

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, D. (1985) 'Pound, Yeats, and the Noh Theater', *Iowa Review*, 15(2), pp. 34-50. Available at:

[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=&pscpcnt=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=&pscpcnt=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, M.P. (1968) 'Bertolt Brecht and the Noh Drama', *Modern Drama*, 11, pp. 122-131. Available at:

[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=&pscpcnt=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=&pscpcnt=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, M. and Halebsky, J. (2014) 'Innovation in Nō: Matsui Akira Continues a Tradition of Change', *Asian Theatre Journal*, 31(1), pp. 126-152. Available at: <https://doi.org/10.1353/atj.2014.0028>.

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

Appadurai, A. (1996b) 'Disjuncture and Difference in the Global Cultural Economy', in *Modernity at Large: Cultural Dimensions of Globalization*. Minneapolis, Minn: University of Minnesota Press. Available at: <http://hdl.handle.net/2027/heb.06472>.

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

- Arlington, L.C. (1930) *The Chinese Drama: From the Earliest Times Until Today*. Shanghai: Kelly and Walsh.
- Arnold, N. (1996) 'The Barter Concept and Practices of Eugenio Barba's Odin Theatre: Cultural Exchange or Cultural Colonialism?', *The European Legacy*, 1(3), pp. 1207-1212. Available at: <https://doi.org/10.1080/10848779608579551>.
- Banu, G. (1996) 'The Absent Presence', in *The Intercultural Performance Reader*. London: Routledge.
- Barba, E. (1985) 'The Dilated Body', in R. Fowler (ed.) *The Dilated Body, Followed by the Gospel According to Oxyrhincus*. Rome: Zeami Libri, pp. 11-32.
- Barba, E. (1994) *The Paper Canoe: A Guide to Theatre Anthropology*. London: Routledge. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=179536>.
- Barba, E. and Fowler, R. (1995) *The Paper Canoe: A Guide to Theatre Anthropology*. London: Routledge.
- Barba, E. and Savarese, N. (2006a) *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*. 2nd ed. London: Routledge.
- Barba, E. and Savarese, N. (2006b) *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*. 2nd ed. London: Routledge. Available at: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=668433>.
- Barnes, P. (1992) 'Working With Yukio Ninagawa', *New Theatre Quarterly*, 8(32), pp. 389-391. Available at: <https://doi.org/10.1017/S0266464X00007181>.
- Bethe, M. (1982) *Dance in the No Theater: 1*. Cornell Univ East Asia Program East Asia Series.
- Bethe, M. and Brazell, K. (1990) 'The Practice of Noh Theatre', in *By Means of Performance: Intercultural Studies of Theatre and Ritual*. Cambridge: Cambridge University Press.
- Bharucha, R. (1993a) *Theatre and the World: Performance and the Politics of Culture*. [Rev. ed.]. London: Routledge.
- Bharucha, R. (1993b) *Theatre and the World: Performance and the Politics of Culture*. London: Routledge. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=179242>.
- Bharucha, R. (2004) 'Foreign Asia / Foreign Shakespeare: Dissenting Notes on New Asian Interculturality, Postcoloniality, and Recolonization', *Theatre Journal*, 56(1), pp. 1-28. Available at: <https://doi.org/10.1353/tj.2004.0004>.
- Bonds, A.B. (2008) *Beijing Opera Costumes: The Visual Communication of Character and Culture*. Honolulu: University of Hawai'i Press.
- Borlik, T.A. (2011) 'A Season in Intercultural Limbo: Ninagawa Yukio's Doctor Faustus,

Theatre Cocoon, Tokyo', *Shakespeare Quarterly*, 62(3), pp. 444–456. Available at: <https://doi.org/10.1353/shq.2011.0063>.

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

Braun, E. (1995) *Meyerhold: A Revolution in Theatre*. 2nd ed., rev.exp. London: Methuen.
Brazell, K. and Araki, J.T. (1998) *Traditional Japanese Theater: An Anthology of Plays*. New York: Columbia University Press.

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

Brecht, B. et al. (1984a) *The Caucasian Chalk Circle*. London: Methuen.

Brecht, B. et al. (1984b) 'The Caucasian Chalk Circle'. Available at: <https://doi.org/10.5040/9781408162965.00000022>.

Brecht, B.,
Sauerla

nder, W. and Brecht, B. (2014a) *He Who Says No*. London: Bloomsbury. Available at: <https://doi.org/10.5040/9781408163160.00000040>.

Brecht, B.,
Sauerla

nder, W. and Brecht, B. (2014b) *He Who Says Yes*. London: Bloomsbury. Available at: <https://doi.org/10.5040/9781408163160.00000034>.

Brook, P. (1990) *The Empty Space*. Penguin.

Brook, P. (1996) 'The Culture of Links', in *The Intercultural Performance Reader*. London: Routledge.

Brook, P. and Kalb, J. (2010) 'The Mahabharata Twenty-Five Years Later', *PAJ: A Journal of Performance and Art*, 32(3), pp. 63–71. Available at: 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, G. (2010) 'Theatre and Performance in the Age of Global Communications, 1950-Present', in *Theatre Histories: An Introduction*. New York: Routledge, pp. 409–424. Available at: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203879177>.

Canclini, G. (2006) 'Theatre and Performance in the Age of Global Communications, 1950-Present', in *Theatre Histories: An Introduction*. London: Routledge, pp. 409–424.

Carlson, M. (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*. Tübingen: Narr, pp. 49–56. Available at: <https://contentstore.cla.co.uk/secure/link?id=98f7675d-83cc-e811-80cd-005056af4099>.

Chang, D., Mitchell, J.D. and Yeu, R. (1974) 'How the Chinese Actor Trains: Interviews with Two Peking Opera Performers.', *Educational Theatre Journal*, 26, pp. 183–91. Available at: [https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla1975213774&indx=1&reclids=TN_mla1975213774&reclidx=0&elementId=0&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\(freeText0\)=How%20the%20Chinese%20Actor%20Trains%3A%20Interviews%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&reclids=TN_mla1975213774&reclidx=0&elementId=0&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)=How%20the%20Chinese%20Actor%20Trains%3A%20Interviews%20%20with%20Two%20Peking%20Opera%20Performers&dstmp=1531128010854).

Coldiron, M. (2004) *Trance and Transformation of the Actor in Japanese Noh and Balinese Masked Dance-Drama*. Lewiston, NY: E. Mellen.

Crump, J.I. and Malm, W.P. (1975) *Chinese and Japanese Music-Dramas*. Ann Arbor: Center for Chinese Studies, University of Michigan.

Dolby, W. (1976) *A History of Chinese Drama*. London: Elek.

Drain, R. (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. Available at: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=475105>.

Ernst, E. (1969) 'The Influence of Japanese Theatrical Style on Western Theatre', *Educational Theatre Journal*, 21(2), pp. 127–138. Available at: <https://doi.org/10.2307/3205628>.

Evans, M. (2012) "'Brand China" on the World Stage: Jingju, the Olympics, and Globalization', *TDR/The Drama Review*, 56(2), pp. 113–130. Available at: https://doi.org/10.1162/DRAM_a_00170.

Fei, F.C. (1999) *Chinese Theories of Theater and Performance From Confucius to the Present*. Ann Arbor, Mich: University of Michigan Press.

Fei, F.C. and Sun, W.H. (2006) 'Othello and Beijing Opera: Appropriation as a Two-Way Street', *TDR/The Drama Review*, 50(1), pp. 120–133. Available at: <https://doi.org/10.1162/dram.2006.50.1.120>.

Fischer-Lichte, E., Jost, T. and Jain, S.I. (eds) (2014a) *The Politics of Interweaving Performance Cultures: Beyond Postcolonialism*. New York: Routledge.

- Fischer-Lichte, E., Jost, T. and Jain, S.I. (eds) (2014b) *The Politics of Interweaving Performance Cultures Beyond Postcolonialism*. New York: Routledge. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1596887>.
- Fischer-Lichte, E., Riley, J. and Gissenwehrer, M. (1990) *The Dramatic Touch of Difference: Theatre, Own and Foreign*. Tübingen: Narr.
- Gilbert, H. and Lo, J. (2007) *Performance and Cosmopolitics: Cross-Cultural Transactions in Australasia*. New York: Palgrave Macmillan.
- Gilbert, H. and Lo, J. (2008) *Performance and Cosmopolitics: Cross-Cultural Transactions in Australasia*. Houndmills: Palgrave Macmillan.
- Goldstein, J. (2007) *Drama Kings: Players and Publics in the Re-Creation of Peking Opera, 1870-1937*. Berkeley: University of California Press.
- Graham-Jones, J. (2005) 'Editorial Comment: Theorizing Globalization Through Theatre', *Theatre Journal*, 57(3), pp. viii-xvi. Available at: <https://doi.org/10.1353/tj.2005.0106>.
- Grehan, H. (2001) 'Theatre Works' *Desdemona: Fusing Technology and Tradition*', *TDR/The Drama Review*, 45(3), pp. 113-125. Available at: <https://doi.org/10.1162/10542040152587141>.
- Griffiths, D. (1998) *The Training of Noh Actors and the Dove*. Harwood Academic Publr.
- Grotowski, J. (1996) 'Around Theatre: The Orient - The Occident', in *The Intercultural Performance Reader*. London: Routledge.
- Grotowski, J. and Barba, E. (1969) *Towards a Poor Theatre*. London: Methuen.
- Guangrun, R. (1999) 'Brecht's Influence in China: A Chinese Perspective', *Modern Drama*, 42(2), pp. 247-252. Available at: [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, E. (1966) *Peking Opera: A Short Guide*. Hong Kong: Oxford University Press.
- Hare, T.B. (1986) *Zeami's Style: The Noh Plays of Zeami Motokiyo*. Stanford, California: Stanford University Press.
- Hare, T.B. and Zeami, M. (2008) *Zeami: Performance Notes*. New York: Columbia University Press.
- Holledge, J. and Tompkins, J. (2000) *Women's Intercultural Performance*. London:

Routledge.

Holmberg, A. (1996) *The Theatre of Robert Wilson*. Cambridge: Cambridge University Press.

Horie-Webber, A. (1994) *Japanese Theatre and the West*. London: Harwood.

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

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

Im, Y. (2004) 'The Pitfalls of Intercultural Discourse: The Case of Yukio Ninagaawa', *Shakespeare Bulletin: A Journal of Performance Criticism and Scholarship*, 22(4), pp. 7-30. Available at:
[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=&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\(freeText0\)=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=&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)=The%20Pitfalls%20of%20Intercultural%20Discourse%3A%20The%20Case%20of%20Yukio%20%20Ninagawa&dstmp=1531125528885).

Immoos, T. and Mayer, F. (1977) *Japanese Theatre*. New York: Rizzoli.

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

Kiernander, A. (1993) *Ariane Mnouchkine and the Théâtre du Soleil*. Cambridge: Cambridge University Press.

Knowles, R.P. (2010) *Theatre & Interculturalism*. Basingstoke: Palgrave Macmillan.

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

Lan, Y.L. (2004) 'Ong Keng Sen's Desdemona, Ugliness, and the Intercultural Performative', *Theatre Journal*, 56(2), pp. 251-273. Available at:
<https://doi.org/10.1353/tj.2004.0065>.

Latrell, C. (2000) 'After Appropriation', *TDR (Cambridge, Mass.)*, 44(4). Available at:
[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=&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\(freeText0\)=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=&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)=After%20Appropriation&dstmp=1530872135269).

- Lei, D.P.-W. (2011) *Alternative Chinese Opera in the Age of Globalization: Performing Zero*. Basingstoke: Palgrave Macmillan.
- Leiter, S.L. and Ortolani, B. (1998) *Zeami and the No Theatre in the World*. New York: Center for Advanced Studies in Theatre Arts.
- Li, R. (2010a) *The Soul of Beijing Opera: Theatrical Creativity and Continuity in the Changing World*. Hong Kong: Hong Kong University Press.
- Li, R. (2010b) *The Soul of Beijing Opera: Theatrical Creativity and Continuity in the Changing World*. Hong Kong: Hong Kong University Press. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=677455>.
- Li, S. (2003) *Cross-Dressing in Chinese Opera*. Hong Kong: Hong Kong University Press. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=677456>.
- Li, S.L. (2006) *Cross-Dressing in Chinese Opera*. Hong Kong: Hong Kong University Press.
- Lo, J. and Gilbert, H. (2002) 'Toward a Topography of Cross-Cultural Theatre Praxis', *TDR/The Drama Review*, 46(3), pp. 31-53.
- Lonergan, P. (2009) *Theatre and Globalization: Irish Drama in the Celtic Tiger Era*. Basingstoke: Palgrave Macmillan.
- Ma, Q. (2005) *Women in Traditional Chinese Theater: The Heroine's Play*. Lanham, Md: University Press of America.
- Mackerras, C. (1972) *The Rise of the Peking Opera, 1770-1870: Social Aspects of the Theatre in Manchu China*. Oxford: Clarendon Press.
- Mackerras, C. (1983) *Chinese Theater: From Its Origins to the Present Day*. Honolulu: University of Hawaii Press.
- Marranca, B. et al. (1996) *Theatre of Images*. New ed. Baltimore: Johns Hopkins University Press.
- Marranca, B. and Dasgupta, G. (1991) *Interculturalism and Performance: Writings for PAJ*. New York: PAJ.
- Martin, J. (2004) *The Intercultural Performance Handbook*. London: Routledge.
- Maruoka, D. and Yoshikoshi, T. (1969) *Noh*. Osaka: Hoikusha.
- Matsui, A., Hughes, D. and Emmert, R. (1991) 'Inside Noh: 1-2'. S.I.: BBC Radio Off-air.
- McDonald, K.I. (1993) *Japanese Classical Theater in Films*. Rutherford: Fairleigh Dickinson University Press.
- Meierkhold, V.E. and Braun, E. (1998) *Meyerhold on Theatre*. Rev. ed. London: Methuen

Drama.

Meyer-Dinkgrafe, D. (2001) 'Approaches to Acting in the Intercultural Paradigm', in *Approaches to Acting: Past and Present*. London: Continuum, pp. 137–158. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=742985>.

Miller, J.G. (2007a) *Ariane Mnouchkine*. New York: Routledge.

Miller, J.G. (2007b) *Ariane Mnouchkine*. London: Routledge. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=308538>.

Min, T. (2000) 'Male Dan: The Paradox of Sex, Acting, and Perception in Traditional Chinese Theatre', *Asian Theatre Journal*, 17(1), pp. 78–97. Available at: <https://doi.org/10.1353/atj.2000.0007>.

Mitra, R. (2015) *Akram Khan: Dancing New Interculturalism*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan.

Mnouchkine, A. (1996) 'The Theatre is Oriental', in *The Intercultural Performance Reader*. London: Routledge.

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

Murray, S. and Keefe, J. (2007a) 'Bodies and Cultures', in *Physical Theatres: A Critical Introduction*. New York: Routledge, pp. 185–203.

Murray, S. and Keefe, J. (2007b) 'Bodies and Cultures', in *Physical Theatres: A Critical Introduction*. London: Routledge, pp. 185–203. Available at: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203012826>.

Nascimento, C.T. (2009a) 'Tenuous Boundaries: Intra- and Intercultural Embodiments', in *Crossing Cultural Borders Through the Actor's Work: Foreign Bodies of Knowledge*. New York, NY: Routledge, pp. 53–76.

Nascimento, C.T. (2009b) 'Tenuous Boundaries: Intra- and Intercultural Embodiments', in *Crossing Cultural Borders Through the Actor's Work: Foreign Bodies of Knowledge*. London: Routledge, pp. 53–76. Available at: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203891957>.

Nogami, T. (1934) *Japanese Noh Plays: How to See Them*. 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), pp. 415–430. Available at: <https://doi.org/10.1093/fmls/cqq019>.

Onderdelinden, S. (1993) 'Brecht and Asia', in *Theatre Intercontinental: Forms, Functions,*

Correspondences. Amsterdam: Rodopi.

Ortolani, B. (1995) *The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism*. Rev. ed. Princeton, N.J.: Princeton University Press.

Pavis, P. (1992a) 'Culture and Mise en Scene', in *Theatre at the Crossroads of Culture*. London: Routledge, pp. 1–23.

Pavis, P. (1992b) 'Culture and Mise en Scene', in *Theatre at the Crossroads of Culture*. London: Routledge, pp. 1–23. Available at:
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203359334>.

Pavis, P. (1996) *The Intercultural Performance Reader*. London: Routledge.

Peterson, W. (2003) 'Consuming the Asian Other in Singapore: Interculturalism in Theatreworks' *Desdemona*, *Theatre Research International*, 28(1), pp. 79–95. Available at: <https://doi.org/10.1017/S0307883303000166>.

Pitches, J. (2003) *Vsevolod Meyerhold*. London: Routledge.

Plowright, P.S. (2002) *Mediums, Puppets, and the Human Actor in the Theatres of the East*. Lewiston, N.Y.: E. Mellen Press.

Quinn, S.F. (2005) *Developing Zeami: The Noh Actor's Attunement in Practice*. Honolulu, Hawaii: University of Hawaii Press.

Rafolt, L. (2015a) 'Transcultural and Transcorporeal Neighbors: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli', *Colloquia Humanistica*, (4), pp. 95–121. Available at: <https://doi.org/10.11649/ch.2015.00610.11649/ch.2015.006>.

Rafolt, L. (2015b) 'Transcultural and Transcorporeal Neighbors: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli', *Colloquia Humanistica*, (4), pp. 95–121. Available at: <https://doi.org/10.11649/ch.2015.00610.11649/ch.2015.006>.

Rafolt, L. (2015c) 'Transcultural and Transcorporeal Neighbors: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli', *Colloquia Humanistica*, (4), pp. 95–121. Available at: <https://doi.org/10.11649/ch.2015.00610.11649/ch.2015.006>.

Rebellato, D. and Ravenhill, M. (2009) *Theatre & Globalization*. Basingstoke: Palgrave Macmillan.

Richie, D. (1997) 'Asian Theatre and Grotowski', in *The Grotowski Sourcebook*. London: Routledge & Kegan Paul.

Riley, J. (1997) *Chinese Theatre and the Actor in Performance*. Cambridge: Cambridge University Press.

Scholz-Cionca, S. and Leiter, S.L. (2001) *Japanese Theatre and the International Stage*. Leiden: Brill.

- Scott, A.C. (1957) *The Classical Theatre of China*. Allen & Unwin.
- Scott, A.C. (1969) *Traditional Chinese Plays: Volume 2*. Madison: University of Wisconsin Press.
- Scott, A.C. (1970) *Traditional Chinese Plays: Volume 1*. Univ. Wisconsin P.
- Scott, A.C. (1975) *Traditional Chinese Plays: Volume 3*. Madison: University of Wisconsin Press.
- Scott, A.C. (1982) *Actors Are Madmen: Notebook of a Theatregoer in China*. Madison, Wis: University of Wisconsin Press.
- Sekine, M. and Murray, C. (1990) *Yeats and the Noh: A Comparative Study*. Gerrards Cross: Smythe.
- Sen, O.K. (2001) 'Encounters', *TDR/The Drama Review*, 45(3), pp. 126–133. Available at: <https://doi.org/10.1162/10542040152587150>.
- Sen, O.K. (2007) 'The New Chinoiserie', *Theater*, 37(1), pp. 55–68. Available at: <https://doi.org/10.1215/01610775-2006-010>.
- Shen, G. (2012) 'Chinese Chuanqi Opera in English: Directing The West Wing With Modern Music', *Asian Theatre Journal*, 29(1), pp. 183–205. Available at: <https://doi.org/10.1353/atj.2012.0016>.
- Shevtsova, M. (1997) 'Interculturalism, Aestheticism, Orientalism: Starting From Peter Brook's Mahabharata', *Theatre Research International*, 22(02), pp. 98–104. Available at: <https://doi.org/10.1017/S0307883300020502>.
- Singleton, B. (1997) 'Receiving Les Atrides Productively: Mnouchkine's Intercultural Signs as Intertexts', *Theatre Research International*, 22(1), pp. 19–23. Available at: <https://doi.org/10.1017/S030788330001590X>.
- Smethurst, M.J. (1988) *The Artistry of Aeschylus and Zeami: A Comparative Study of Greek Tragedy and Nō*. Princeton, N.J.: Princeton University Press.
- Sugawara, M. and Sabin, B. (1996) *Lives of Master Swordsmen*. Toky: The East Publications.
- Sun, H. and Sun, W. (2009) 'Performing Arts and Cultural Identity in the Era of Interculturalism', *TDR/The Drama Review*, 53(2), pp. 7–11. Available at: <https://doi.org/10.1162/dram.2009.53.2.7>.
- Tatlow, A. and Wong, T.-W. (1982) *Brecht and East Asian Theatre: The Proceedings of a Conference on Brecht in East Asian Theatre*. [Hong Kong]: Hong Kong University Press.
- Thorpe, A. (2007) *The Role of the Chou ('Clown') in Traditional Chinese Drama: Comedy, Criticism, and Cosmology on the Chinese Stage*. Lewiston: Edwin Mellen Press.
- Thorpe, A. (2011a) 'Style, Experimentation and Jingju (Beijing Opera) as a Decentred

Multiplicity', *Studies in Theatre and Performance*, 31(3), pp. 275–291. Available at: https://doi.org/10.1386/stp.31.3.275_1.

Thorpe, A. (2011b) 'Transforming Tradition: Performances of Jingju ("Beijing Opera") in the UK', *Theatre Research International*, 36(1), pp. 33–46. Available at: <https://doi.org/10.1017/S0307883310000702>.

Thorpe, A. (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), pp. 321–333. Available at: <https://doi.org/10.1080/19443927.2014.940113>.

Thorpe, A. (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), pp. 81–98. Available at: <https://doi.org/10.1080/19443927.2017.1386231>.

Tian, M. (1999) 'Meyerhold Meets Mei Lanfang: Staging the Grotesque and the Beautiful', *Comparative Drama*, 33(2), pp. 234–269. Available at: <https://doi.org/10.1353/cdr.1999.0039>.

Tian, M. (2008a) *The Poetics of Difference and Displacement: Twentieth-Century Chinese-Western Intercultural Theatre*. Hong Kong: Hong Kong University Press.

Tian, M. (2008b) *The Poetics of Difference and Displacement: Twentieth-Century Chinese-Western Intercultural Theatre*. Hong Kong: Hong Kong University Press.

Tian, M. (2016) 'Authenticity and Usability, or "Welding the Unweldable": Meyerhold's Refraction of Japanese Theatre', *Asian Theatre Journal*, 33(2), pp. 310–346. Available at: <https://doi.org/10.1353/atj.2016.0033>.

Trivedi, P. and Minami, R. (2010a) *Re-playing Shakespeare in Asia*. New York: Routledge.

Trivedi, P. and Minami, R. (2010b) *Re-playing Shakespeare in Asia*. New York: Routledge. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=465399>.

Tyler, R. (1992) *Japanese No dramas*. London: Penguin.

Umewaka, N. (1994) 'The Inner World of The No', *Contemporary Theatre Review*, 1(2), pp. 29–38. Available at: <https://doi.org/10.1080/10486809408568262>.

Varley, H.P. (2000) *Japanese Culture*. 4th Edition. Honolulu: University of Hawai'i Press.

Watson, I. (1993) *Towards a Third Theatre: Eugenio Barba and the Odin Teatret*. London: Routledge.

Watson, I. (2000a) 'Training With Eugenio Barba: Acting Principles, the Pre- Expressive and 'Personal Temperature'', in *Twentieth Century Actor Training*. New York: Routledge.

Watson, I. (2000b) 'Training With Eugenio Barba: Acting Principles, the Pre- Expressive and 'Personal Temperature'', in *Twentieth Century Actor Training*. London: Routledge. Available

at: <http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=33513>.

Watson, I. (2001) *Performer Training: Developments Across Cultures*. Australia: Harwood Academic.

Watson, I. (2002a) 'The Dynamics of Barter', in *Negotiating Cultures: Eugenio Barba and the Intercultural Debate*. Manchester: Manchester University Press.

Watson, I. (2002b) 'The Dynamics of Barter', in *Negotiating Cultures: Eugenio Barba and the Intercultural Debate*. Manchester: Manchester University Press.

Weiler, C. (1996) 'Japanese Traces in Robert Wilson's Productions', in *The Intercultural Performance Reader*. London: Routledge.

Wetmore, K.J., Liu, S. and Mee, E.B. (2014a) *Modern Asian Theatre and Performance 1900-2000*. London: Bloomsbury Methuen Drama.

Wetmore, K.J., Liu, S. and Mee, E.B. (2014b) *Modern Asian Theatre and Performance 1900-2000*. London: Bloomsbury Methuen Drama. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1645651>.

Wichmann, E. (1990) 'Tradition and Innovation in Contemporary Beijing Opera Performance', *TDR* (1988-), 34(1), pp. 146-178. Available at: <https://doi.org/10.2307/1146013>.

Wichmann, E. (1991) *Listening to Theatre: The Aural Dimension of Beijing Opera*. Honolulu: University of Hawaii Press.

Wichmann-Walczak, E. (2000) "'Reform" at the Shanghai Jingju Company and Its Impact on Creative Authority and Repertory', *TDR/The Drama Review*, 44(4), pp. 96-119. Available at: <https://doi.org/10.1162/10542040051058500>.

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.

Williams, G.J. (2006) 'Interculturalism, Hybridity, Tourism: The Performing World on New Terms', in *Theatre Histories: An Introduction*. London: Routledge, pp. 485-519.

Williams, G.J. (2010) 'Interculturalism, Hybridity, Tourism: The Performing World on New Terms', in *Theatre Histories: An Introduction*. New York: Routledge, pp. 485-519. Available at: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203879177>.

Wolford, L. (2000a) 'Grotowski's Vision of the Actor: The Search for Contact', in *Twentieth Century Actor Training*. New York: Routledge.

Wolford, L. (2000b) 'Grotowski's Vision of the Actor: The Search for Contact', in *Twentieth Century Actor Training*. London: Routledge. Available at: <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*. 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, R. (2017) 'Animating the Intercultural: Revisiting Peter Brook's Practice and the Somatics of Performance', *Indian Theatre Journal*, 1(2), pp. 147–156. Available at: https://doi.org/10.1386/itj.1.2.147_1.
- Zarrilli, P.B. (2009) *Psychophysical Acting: An Intercultural Approach After Stanislavski*. London: Routledge.
- Zarrilli, P.B. and Hulton, P. (2009) *Psychophysical Acting: An Intercultural Approach After Stanislavski*. London: Routledge. Available at: <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 Y. Masakazu and J.T. Rimer. Princeton, N.J.: Princeton University Press.
- Zung, C.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.