

DT3116: Actor Training in a Globalized World

View Online



'Acting Techniques of the Noh Classical Theatre of Japan'. 1980. Ann Arbor: Instructional Media Center, Michigan State University.

Albright, Daniel. 1985. 'Pound, Yeats, and the Noh Theater'. *Iowa Review* 15 (2): 34–50. [https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_jstor_archive_520156175&indx=2&reclds=TN_jstor_archive_520156175&recldxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&scnt=0&scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&vid=44ROY_VU2&mode=Basic&srt=rank&tab=tab1&dum=true&vl\(freeText0\)=Pound%2C%20Yeats%2C%20and%20the%20Noh%20Theater&dstmp=1531211654016](https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_jstor_archive_520156175&indx=2&reclds=TN_jstor_archive_520156175&recldxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&scnt=0&scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&vid=44ROY_VU2&mode=Basic&srt=rank&tab=tab1&dum=true&vl(freeText0)=Pound%2C%20Yeats%2C%20and%20the%20Noh%20Theater&dstmp=1531211654016).

Alter, Maria P. 1968. 'Bertolt Brecht and the Noh Drama'. *Modern Drama* 11: 122–31. [https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla1968118897&indx=1&reclds=TN_mla1968118897&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&scnt=0&scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=44ROY_VU2&srt=rank&tab=tab1&dum=true&vl\(freeText0\)=Bertolt%20Brecht%20and%20the%20Noh%20Drama&dstmp=1531212036003](https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla1968118897&indx=1&reclds=TN_mla1968118897&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&scnt=0&scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=44ROY_VU2&srt=rank&tab=tab1&dum=true&vl(freeText0)=Bertolt%20Brecht%20and%20the%20Noh%20Drama&dstmp=1531212036003).

Anno, Mariko, and Judy Halebsky. 2014. 'Innovation in Nō: Matsui Akira Continues a Tradition of Change'. *Asian Theatre Journal* 31 (1): 126–52. <https://doi.org/10.1353/atj.2014.0028>.

Appadurai, Arjun. 1996a. 'Disjuncture and Difference in the Global Cultural Economy'. In *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis: University of Minnesota Press.

———. 1996b. 'Disjuncture and Difference in the Global Cultural Economy'. In *Modernity at Large: Cultural Dimensions of Globalization*. Vol. v. 1. Minneapolis, Minn: University of Minnesota Press. <http://hdl.handle.net/2027/heb.06472>.

Arcari, Jason. 2010. 'Treasuring the Secret Within: Grotowski and the Flower'. *Theatre, Dance and Performance Training* 1 (1): 4–21. <https://doi.org/10.1080/19443920903432452>.

Arlington, L. C. 1930. *The Chinese Drama: From the Earliest Times Until Today*. Shanghai:

Kelly and Walsh.

Arnold, Nicholas. 1996. 'The Barter Concept and Practices of Eugenio Barba's Odin Theatre: Cultural Exchange or Cultural Colonialism?' *The European Legacy* 1 (3): 1207–12. <https://doi.org/10.1080/10848779608579551>.

Banu, Georges. 1996. 'The Absent Presence'. In *The Intercultural Performance Reader*. London: Routledge.

Barba, Eugenio. 1985. 'The Dilated Body'. In *The Dilated Body, Followed by the Gospel According to Oxyrhincus*, edited by Richard Fowler, 11–32. Rome: Zeami Libri.

———. 1994. *The Paper Canoe: A Guide to Theatre Anthropology*. London: Routledge. <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=179536>.

Barba, Eugenio, and Richard Fowler. 1995. *The Paper Canoe: A Guide to Theatre Anthropology*. London: Routledge.

Barba, Eugenio, and Nicola Savarese. 2006a. *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*. 2nd ed. London: Routledge.

———. 2006b. *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*. 2nd ed. London: Routledge. <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=668433>.

Barnes, Peter. 1992. 'Working With Yukio Ninagawa'. *New Theatre Quarterly* 8 (32): 389–91. <https://doi.org/10.1017/S0266464X00007181>.

Bethe, M., and K. Brazell. 1990. 'The Practice of Noh Theatre'. In *By Means of Performance: Intercultural Studies of Theatre and Ritual*. Cambridge: Cambridge University Press.

Bethe, Monica. 1982. *Dance in the No Theater: 1*. Cornell Univ East Asia Program East Asia Series.

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

———. 1993b. *Theatre and the World: Performance and the Politics of Culture*. London: Routledge. <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=179242>.

———. 2004. 'Foreign Asia / Foreign Shakespeare: Dissenting Notes on New Asian Interculturality, Postcoloniality, and Recolonization'. *Theatre Journal* 56 (1): 1–28. <https://doi.org/10.1353/tj.2004.0004>.

Bonds, Alexandra B. 2008. *Beijing Opera Costumes: The Visual Communication of Character and Culture*. Honolulu: University of Hawai'i Press.

Borlik, Todd A. 2011. 'A Season in Intercultural Limbo: Ninagawa Yukio's Doctor Faustus, Theatre Cocoon, Tokyo'. *Shakespeare Quarterly* 62 (3): 444–56. <https://doi.org/10.1353/shq.2011.0063>.

Brandon, James R. 1997. *Nô and Kyôgen in the Contemporary World*. Honolulu, Hawaii: University of Hawai'i Press.

Braun, Edward. 1995. *Meyerhold: A Revolution in Theatre*. 2nd ed., rev. Exp. London: Methuen.

Brazell, Karen, and James T. Araki. 1998. *Traditional Japanese Theater: An Anthology of Plays*. New York: Columbia University Press.

Brecht, Bertolt. 1964. 'Alienation Effects in Chinese Acting'. In *Brecht on Theatre: The Development of an Aesthetic*. London: Methuen.

Brecht, Bertolt, Wolfgang
Sauerla

nder, and Bertolt Brecht. 2014a. *He Who Says No*. London: Bloomsbury.
<https://doi.org/10.5040/9781408163160.00000040>.

———. 2014b. *He Who Says Yes*. London: Bloomsbury.
<https://doi.org/10.5040/9781408163160.00000034>.

Brecht, Bertolt, James Stern, Tania Stern, W. H. Auden, and Hugh Rorrison. 1984a. *The Caucasian Chalk Circle*. London: Methuen.

———. 1984b. 'The Caucasian Chalk Circle'.
<https://doi.org/10.5040/9781408162965.00000022>.

Brook, Peter. 1990. *The Empty Space*. Penguin.

———. 1996. 'The Culture of Links'. In *The Intercultural Performance Reader*. London: Routledge.

Brook, Peter, and Jonathan Kalb. 2010. 'The Mahabharata Twenty-Five Years Later'. *PAJ: A Journal of Performance and Art* 32 (3): 63–71. https://doi.org/10.1162/PAJJ_a_00009.

Brusák, K. 1976. 'Signs in the Chinese Theater'. In *Semiotics of Art: Prague School Contributions*. Cambridge, Mass: MIT.

Canckini, Garcia. 2010. 'Theatre and Performance in the Age of Global Communications, 1950-Present'. In *Theatre Histories: An Introduction*, 409–24. New York: Routledge.
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203879177>.

Canclini, Garcia. 2006. 'Theatre and Performance in the Age of Global Communications, 1950-Present'. In *Theatre Histories: An Introduction*, 409–24. London: Routledge.

Carlson, Marvin. 1990. 'Peter Brook's The Mahabharata and Ariane Mnouchkine's L'Indiade as Examples of Contemporary Cross-Cultural Theatre'. In *The Dramatic Touch of Difference: Theatre, Own and Foreign*, Bd.2:49–56. Tübingen: Narr.
<https://contentstore.cla.co.uk/secure/link?id=98f7675d-83cc-e811-80cd-005056af4099>.

Chang, Donald, John D. Mitchell, and Roger Yeu. 1974. 'How the Chinese Actor Trains: Interviews with Two Peking Opera Performers.' *Educational Theatre Journal* 26: 183–91.
[https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla1975213774&indx=1&reclDs=TN_mla1975213774&reclDxs=0&elementId=0&renderMode=pop pedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=44ROY_VU2&srt=rank&tab=tab1&dum=true&vl\(freeText0\)=How%20the%20Chinese%20Actor%20Trains%3A%20Intervi ews%20%20with%20Two%20Peking%20Opera%20Performers&dstmp=1531128010854](https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla1975213774&indx=1&reclDs=TN_mla1975213774&reclDxs=0&elementId=0&renderMode=pop pedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=44ROY_VU2&srt=rank&tab=tab1&dum=true&vl(freeText0)=How%20the%20Chinese%20Actor%20Trains%3A%20Intervi ews%20%20with%20Two%20Peking%20Opera%20Performers&dstmp=1531128010854).

Coldiron, Margaret. 2004. *Trance and Transformation of the Actor in Japanese Noh and Balinese Masked Dance-Drama*. Vol. v. 30. Lewiston, NY: E. Mellen.

Crump, J. I., and William P. Malm. 1975. *Chinese and Japanese Music-Dramas*. Vol. no. 19. Ann Arbor: Center for Chinese Studies, University of Michigan.

Dolby, William. 1976. *A History of Chinese Drama*. London: Elek.

Drain, Richard. 1995. 'Part V: The Global Dimension'. In *Twentieth-Century Theatre: A Sourcebook*. London: Routledge.

Duchesne, I. 1994. 'The Chinese Opera Star: Roles and Identity'. In *Boundaries in China*. London: Reaktion.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=475105>.

Ernst, Earle. 1969. 'The Influence of Japanese Theatrical Style on Western Theatre'. *Educational Theatre Journal* 21 (2): 127–38. <https://doi.org/10.2307/3205628>.

Evans, Megan. 2012. "'Brand China" on the World Stage: Jingju, the Olympics, and Globalization'. *TDR/The Drama Review* 56 (2): 113–30.
https://doi.org/10.1162/DRAM_a_00170.

Fei, Faye Chunfang. 1999. *Chinese Theories of Theater and Performance From Confucius to the Present*. Ann Arbor, Mich: University of Michigan Press.

Fei, Faye Chunfang, and William Huizhu Sun. 2006. 'Othello and Beijing Opera: Appropriation as a Two-Way Street'. *TDR/The Drama Review* 50 (1): 120–33.
<https://doi.org/10.1162/dram.2006.50.1.120>.

Fischer-Lichte, Erika, Torsten Jost, and Saskya Iris Jain, eds. 2014a. *The Politics of Interweaving Performance Cultures: Beyond Postcolonialism*. Vol. 33. New York: Routledge.

———, eds. 2014b. *The Politics of Interweaving Performance Cultures Beyond Postcolonialism*. Vol. 33. New York: Routledge.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1596887>.

Fischer-Lichte, Erika, Josephine Riley, and Michael Gissenwehler. 1990. *The Dramatic*

Touch of Difference: Theatre, Own and Foreign. Vol. Bd.2. Tübingen: Narr.

Gilbert, Helen, and Jacqueline Lo. 2007. *Performance and Cosmopolitics: Cross-Cultural Transactions in Australasia*. New York: Palgrave Macmillan.

———. 2008. *Performance and Cosmopolitics: Cross-Cultural Transactions in Australasia*. Houndmills: Palgrave Macmillan.

Goldstein, Joshua. 2007. *Drama Kings: Players and Publics in the Re-Creation of Peking Opera, 1870-1937*. Berkeley: University of California Press.

Graham-Jones, Jean. 2005. 'Editorial Comment: Theorizing Globalization Through Theatre'. *Theatre Journal* 57 (3): viii-xvi. <https://doi.org/10.1353/tj.2005.0106>.

Grehan, Helena. 2001. 'Theatre Works' *Desdemona: Fusing Technology and Tradition*'. *TDR/The Drama Review* 45 (3): 113-25. <https://doi.org/10.1162/10542040152587141>.

Griffiths, David. 1998. *The Training of Noh Actors and the Dove*. Vol. v.2. Harwood Academic Publr.

Grotowski, Jerzy. 1996. 'Around Theatre: The Orient – The Occident'. In *The Intercultural Performance Reader*. London: Routledge.

Grotowski, Jerzy, and Eugenio Barba. 1969. *Towards a Poor Theatre*. London: Methuen.

Guangrun, Rong. 1999. 'Brecht's Influence in China: A Chinese Perspective'. *Modern Drama* 42 (2): 247-52.

[https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?frbrVersion=2&tabs=detailsTab&ct=display&fn=search&doc=TN_museS1712528699200097&indx=1&reclds=TN_museS1712528699200097&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=2&frbg=&&dscnt=0&scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=44ROY_VU2&srt=rank&tab=tab1&dum=true&vl\(freeText0\)=Brecht%E2%80%99s%20influence%20in%20China%3A%20A%20Chinese%20Perspective&dstmp=1530875348128](https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?frbrVersion=2&tabs=detailsTab&ct=display&fn=search&doc=TN_museS1712528699200097&indx=1&reclds=TN_museS1712528699200097&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=2&frbg=&&dscnt=0&scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=44ROY_VU2&srt=rank&tab=tab1&dum=true&vl(freeText0)=Brecht%E2%80%99s%20influence%20in%20China%3A%20A%20Chinese%20Perspective&dstmp=1530875348128).

Halson, Elizabeth. 1966. *Peking Opera: A Short Guide*. Hong Kong: Oxford University Press.

Hare, Thomas Blenman. 1986. *Zeami's Style: The Noh Plays of Zeami Motokiyo*. Stanford, California: Stanford University Press.

Hare, Thomas Blenman, and M. Zeami. 2008. *Zeami: Performance Notes*. New York: Columbia University Press.

Holledge, Julie, and Joanne Tompkins. 2000. *Women's Intercultural Performance*. London: Routledge.

Holmberg, Arthur. 1996. *The Theatre of Robert Wilson*. Cambridge: Cambridge University Press.

Horie-Webber, Ann. 1994. *Japanese Theatre and the West*. Vol. v.6, pts.1-2. London: Harwood.

Hsu, T. C. 1985. *The Chinese Conception of the Theatre*. Seattle: University of Washington Press.

Ikegami, Eiko. 1995. *The Taming of the Samurai: Honorific Individualism and the Making of Modern Japan*. Cambridge, Mass: Harvard University Press.

Im, Yeeyon. 2004. 'The Pitfalls of Intercultural Discourse: The Case of Yukio Ninagawa'. *Shakespeare Bulletin: A Journal of Performance Criticism and Scholarship* 22 (4): 7-30. [https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?frbrVersion=3&tabs=detailsTab&ct=display&fn=search&doc=TN_mla2004583487&indx=1&reclids=TN_mla2004583487&reclidx=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=3&frbg=&&dscnt=0&scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=44ROY_VU2&srt=rank&tab=tab1&dum=true&vl\(freeText0\)=The%20Pitfalls%20of%20Intercultural%20Discourse%3A%20The%20Case%20of%20Yukio%20%20Ninagawa&dstmp=1531125528885](https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?frbrVersion=3&tabs=detailsTab&ct=display&fn=search&doc=TN_mla2004583487&indx=1&reclids=TN_mla2004583487&reclidx=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=3&frbg=&&dscnt=0&scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=44ROY_VU2&srt=rank&tab=tab1&dum=true&vl(freeText0)=The%20Pitfalls%20of%20Intercultural%20Discourse%3A%20The%20Case%20of%20Yukio%20%20Ninagawa&dstmp=1531125528885).

Immoos, Thomas, and Fred Mayer. 1977. *Japanese Theatre*. New York: Rizzoli.

Keene, Donald. 1990. *No; and, Bunraku: Two Forms of Japanese Theatre*. New York: Columbia University Press.

Kiernander, Adrian. 1993. *Ariane Mnouchkine and the Théâtre Du Soleil*. Cambridge: Cambridge University Press.

Knowles, Richard Paul. 2010. *Theatre & Interculturalism*. Basingstoke: Palgrave Macmillan.

Konparu, Kunio. 1983. *The Noh Theater: Principles and Perspectives*. New York: Weatherhill/Tankosha.

Lan, Yong Li. 2004. 'Ong Keng Sen's Desdemona, Ugliness, and the Intercultural Performative'. *Theatre Journal* 56 (2): 251-73. <https://doi.org/10.1353/tj.2004.0065>.

Latrell, Craig. 2000. 'After Appropriation'. *TDR (Cambridge, Mass.)* 44 (4). [https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_gale_ofa68640730&indx=2&reclids=TN_gale_ofa68640730&reclidx=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=44ROY_VU2&srt=rank&tab=tab1&dum=true&vl\(freeText0\)=After%20Appropriation&dstmp=1530872135269](https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_gale_ofa68640730&indx=2&reclids=TN_gale_ofa68640730&reclidx=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=44ROY_VU2&srt=rank&tab=tab1&dum=true&vl(freeText0)=After%20Appropriation&dstmp=1530872135269).

Lei, Daphne Pi-Wei. 2011. *Alternative Chinese Opera in the Age of Globalization: Performing Zero*. Basingstoke: Palgrave Macmillan.

- Leiter, Samuel L., and Benito Ortolani. 1998. *Zeami and the No Theatre in the World*. New York: Center for Advanced Studies in Theatre Arts.
- Li, Ruru. 2010a. *The Soul of Beijing Opera: Theatrical Creativity and Continuity in the Changing World*. Hong Kong: Hong Kong University Press.
- . 2010b. *The Soul of Beijing Opera: Theatrical Creativity and Continuity in the Changing World*. Hong Kong: Hong Kong University Press.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=677455>.
- Li, Siu Leung. 2006. *Cross-Dressing in Chinese Opera*. Hong Kong: Hong Kong University Press.
- Li, Siuleung. 2003. *Cross-Dressing in Chinese Opera*. Hong Kong: Hong Kong University Press. <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=677456>.
- Lo, Jacqueline, and Helen Gilbert. 2002. 'Toward a Topography of Cross-Cultural Theatre Praxis'. *TDR/The Drama Review* 46 (3): 31–53.
- Lonergan, Patrick. 2009. *Theatre and Globalization: Irish Drama in the Celtic Tiger Era*. Basingstoke: Palgrave Macmillan.
- Ma, Qian. 2005. *Women in Traditional Chinese Theater: The Heroine's Play*. Lanham, Md: University Press of America.
- Mackerras, Colin. 1972. *The Rise of the Peking Opera, 1770-1870: Social Aspects of the Theatre in Manchu China*. Oxford: Clarendon Press.
- . 1983. *Chinese Theater: From Its Origins to the Present Day*. Honolulu: University of Hawaii Press.
- Marranca, Bonnie, and Gautam Dasgupta. 1991. *Interculturalism and Performance: Writings for PAJ*. New York: PAJ.
- Marranca, Bonnie, Richard Foreman, Robert Wilson, and Lee Breuer. 1996. *Theatre of Images*. New ed. Baltimore: Johns Hopkins University Press.
- Martin, John. 2004. *The Intercultural Performance Handbook*. London: Routledge.
- Maruoka, Daiji, and Tatsuo Yoshikoshi. 1969. *Noh*. Osaka: Hoikusha.
- Matsui, Akira, David Hughes, and Richard Emmert. 1991. 'Inside Noh: 1-2'. S.I.: BBC Radio Off-air.
- McDonald, Keiko I. 1993. *Japanese Classical Theater in Films*. Rutherford: Fairleigh Dickinson University Press.
- Meierkhold, Vsevolod Emilevich, and Edward Braun. 1998. *Meyerhold on Theatre*. Rev. ed. London: Methuen Drama.
- Meyer-Dinkgrafe, Daniel. 2001. 'Approaches to Acting in the Intercultural Paradigm'. In

Approaches to Acting: Past and Present, 137–58. London: Continuum.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=742985>.

Miller, Judith Graves. 2007a. Ariane Mnouchkine. New York: Routledge.

———. 2007b. Ariane Mnouchkine. London: Routledge.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=308538>.

Min, Tian. 2000. 'Male Dan: The Paradox of Sex, Acting, and Perception in Traditional Chinese Theatre'. *Asian Theatre Journal* 17 (1): 78–97.
<https://doi.org/10.1353/atj.2000.0007>.

Mitra, Royona. 2015. Akram Khan: Dancing New Interculturalism. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan.

Mnouchkine, Ariane. 1996. 'The Theatre Is Oriental'. In *The Intercultural Performance Reader*. London: Routledge.

Moody, David. 1995. 'Peter Brook's Heart of Light: "Primitivism" and Intercultural Theatre'. *New Theatre Quarterly* 11 (41): 33–39. <https://doi.org/10.1017/S0266464X0000885X>.

Murray, Simon, and John Keefe. 2007a. 'Bodies and Cultures'. In *Physical Theatres: A Critical Introduction*, 185–203. New York: Routledge.

———. 2007b. 'Bodies and Cultures'. In *Physical Theatres: A Critical Introduction*, 185–203. London: Routledge.
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203012826>.

Nascimento, Claudia Tatinge. 2009a. 'Tenuous Boundaries: Intra- and Intercultural Embodiments'. In *Crossing Cultural Borders Through the Actor's Work: Foreign Bodies of Knowledge*, 9:53–76. New York, NY: Routledge.

———. 2009b. 'Tenuous Boundaries: Intra- and Intercultural Embodiments'. In *Crossing Cultural Borders Through the Actor's Work: Foreign Bodies of Knowledge*, 53–76. London: Routledge.
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203891957>.

Nogami,
 Toyochiro

. 1934. *Japanese Noh Plays: How to See Them*. Vol. 2. Tokyo: Board of Tourist Industry, Japanese Government Railways.

Norridge, Z. 2010. 'Dancing the Multicultural Conversation? Critical Responses to Akram Khan's Work in the Context of Pluralist Poetics'. *Forum for Modern Language Studies* 46 (4): 415–30. <https://doi.org/10.1093/fmls/cqq019>.

Onderdelinden, Siaak. 1993. 'Brecht and Asia'. In *Theatre Intercontinental: Forms, Functions, Correspondences*. Vol. 1. Amsterdam: Rodofi.

- Ortolani, Benito. 1995. *The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism*. Rev. ed. Princeton, N.J.: Princeton University Press.
- Pavis, Patrice. 1992a. 'Culture and Mise En Scene'. In *Theatre at the Crossroads of Culture*, 1-23. London: Routledge.
- . 1992b. 'Culture and Mise En Scene'. In *Theatre at the Crossroads of Culture*, 1-23. London: Routledge.
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203359334>.
- . 1996. *The Intercultural Performance Reader*. London: Routledge.
- Peterson, William. 2003. 'Consuming the Asian Other in Singapore: Interculturalism in Theatreworks' *Desdemona*'. *Theatre Research International* 28 (1): 79-95.
<https://doi.org/10.1017/S0307883303000166>.
- Pitches, Jonathan. 2003. *Vsevolod Meyerhold*. London: Routledge.
- Plowright, Poh Sim. 2002. *Mediums, Puppets, and the Human Actor in the Theatres of the East*. Vol. v. 4. Lewiston, N.Y.: E. Mellen Press.
- Quinn, Shelley Fenno. 2005. *Developing Zeami: The Noh Actor's Attunement in Practice*. Honolulu, Hawaii: University of Hawaii Press.
- Rafolt, Leo. 2015a. 'Transcultural and Transcorporeal Neighbors: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli'. *Colloquia Humanistica*, no. 4: 95-121. <https://doi.org/10.11649/ch.2015.00610.11649/ch.2015.006>.
- . 2015b. 'Transcultural and Transcorporeal Neighbors: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli'. *Colloquia Humanistica*, no. 4: 95-121. <https://doi.org/10.11649/ch.2015.00610.11649/ch.2015.006>.
- . 2015c. 'Transcultural and Transcorporeal Neighbors: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli'. *Colloquia Humanistica*, no. 4: 95-121. <https://doi.org/10.11649/ch.2015.00610.11649/ch.2015.006>.
- Rebellato, Dan, and Mark Ravenhill. 2009. *Theatre & Globalization*. Basingstoke: Palgrave Macmillan.
- Richie, Donald. 1997. 'Asian Theatre and Grotowski'. In *The Grotowski Sourcebook*. London: Routledge & Kegan Paul.
- Riley, Jo. 1997. *Chinese Theatre and the Actor in Performance*. Cambridge: Cambridge University Press.
- Scholz-Cionca, Stanca, and Samuel L Leiter. 2001. *Japanese Theatre and the International Stage*. Vol. v. 12. Leiden: Brill.
- Scott, A. C. 1982. *Actors Are Madmen: Notebook of a Theatregoer in China*. Madison, Wis: University of Wisconsin Press.

- Scott, Adolphe Clarence. 1957. *The Classical Theatre of China*. Allen & Unwin.
- . 1969. *Traditional Chinese Plays: Volume 2*. Madison: University of Wisconsin Press.
- . 1970. *Traditional Chinese Plays: Volume 1*. Univ. Wisconsin P.
- . 1975. *Traditional Chinese Plays: Volume 3*. Madison: University of Wisconsin Press.
- Sekine, Masara, and Christopher Murray. 1990. *Yeats and the Noh: A Comparative Study*. Vol. 38. Gerrards Cross: Smythe.
- Sen, O. K. 2007. 'The New Chinoiserie'. *Theater* 37 (1): 55–68.
<https://doi.org/10.1215/01610775-2006-010>.
- Sen, Ong Keng. 2001. 'Encounters'. *TDR/The Drama Review* 45 (3): 126–33.
<https://doi.org/10.1162/10542040152587150>.
- Shen, Grant. 2012. 'Chinese Chuanqi Opera in English: Directing The West Wing With Modern Music'. *Asian Theatre Journal* 29 (1): 183–205.
<https://doi.org/10.1353/atj.2012.0016>.
- Shevtsova, Maria. 1997. 'Interculturalism, Aestheticism, Orientalism: Starting From Peter Brook's Mahabharata'. *Theatre Research International* 22 (02): 98–104.
<https://doi.org/10.1017/S0307883300020502>.
- Singleton, Brian. 1997. 'Receiving Les Atrides Productively: Mnouchkine's Intercultural Signs as Intertexts'. *Theatre Research International* 22 (1): 19–23.
<https://doi.org/10.1017/S030788330001590X>.
- Smethurst, Mae J. 1988. *The Artistry of Aeschylus and Zeami: A Comparative Study of Greek Tragedy and Nō*. Princeton, N.J.: Princeton University Press.
- Sugawara, Makoto, and Burritt Sabin. 1996. *Lives of Master Swordsmen*. Toky: The East Publications.
- Sun, Huizhu, and William Sun. 2009. 'Performing Arts and Cultural Identity in the Era of Interculturalism'. *TDR/The Drama Review* 53 (2): 7–11.
<https://doi.org/10.1162/dram.2009.53.2.7>.
- Tatlow, Antony, and Tak-Wai Wong. 1982. *Brecht and East Asian Theatre: The Proceedings of a Conference on Brecht in East Asian Theatre*. [Hong Kong]: Hong Kong University Press.
- Thorpe, Ashley. 2007. *The Role of the Chou ('Clown') in Traditional Chinese Drama: Comedy, Criticism, and Cosmology on the Chinese Stage*. Lewiston: Edwin Mellen Press.
- . 2011a. 'Style, Experimentation and Jingju (Beijing Opera) as a Decentred Multiplicity'. *Studies in Theatre and Performance* 31 (3): 275–91.
https://doi.org/10.1386/stp.31.3.275_1.

- . 2011b. 'Transforming Tradition: Performances of Jingju ("Beijing Opera") in the UK'. *Theatre Research International* 36 (1): 33–46. <https://doi.org/10.1017/S0307883310000702>.
- . 2014. 'How Can Westerners Study Japanese Noh? An Interview With Richard Emmert, Director of the Noh Training Project and Theatre Nohgaku'. *Theatre, Dance and Performance Training* 5 (3): 321–33. <https://doi.org/10.1080/19443927.2014.940113>.
- . 2018. 'Lines of Flight: Intersubjective Training Across Intercultures as the Basis for a Comparison Between Japanese Nô and Chinese Jingju ("Beijing Opera")'. *Theatre, Dance and Performance Training* 9 (1): 81–98. <https://doi.org/10.1080/19443927.2017.1386231>.
- Tian, Min. 1999. 'Meyerhold Meets Mei Lanfang: Staging the Grotesque and the Beautiful'. *Comparative Drama* 33 (2): 234–69. <https://doi.org/10.1353/cdr.1999.0039>.
- . 2008a. *The Poetics of Difference and Displacement: Twentieth-Century Chinese-Western Intercultural Theatre*. Hong Kong: Hong Kong University Press.
- . 2008b. *The Poetics of Difference and Displacement: Twentieth-Century Chinese-Western Intercultural Theatre*. Hong Kong: Hong Kong University Press.
- . 2016. 'Authenticity and Usability, or "Welding the Unweldable": Meyerhold's Refraction of Japanese Theatre'. *Asian Theatre Journal* 33 (2): 310–46. <https://doi.org/10.1353/atj.2016.0033>.
- Trivedi, Poonam, and Ryuta Minami. 2010a. *Re-Playing Shakespeare in Asia*. Vol. 2. New York: Routledge.
- . 2010b. *Re-Playing Shakespeare in Asia*. Vol. v. 2. New York: Routledge. <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=465399>.
- Tyler, Royall. 1992. *Japanese No Dramas*. London: Penguin.
- Umewaka, Naohiko. 1994. 'The Inner World of The No'. *Contemporary Theatre Review* 1 (2): 29–38. <https://doi.org/10.1080/10486809408568262>.
- Varley, H. Paul. 2000. *Japanese Culture*. 4th Edition. Honolulu: University of Hawai'i Press.
- Watson, Ian. 1993. *Towards a Third Theatre: Eugenio Barba and the Odin Teatret*. London: Routledge.
- . 2000a. 'Training With Eugenio Barba: Acting Principles, the Pre- Expressive and 'Personal Temperature''. In *Twentieth Century Actor Training*. New York: Routledge.
- . 2000b. 'Training With Eugenio Barba: Acting Principles, the Pre- Expressive and 'Personal Temperature''. In *Twentieth Century Actor Training*. London: Routledge. <http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=33513>.
- . 2001. *Performer Training: Developments Across Cultures*. Vol. v. 38. Australia: Harwood Academic.

- . 2002a. 'The Dynamics of Barter'. In *Negotiating Cultures: Eugenio Barba and the Intercultural Debate*. Manchester: Manchester University Press.
- . 2002b. 'The Dynamics of Barter'. In *Negotiating Cultures: Eugenio Barba and the Intercultural Debate*. Manchester: Manchester University Press.
- Weiler, Christel. 1996. 'Japanese Traces in Robert Wilson's Productions'. In *The Intercultural Performance Reader*. London: Routledge.
- Wetmore, Kevin J., Siyuan Liu, and Erin B. Mee. 2014a. *Modern Asian Theatre and Performance 1900-2000*. London: Bloomsbury Methuen Drama.
- . 2014b. *Modern Asian Theatre and Performance 1900-2000*. London: Bloomsbury Methuen Drama. <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1645651>.
- Wichmann, Elizabeth. 1990. 'Tradition and Innovation in Contemporary Beijing Opera Performance'. *TDR (1988-)* 34 (1): 146-78. <https://doi.org/10.2307/1146013>.
- . 1991. *Listening to Theatre: The Aural Dimension of Beijing Opera*. Honolulu: University of Hawaii Press.
- Wichmann-Walczak, E. 2005. 'Jingju (Beijing/Peking 'Opera') as International Art and as Transnational Root of Cultural Identification'. In *Diasporas and Interculturalism in Asian Performing Arts: Translating Traditions*. London: RoutledgeCurzon.
- Wichmann-Walczak, Elizabeth. 2000. "'Reform" at the Shanghai Jingju Company and Its Impact on Creative Authority and Repertory'. *TDR/The Drama Review* 44 (4): 96-119. <https://doi.org/10.1162/10542040051058500>.
- Williams, Gary Jay. 2006. 'Interculturalism, Hybridity, Tourism: The Performing World on New Terms'. In *Theatre Histories: An Introduction*, 485-519. London: Routledge.
- . 2010. 'Interculturalism, Hybridity, Tourism: The Performing World on New Terms'. In *Theatre Histories: An Introduction*, 485-519. New York: Routledge. <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203879177>.
- Wolford, Lisa. 2000a. 'Grotowski's Vision of the Actor: The Search for Contact'. In *Twentieth Century Actor Training*. New York: Routledge.
- . 2000b. 'Grotowski's Vision of the Actor: The Search for Contact'. In *Twentieth Century Actor Training*. London: Routledge. <http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=33513>.
- Yamanaka, R. 2015. 'Expressive Style in Noh: Monologue, Memory and Movement'. In *Expressions of the Invisible: A Comparative Study of Noh and Other Theatrical Traditions*. Vol. 3. Tokyo: The Nogami Memorial Noh theatre Research Institute of Hosei University.
- Yan, H. 2003. 'Theatricality in Classical Chinese Drama'. In *Theatricality*. Cambridge: Cambridge University Press.

Yarrow, Ralph. 2017. 'Animating the Intercultural: Revisiting Peter Brook's Practice and the Somatics of Performance'. *Indian Theatre Journal* 1 (2): 147-56.
https://doi.org/10.1386/itj.1.2.147_1.

Zarrilli, Phillip B. 2009. *Psychophysical Acting: An Intercultural Approach After Stanislavski*. London: Routledge.

Zarrilli, Phillip B., and Peter Hulton. 2009. *Psychophysical Acting: An Intercultural Approach After Stanislavski*. London: Routledge.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1047000>.

Zeami, M. 1984. *On the Art of the No Drama: The Major Treatises of Zeami*. Edited by Yamazaki Masakazu and J. Thomas Rimer. Princeton, N.J.: Princeton University Press.

Zung, Cecilia S. L. 1937. *Secrets of the Chinese Drama: A Complete Explanatory Guide to Actions and Symbols as Seen in the Performance of Chinese Dramas*. Shanghai: Kelly and Walsh.