate a proposition that actor training constitutes a directing apparatus. In the second part, I add reflections on the intense process of revising and deconstructing the directing role, based on the paradigm of modern directing. I refer to this process as the end of directing, inspired by the studies of Danto (2006), which investigate the end of art as a historical process in which the characteristics of postmodern art challenge categorizations and designations established as art within modernity. I highlight the Judson Dance Theater movement, which took place in the United States in the 1960s, and the various experiences of collective creation observed in Latin America during the same period, to exemplify the process of the end of directing in different contexts. I conclude this historical and conceptual journey in the third part by addressing the practice of Composition, developed by the American choreographer and professor Aileen Passloff (1931-2020) within the Judson movement and refined by the American director Anne Bogart (1951-). I present the characteristics of the propositions seen in Composition that differentiate them from the context of

---

training in modern directing, such as the decentralization of authorship in staging and the dilution of artistic hierarchy. In this regard, I emphasize its relevance as an apparatus that promotes important revisions of the understanding of the role of directing in the postmodern context.

The publication of this study aims not only to expand debates on the development of directing practices but also to disseminate nascent studies analyzing the impacts of Composition in training practice. And, in turn, to the relationships between training and directing, as already mentioned, which have been increasingly attracting interest within the field of directing studies. The versatility with which Composition has been articulated across the most diverse fields relevant to theatrical practice demonstrates that the artistic and pedagogical legacy of Passloff and Bogart mobilizes a fertile field of investigation. I hope that this movement contributes to the ongoing reflective processes that the art of directing claims.

### **Actor Training as Modern Directing's apparatus**

The 20th century was the director's century, who claimed it was the actor's century.  
Fátima Costa de Lima

Actor training is an unequivocal phenomenon linked to the poetic praxis of directing. It was established during the early decades of the 20th century (Hodge, 2010), in the wake of the so-called modern attributes of directing, which are inseparable from the refinement of its artistic procedures. As a legacy of the association of theater as a literary subgenre, until the mid-19th century, their function was to enhance the literary quality of the text, highlighting, through staging, the author's words and ideas. Directors were also required to establish this relationship of benefiting the literary material through staging, with the aim of maintaining a tradition of sacrality around the text (Pavis, 1999; Torres Neto, 2021). The modernity of directing refers to the process that qualifies directors as *auteurs* (the authors of the staging), considering the autonomy of their activity in relation to the text, allowing them the right to stage it according to their unique perspective, unsubmitted to the conditions imposed by the text's author, and adding layers of reflection on the literary work through the resources inherent in staging. This configuration affected the agents involved in staging, especially performing artists (actresses, actors, performers), who underwent profound changes in the fundamentals of theatrical performance. For example, the mastery of oratory for reciting the text, the stars system and recurring showgirls fell

---

into disuse or became insufficient (Roubine, 1998). Given the above, training emerged as an apparatus that shaped not only the technical approach to acting but also the ethics of the actor's craft – their conduct, responsibilities, and social and political role as artists – thereby establishing the necessary requirements for working with a particular director.

I will return to the issue of training as a guiding apparatus device. However, before that, I will complement the points made in the previous paragraph by adding that some training goals may include the acquisition of skills regimen (Watson, 1995), which is often employed throughout a career. Also called formation, this process can occur in both informal contexts (groups, companies, artistic collectives, community spaces) and in formal institutions or settings (schools, universities, conservatories), and includes various methodologies that develop aspects of physical practice, vocal work, acting, singing, improvisation, etc. Watson (2011) refers to this process as indirect training, solely to differentiate it from direct training, which is aimed at learning fixed forms necessarily required for its execution (such as Commedia Dell'arte, Circus-Theatre, Noh, etc.), whose knowledge is generally transmitted outside institutional contexts by more experienced individuals to the less experienced. It is also important to highlight a third relevant approach to training: the one developed autonomously by the actors themselves, in which the fundamental principles considered important for their personal improvement are continuously revisited. In this case, training occurs as a way of being for the artist, a perpetual investigation of oneself, independent of institutional formative processes, as a means of maintaining relationships of continuity, improvement, and engagement through non-utilitarian procedures from the perspective of artistic production.

It is important to note that condensed propositions are embedded in these examples and trace back to the discourses of Euro-American directing canons, which, as the authors of these creative processes, fostered the production of a subjectivity for actors and performers through training, widely disseminated across different contexts and territories of the world. This process often identifies two emerging aesthetic subjects in the modern historiography of 20th-century Western theatre that remain relevant to contemporary practices in the performing arts: the actor-creator and the director-pedagogue. This dynamic has contributed significantly to the consolidation of the modern directing role and reinforced key aspects of the art of acting and performance, promoting a range of approaches that support their autonomy and preserve their creative role. It is therefore one of the most successful propositions regarding creative strategies for directing.

---

These characteristics enable an understanding of actor training as an apparatus, in the terms formulated by Agamben (2009, p. 11) for this concept, among which I highlight the “implication in a process of subjectification, that is to say, they [the apparatus] must produce their subject”. However, as emphasized by Kozma (2022, p. 41), “the term ‘actor training’ might be misleading because, while actors are the training’s subject, it is ultimately a director’s method of operation”. In agreement with Kozma, training could be understood as an apparatus within modern directing that fosters the experiences of the actor-creator and the director-pedagogue. Added to this are the investigative and ongoing research character, facilitated by training, which led to the emergence of multiple interests around the art of acting and performance, consolidating it as a central activity of 20th-century theatrical practice. However, it does not seem possible to assert that training has produced a similar effect on the role of directing. Identifying the fundamental aspects of the work carried out by directing, to which the training apparatus has contributed, in relation to the art of acting and performance, remains a challenge in the contemporary context of directing. After all, what exactly do directors do? How do directing artists continually refine the techniques necessary for their craft? How do directors train themselves? What training apparatus would be suitable to produce the aesthetic subject of contemporary directing, and how can this repertoire be disseminated?

Compared to the art of acting and performance, directing still has few references that investigate the processes themselves and the methodologies that address questions such as these. This situation has been mobilizing interest in propositions related to training and directing. Below, I will mention examples of practices that emerged within artistic movements that problematized the role of directing, impacting the modern conception of the term and reconfiguring its premises – a history whose rewriting continues to reach us to this day, amidst ends and new beginnings.

### **On the end of directing: a frontier between the modern and the postmodern**

It was in the broad period between the second half of the 19th century and the first half of the 20th century that modern directing was consolidated and, in parallel, the concept of training linked to the practices of the actress, actor, and performer also took root (Hodge, 2010). Historical conditions, initiated or intensified within this same timeframe contributed to its widespread dissemination, among which we can mention: the facilitation of access to technical knowledge produced in the field of performing arts through publishing; the growth of institutional spaces for

---

artistic training; greater availability of means for the circulation of performances, expanding the reach of aesthetic innovations; cultural exchanges between different territories; the maintenance of processes of cultural colonization, especially in Africa and Latin America, among other effects of the globalization process. Without an alternative proposal of similar scope until then, the artistic identity of directing was strongly shaped by adherence to the premises of modern directing, which had become hegemonic.

However, from the 1960s onwards, a succession of propositions, notably provoking and transgressive, plunged artistic practices into a period of profound revision of the models established by modernity. One of these is historically associated with the Judson Dance Theater movement, which took place in New York between 1962 and 1964. Broadly speaking, its main characteristic was the strong opposition to the various conventions operating in the performing arts, exemplified by an emphasis on processes developed collaboratively, rather than led by individual authority; interdisciplinary practices in which different artistic languages blended, blurring boundaries of definition and categories; the creative process viewed more as an ongoing experience which was never done than a means to achieve a final result; and the highly performative aspect of the investigations, which ranged from juxtaposing elements of daily life with codified techniques to involving people with diverse artistic backgrounds, or even those with no experience at all, performing different roles (Moura, 2004; Lax, 2018; Javeski, 2018). Although the legacy of Judson is often more associated with dance art and has sparked processes of contestation and reinvention of its artistic roles, especially those of dancers and choreographers, the identity of modern directing and the concept of training were also affected by this process. Aspects that revealed potential alternatives included: the hierarchy of power exercised by directing within training regimes, which would be inappropriate in artistic contexts as it reproduces practices of objectification and control over bodies; the restriction on access to authorship; and the individual exercise of the directing role.

According to Banes (1983), the Judson movement revealed a transition from modernity to postmodernity in American art. This argument is often used to support the idea that artistic movements displaying characteristics similar to those of the Judson are widely associated with counterculture. These cultural movements serve as historical references to a transitional period in which the crisis of category identification and artistic classification became more pronounced. When listing terminological propositions, such as contemporary art and postmodern art, and

---

referring to the characteristics of artistic creation at that time, Danto (2006, p. 15) highlights the complexity involved in this process by observing there is “[...] the lack of stylistic unity, or at least of the kind of stylistic unity that can be elevated to the status of a criterion and used as a basis for developing the ability to recognize it” (author’s translation)<sup>1</sup>. It is worth noting that the author makes this observation in the context of fine arts, which I approximate to the field of performing arts, to refer to the decrease of modern directing. Although there has not necessarily been a cessation of its existence or operation within the imagery of the theatrical universe, there has been the emergence of alternative modalities in response to the emblematic figure of directing conceived under the concept of modern directing. The Latin American experience of theater groups from the 1960s onwards, for instance, suggests the imminence of other writings, formulations, and existences for directing.

The advent of collective creation in Latin America had a profound impact on the stability of modern directing as a singular art form. This movement is characterized by a clear engagement with collective creation, the promotion of coexistence, and the adoption of a shared model for managing artistic projects. The strategic aim of this approach is to mitigate colonial-imperialist references, particularly the reproduction of hierarchical role valuation, and to outrightly refute the concept of function as a means of distinguishing and categorizing subjects. It is precisely because it was forged with sovereign decision-making power that modern directing encounters resistance to its expression in contexts where such premises are established. Latin America experienced a surge in collective creation processes close to the time of the Judson movement, and, as reported by Araújo (2008), it was not uncommon for theater groups to credit directing collectively, even when modern directing attributes were evident. In other words, there was emerging evidence of incompatibility between these ways of creation, which manifested in a movement of rejection of the modern directing canon, in search of alternative organizational forms of creation, through networks of affection, the recovery of community bonds, the validation of knowledge woven into the fabric of life, and so on. By exercising these strategies, artists from that context sought to claim authorship not only of their creations but also of their destinies as historical and political subjects, betting on the creation of more collaborative environments and the pursuit of solutions achieved through shared responsibility, rather than tutored guidance from a single point of view.

---

<sup>1</sup> [...] a falta de uma unidade estilística, ou pelo menos do tipo de unidade estilística que pode ser alçada à condição de critério e utilizada como base para o desenvolvimento de uma capacidade de reconhecimento.

---

Familiar elements in these are found in Alschitz's (2012) reflections, in which he discusses the experience of *Grupo Galpão*, a Brazilian theater group that does not include a director as part of its unique formation, thus providing an example related to the end of directing. This is relevant in the case of *Galpão* because, as it is well known, the group works by balancing aspects that show traces of collective creation and with directors' partnerships – a system that, in turn, encompasses the reality of a significant part of contemporary group theatre experiences in Brazil. However, they represent a disruptive formation within the theatrical project, highlighting the decline of a generation of groups associated with their directors' "visions". The present reflections also resonate with the critical approach to directing training developed by Sidiropoulou *et al.* (2003), which contends that this process is often overlooked. According to the author, there is a gap in systematic practices that provide structure and technical repertoire, creating conditions to demystify the imperative of personal style and mere instinct as attributes that are unique or enough to be a director. In this way, directing training can foster a pursuit of changes in the role of directing, impacting its formative process and its relationship to the craft's multiple complexities.

The propositions above outline a set of conditions under which directors can appropriate themselves to training, enabling them to make discoveries that expand, reconfigure, and reinvent their prerogatives. In the following section, I offer reflections on Composition, noting its key grounds and related aspects of Anne Bogart's experience as director at SITI Company. I will therefore recover the mention of the Judson movement to set Composition as a practice that emerged in that context and to demonstrate how it can be integrated into the theoretical scope proposed by the concept of the end of art.

### **Composition – is there a training apparatus that produces the subject of directing?**

Developed and named by the American dancer, choreographer, and professor Aileen Passloff, the Composition practice became more widely known through Anne Bogart, an American director and professor whose work gained international recognition from 1992 onwards. After successive awards and distinctions as an independent director in New York, the partnership between Bogart and the Japanese director Tadashi Suzuki (1939-) led to the creation of SITI (an acronym for Saratoga International Theater Institute), or SITI Company, a theater group that, during its 30 years of existence, from 1992 to 2022, maintained a continuous artistic practice combining three distinct training techniques. In addition to the Suzuki Method of Actor Training

---

(SMAT), created by Tadashi Suzuki, and Viewpoints, a recreation by Anne Bogart and director Tina Landau (1962-) for the Six Viewpoints technique developed originally by Mary Overlie (1946-2020), the SITI Company worked with an approach to Composition, which Bogart learned in the early 1970s through classes taught by Passloff at Bard College. The content traces its influences to the Judson movement, of which Passloff was one of the founders and among its most prominent members. Based on these references, the SITI Company legitimized a unique training proposition that impacted the creation of their performances and periodically offered a renowned training program in which these techniques were taught.

Bogart recognizes Passloff's influence on her creative and formative processes as a director. This is exemplified by the interview she gave in 2007 to Scott Proudfit (*in* Syssoyeva, 2013, p. 148), in which she stated: "I completely stole Composition from Aileen Passloff; every bit of that is from her." Since at least 1974, when she graduated from Bard College, Bogart has been strengthening her relationship with Composition. I highlight her engagement in projects that expand beyond her role as a director, such as publishing books, either authored by her or by her publishing organization, focusing on reflections and practical guidance for directing, as well as her long-standing teaching practice at Columbia University, where she has taught since 1993 and coordinates the MFA program in Directing.<sup>2</sup> Alongside the international recognition of the SITI Company's work, it could be argued that Bogart has played a pivotal role in disseminating Composition, with her name becoming more closely associated with this practice than that of its creator's.

The main focus of Composition practice is to structure random ideas in a way that organizes them into short theatrical pieces—the so-called compositions. This process should be developed by addressing the challenge of performing many tasks in a short time, so that it is better utilized to collectively articulate proposals on stage rather than debating or analyzing in advance what could be done without actually doing it. Stagnation often arises from distrust and insecurities, which generate blockages that prevent reaching agreements to overcome this state of affairs and to test doubts and uncertainties. Composition functions precisely as an apparatus for collective leveling, by fostering an equitable attitude of not-knowing among all those involved in the creation, in which

---

<sup>2</sup> In a publication dated September 2025, available on Columbia's website, the university announced that Bogart will step down from her teaching role in 2026 upon her retirement. For more information, visit: <https://arts.columbia.edu/news/over-30-years-anne-bogart>.

---

expectations and frustrations are negotiated and developed throughout the process of preparing the compositions. In this sense, it is advisable to embrace, without distinction, the most immediate elements suggested by the team, even if they seem contradictory, of dubious quality, out of context, or exhibit any other characteristics that trigger preconceptions or conflict with the individual conception of anyone involved. A stance is adopted whereby creative outbursts and all kinds of insights, evoked as initial impulses in response to a nascent desire to create, are received with “yes, and...” — indicating that the collective accepts the suggestion with interest, rather than with “no, but...” — which creates obstacles to experimentation (Bogart and Landau, 2005). In this way, each person involved in the process exercises their individual non-knowledge, cultivating a collective non-knowledge regarding proposals to sustain the pursuit of a condition in which everyone feels minimally covered.

According to Olsberg (1994), in Bogart’s work as a director at the SITI Company, Composition was developed in a later phase, after the Suzuki Method and Viewpoints training, to explore embryonic interests. Its main ethical and aesthetic procedures consisted of embracing the random characteristics of materials that emerged spontaneously during artistic training dynamics, especially concerning the improvisational practices inherent to Viewpoints, while seeking to arrange them within a structure that could be repeated and analyzed as a rudimentary sample, a prototype. In this way, Composition no longer encompassed absolute aspects of deliberate experimentation, such as free improvisation regarding Viewpoints, nor did it provide a sufficient degree of refinement to the materials to be considered “done” in the strict sense. It combined both characteristics without being exactly either, referring to modes of creation that emerged within the Judson movement. When developing an analysis of the impacts of Bogart’s work as director at the SITI Company, Cummings (2006) highlights the artistic and pedagogical Composition scope, in which there is an interest in improving the relationship with the craft itself, and alludes to this practice as training for artists and directing students’ approach. Landau (1995, p. 26) corroborates this premise by stating that “Composition is to the creator (whether director, writer, performer, designer, etc.) what the Viewpoints are to the actor: a method for practicing her art.” In light of the above, it is possible to consider that Composition encompasses the following aspects: a pedagogical approach to teach directing, whose practices focus on an initial stage where the first sketches emerge from a glimpse manifested in theatrical creation; a directing methodology committed to experimenting with theatrical materialities that erupt from immediate affective

---

bonds, dreams, and artistic reveries, whose own excitement at the beginning must be intensely nurtured; an extension of actor training that requires a psychophysical commitment from directing artists.

Bogart and Landau (2005, p. 138) had published at *The Viewpoints Book – a practical Guide to Viewpoints and Composition* a suggestive repertoire of activities<sup>3</sup> that indicate different structures for experimenting with the most important Composition principles, exemplifying recommendations for directing practice, among which is that “[directors] not to spend their time sitting and discussing and planning. From the start they should get up on their feet and begin.” This is a significant aspect of the tension within the modern directing, which dissolves hierarchy in an environment of artistic collaboration and challenges, for example, the established understanding of directing as an outsider as well as sovereignty in decisions and staging authorship. A dynamic is established in which directing exercises its “insider” way, whose body-mind gains relevance as a vehicle of creation by interacting with partners through activities in which they move through space, explaining ideas while moving and paying quality attention to the flow of pulsations expressed by the body itself during the creation of compositions, which can provide more sophisticated clues than those captured while remaining “outside”, usually seated in a chair. In practice, this also impacted other functions by attributing to them aspects considered inherent to directing. In other words, creating compositions also meant that activities such as conducting exercises, articulating a singular point of view on some aspect of creation, designing the blockings<sup>4</sup>, engaging in dialogue between creative areas, managing time, and negotiating interests could be performed not only by the directors but also by any other individuals involved in the process, individually or collectively.

This entire repertoire, linked to Composition, reveals the extent of Bogart’s interests in this practice, encompassing research, creation, publication, and teaching. This process has made significant contributions to the study of the performing arts by intertwining challenging and stimulating approaches to training and directing. However, it seems to intensify questions raising regarding authorship. Since the roles are organized within a collaborative system in which they

---

<sup>3</sup> For more detailed information, see the content available between Chapters 11 and 16 in: Bogart, Anne and Landau, Tina. *The Viewpoints Book – A Practical Guide to Viewpoints and Composition*. Theatre Communications Group, 2005.

<sup>4</sup> Refers to a process in which directors arrange the ensemble’s physical movement on stage, as well as shifting a bunch of material elements through.

---

often interact with each other, what measures would be fair for determining credit for the creation? Are we facing a historical process that leads to the end of authorship as we know it? This is an intriguing question for future investigations.

## **Conclusion**

With this article, I hope to contribute to reflections on the creative processes of directing, as well as to the study of the artistic and pedagogical perspectives that influence the role of directing. I aimed to bring closer important concepts within the scope of artistic studies, such as *apparatus* and the *end of art*, to discuss the relationships between training and directing. I have presented a brief history of the transformations to which Western theater direction in the twentieth century was subjected, weaving references to the Judson Dance Theater movement to underscore the reverberations at the boundaries between modern and postmodern. Through this, it was possible to anchor the reviews of the role of directing to the paradigm shifts that have affected it.

In discussing the Composition practice, I argued for its relevance as directing training and as a formative approach for directors, drawing on the practices developed by Aileen Passloff and Anne Bogart. This context, in which the work of Composition is situated, results in a set of procedures that are richly stimulating, conducive to the mobilization of artistic, pedagogical, and research processes in directing – an area whose materials are still in their infancy, especially when compared to the availability of references on acting, for example. Publishing this article represents a significant step in contributing to this process. I hope this work inspires many other studies and practices that provide material to the universe of directing.

---

## Works Cited

- Agamben, Giorgio. *What Is an Apparatus? and Other Essays*. Translated by David Kishik and Stefan Pedatella, Stanford University Press, 2009.
- Alschitz, Jurij. *Teatro sem diretor: um grande diretor-pedagogo explica as suas ideias sobre o teatro*. Edições CPMT, 2012.
- Araújo, Antônio. *A encenação no coletivo: desterritorializações da função do diretor no processo colaborativo*. Tese de Doutorado, Universidade de São Paulo, 2008.
- Banes, Sally. *Democracy's Body: Judson Dance Theater 1962-1964*. University of Michigan Press, 1983.
- Bogart, Anne, and Tina Landau. *The Viewpoints Book – a practical Guide to Viewpoints and Composition*. Theatre Communications Group, 2005.
- Cummings, Scott T. *Remaking American Theater: Charles Mee, Anne Bogart and the SITI Company*. Cambridge University Press, 2006.
- Danto, Arthur C. *Após o fim da arte: a arte contemporânea e os limites da história*. Odysseus Editora, 2006.
- Hodge, Alison, editor. *Actor Training*. 2nd ed., Routledge, 2010.
- Janevski, Ana, and Thomas J. Lax. *Judson Dance Theater: The Work Is Never Done*. Museum of Modern Art, 2018.
- Kozma, Gábor Viktor. “Actor Training as a Method of Directors. Training in Context of the Odin Teatret’s Creative Work and Higher Education.” *Studia Universitatis Babeş-Bolyai - Dramatica*, vol. 67, no. 2, 2022, pp. 29-45, [www.dramatica.ro/index.php/j/article/view/252](http://www.dramatica.ro/index.php/j/article/view/252). Accessed 24 July 2025.
- Lampe, Eelka Franziska. “From the Battle to the Gift: The Directing of Anne Bogart.” *The Drama Review*, vol. 36, no. 1, Spring 1992, pp. 14-47.
- Olsberg, Dagne. *Freedom, Structure, Freedom: Anne Bogart’s Directing Philosophy*. Tese de Doutorado, Texas Tech University, 1994.
- Pavis, Patrice. *Dicionário de Teatro*. Perspectiva, 1999.
- Roubine, Jean-Jacques. *A linguagem da encenação teatral*. Translated by Yan Michalski, Jorge Zahar Editor, 1998.
- Sidiropoulou, Avra, et al. “Contemporary Directions in Director Training.” *Theatre, Dance and Performance Training*, vol. 14, no. 3, Sept. 2023. *Crossref*, doi:[10.1080/19443927.2023.2243180](https://doi.org/10.1080/19443927.2023.2243180).

---

Syssoyeva, Kathryn, and Scott Proudfit, editors. *Creation in Contemporary Performance*. St. Martin's Press LCC, 2013.

Torres Neto, Walter Lima. *Introdução à direção teatral*. Editora da Unicamp, 2021.

Watson, Ian, editor. *Performer Training – Development Across Cultures*. Routledge, 2001.

\_\_\_\_\_. *Towards a Third Theatre: Eugenio Barba and the Odin Teatret*. Routledge, 1995.