

DT3116: Actor Training in a Globalized World

[View Online](#)

[1]

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

[2]

G. Canckini, 'Theatre and Performance in the Age of Global Communications, 1950-Present', in *Theatre Histories: An Introduction*, New York: Routledge, 2010, pp. 409–424. [Electronic book]. Available:
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203879177>

[3]

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

[4]

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

[5]

M. Carlson, '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*, vol. Bd.2, Tübingen: Narr, 1990, pp. 49–56. [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=98f7675d-83cc-e811-80cd-005056af4099>

[6]

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

[7]

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

[8]

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

[9]

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

[10]

E. Barba, 'The Dilated Body', in *The Dilated Body, Followed by the Gospel According to Oxyrhincus*, R. Fowler, Ed., Rome: Zeami Libri, 1985, pp. 11–32.

[11]

J. Lo and H. Gilbert, 'Toward a Topography of Cross-Cultural Theatre Praxis', *TDR/The Drama Review*, vol. 46, no. 3, pp. 31–53, 2002.

[12]

C. T. Nascimento, 'Tenuous Boundaries: Intra- and Intercultural Embodiments', in *Crossing Cultural Borders Through the Actor's Work: Foreign Bodies of Knowledge*, vol. 9, New York, NY: Routledge, 2009, pp. 53–76.

[13]

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

[14]

A. Thorpe, '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*, vol. 9, no. 1, pp. 81–98, 2018, doi: 10.1080/19443927.2017.1386231.

[15]

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

[16]

A. Appadurai, '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, 1996. [Electronic resource]. Available: <http://hdl.handle.net/2027/heb.06472>

[17]

J. Graham-Jones, 'Editorial Comment: Theorizing Globalization Through Theatre', *Theatre Journal*, vol. 57, no. 3, pp. viii–xvi, 2005, doi: 10.1353/tj.2005.0106.

[18]

P. Lonergan, *Theatre and Globalization: Irish Drama in the Celtic Tiger Era*. Basingstoke: Palgrave Macmillan, 2009.

[19]

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

[20]

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

[21]

E. Fischer-Lichte, J. Riley, and M. Gissenwehner, *The Dramatic Touch of Difference: Theatre, Own and Foreign*, vol. 2. Tübingen: Narr, 1990.

[22]

E. Fischer-Lichte, T. Jost, and S. I. Jain, Eds, *The Politics of Interweaving Performance Cultures: Beyond Postcolonialism*, vol. 33. New York: Routledge, 2014.

[23]

E. Fischer-Lichte, T. Jost, and S. I. Jain, Eds, *The Politics of Interweaving Performance Cultures Beyond Postcolonialism*, vol. 33. New York: Routledge, 2014. [Online]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1596887>

[24]

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

[25]

H. Gilbert and J. Lo, *Performance and Cosmopolitics: Cross-Cultural Transactions in Australasia*. Houndmills: Palgrave Macmillan, 2008.

[26]

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

[27]

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

[28]

C. Latrell, 'After Appropriation', *TDR* (Cambridge, Mass.), vol. 44, no. 4, 2000, [Online]. Available:

[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∓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∓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)

[29]

B. Marranta and G. Dasgupta, *Interculturalism and Performance: Writings for PAJ*. New York: PAJ, 1991.

[30]

J. Martin, *The Intercultural Performance Handbook*. London: Routledge, 2004.

[31]

D. Meyer-Dinkgrafe, 'Approaches to Acting in the Intercultural Paradigm', in *Approaches to Acting: Past and Present*, London: Continuum, 2001, pp. 137–158.

[32]

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

[33]

M. Shevtsova, 'Interculturalism, Aestheticism, Orientalism: Starting From Peter Brook's Mahabharata', *Theatre Research International*, vol. 22, no. 02, pp. 98–104, 1997, doi: 10.1017/S0307883300020502.

[34]

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

[35]

I. Watson, *Performer Training: Developments Across Cultures*, vol. 38. Australia: Harwood Academic, 2001.

[36]

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

[37]

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

[38]

N. Arnold, 'The Barter Concept and Practices of Eugenio Barba's Odin Theatre: Cultural Exchange or Cultural Colonialism?', *The European Legacy*, vol. 1, no. 3, pp. 1207–1212, 1996, doi: 10.1080/10848779608579551.

[39]

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

[40]

E. Barba, *The Paper Canoe: A Guide to Theatre Anthropology*. London: Routledge, 1994. [Electronic book]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=179536>

[41]

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

[42]

E. Barba and N. Savarese, *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*, 2nd ed. London: Routledge, 2006. [Electronic book]. Available: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=668433>

[43]

L. Rafolt, 'Transcultural and Transcorporeal Neighbors: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli', *Colloquia Humanistica*, no. 4, pp. 95–121, 2015, doi: 10.11649/ch.2015.00610.11649/ch.2015.006.

[44]

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

[45]

I. Watson, 'Training With Eugenio Barba: Acting Principles, the Pre- Expressive and

'Personal Temperature'', in *Twentieth Century Actor Training*, New York: Routledge, 2000.

[46]

I. Watson, 'Training With Eugenio Barba: Acting Principles, the Pre- Expressive and 'Personal Temperature'', in *Twentieth Century Actor Training*, London: Routledge, 2000. [Electronic book]. Available: <http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=33513>

[47]

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

[48]

B. Brecht, W.
Sauerla

nder, and B. Brecht, *He Who Says Yes*. London: Bloomsbury, 2014. doi: 10.5040/9781408163160.00000034.

[49]

B. Brecht, W.
Sauerla

nder, and B. Brecht, *He Who Says No*. London: Bloomsbury, 2014. doi: 10.5040/9781408163160.00000040.

[50]

B. Brecht, J. Stern, T. Stern, W. H. Auden, and H. Rorrison, *The Caucasian Chalk Circle*. London: Methuen, 1984.

[51]

B. Brecht, J. Stern, T. Stern, W. H. Auden, and H. Rorrison, 'The Caucasian Chalk Circle',

1984, doi: 10.5040/9781408162965.00000022.

[52]

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

[53]

S. Onderdelinden, 'Brecht and Asia', in *Theatre Intercontinental: Forms, Functions, Correspondences*, vol. 1, Amsterdam: Rodopi, 1993.

[54]

R. Guangrun, 'Brecht's Influence in China: A Chinese Perspective', *Modern Drama*, vol. 42, no. 2, pp. 247–252, 1999, [Online]. Available:
[https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?frbrVersion=2&tabs=detailsTab&ct=display&fn=search&doc=TN_museS1712528699200097&indx=1&recIds=TN_museS1712528699200097&recIdxs=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&recIds=TN_museS1712528699200097&recIdxs=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)

[55]

A. Tatlow and T.-W. Wong, *Brecht and East Asian Theatre: The Proceedings of a Conference on Brecht in East Asian Theatre*. [Hong Kong]: Hong Kong University Press, 1982.

[56]

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

[57]

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

[58]

R. Bharucha, *Theatre and the World: Performance and the Politics of Culture*. London: Routledge, 1993. [Electronic book]. Available:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=179242>

[59]

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

[60]

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

[61]

P. Brook and J. Kalb, 'The Mahabharata Twenty-Five Years Later', *PAJ: A Journal of Performance and Art*, vol. 32, no. 3, pp. 63–71, 2010, doi: 10.1162/PAJJ_a_00009.

[62]

D. Moody, 'Peter Brook's Heart of Light: "Primitivism" and Intercultural Theatre', *New Theatre Quarterly*, vol. 11, no. 41, pp. 33–39, 1995, doi: 10.1017/S0266464X0000885X.

[63]

G. Banu, 'The Absent Presence', in *The Intercultural Performance Reader*, London: Routledge, 1996.

[64]

J. Grotowski and E. Barba, *Towards a Poor Theatre*. London: Methuen, 1969.

[65]

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

[66]

L. Rafolt, 'Transcultural and Transcorporeal Neighbors: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli', *Colloquia Humanistica*, no. 4, pp. 95–121, 2015, doi: 10.11649/ch.2015.00610.11649/ch.2015.006.

[67]

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

[68]

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

[69]

L. Wolford, 'Grotowski's Vision of the Actor: The Search for Contact', in *Twentieth Century Actor Training*, London: Routledge, 2000. [Electronic book]. Available: <http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=33513>

[70]

R. Yarrow, 'Animating the Intercultural: Revisiting Peter Brook's Practice and the Somatics of Performance', *Indian Theatre Journal*, vol. 1, no. 2, pp. 147–156, 2017, doi: 10.1386/itj.1.2.147_1.

[71]

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

[72]

Z. Norridge, 'Dancing the Multicultural Conversation? Critical Responses to Akram Khan's Work in the Context of Pluralist Poetics', *Forum for Modern Language Studies*, vol. 46, no. 4, pp. 415–430, 2010, doi: 10.1093/fmls/cqq019.

[73]

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

[74]

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

[75]

J. G. Miller, *Ariane Mnouchkine*. London: Routledge, 2007. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=308538>

[76]

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

[77]

B. Singleton, 'Receiving Les Atrides Productively: Mnouchkine's Intercultural Signs as Intertexts', *Theatre Research International*, vol. 22, no. 1, pp. 19–23, 1997, doi: 10.1017/S030788330001590X.

[78]

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

[79]

V. E. Meierkhhold and E. Braun, *Meyerhold on Theatre*, Rev. ed. London: Methuen Drama, 1998.

[80]

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

[81]

M. Tian, 'Meyerhold Meets Mei Lanfang: Staging the Grotesque and the Beautiful', *Comparative Drama*, vol. 33, no. 2, pp. 234-269, 1999, doi: 10.1353/cdr.1999.0039.

[82]

M. Tian, 'Authenticity and Usability, or "Welding the Unweldable": Meyerhold's Refraction of Japanese Theatre', *Asian Theatre Journal*, vol. 33, no. 2, pp. 310-346, 2016, doi: 10.1353/atj.2016.0033.

[83]

P. Barnes, 'Working With Yukio Ninagawa', *New Theatre Quarterly*, vol. 8, no. 32, pp. 389-391, 1992, doi: 10.1017/S0266464X00007181.

[84]

T. A. Borlik, 'A Season in Intercultural Limbo: Ninagawa Yukio's *Doctor Faustus*, Theatre Cocoon, Tokyo', *Shakespeare Quarterly*, vol. 62, no. 3, pp. 444-456, 2011, doi: 10.1353/shq.2011.0063.

[85]

Y. Im, 'The Pitfalls of Intercultural Discourse: The Case of Yukio Ninagaawa', *Shakespeare Bulletin: A Journal of Performance Criticism and Scholarship*, vol. 22, no. 4, pp. 7-30, 2004, [Online]. Available: https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?frbrVersion=3&tabs=detailsTab&ct=display&fn=search&doc=TN_mla2004583487&indx=1&recIds=TN_mla2004583487&recIdxs=0&elementId=0&

mp;renderMode=poppedOut&displayMode=full&frbrVersion=3&frbg=&&dscnt=0&scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cpri
mo_central_multiple_fe&tb=t&mode=Basic&vid=44ROY_VU2&srt=ran
k&tab=tab1&dum=true&vl(freeText0)=The%20Pitfalls%20of%20Intercultur
al%20Discourse%3A%20The%20Case%20of%20Yukio%20%20Ninagawa&dstmp=153
1125528885

[86]

P. Trivedi and R. Minami, *Re-playing Shakespeare in Asia*, vol. 2. New York: Routledge, 2010.

[87]

P. Trivedi and R. Minami, *Re-playing Shakespeare in Asia*, vol. v. 2. New York: Routledge, 2010. [Electronic resource]. Available:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=465399>

[88]

R. Bharucha, 'Foreign Asia / Foreign Shakespeare: Dissenting Notes on New Asian Interculturality, Postcoloniality, and Recolonization', *Theatre Journal*, vol. 56, no. 1, pp. 1-28, 2004, doi: 10.1353/tj.2004.0004.

[89]

H. Grehan, 'Theatre Works' *Desdemona: Fusing Technology and Tradition*, *TDR/The Drama Review*, vol. 45, no. 3, pp. 113-125, 2001, doi: 10.1162/10542040152587141.

[90]

Y. L. Lan, 'Ong Keng Sen's *Desdemona*, Ugliness, and the Intercultural Performative', *Theatre Journal*, vol. 56, no. 2, pp. 251-273, 2004, doi: 10.1353/tj.2004.0065.

[91]

O. K. Sen, 'Encounters', *TDR/The Drama Review*, vol. 45, no. 3, pp. 126-133, 2001, doi: 10.1162/10542040152587150.

[92]

O. K. Sen, 'The New Chinoiserie', *Theater*, vol. 37, no. 1, pp. 55–68, 2007, doi: 10.1215/01610775-2006-010.

[93]

W. Peterson, 'Consuming the Asian Other in Singapore: Interculturalism in Theatreworks' *Desdemona*', *Theatre Research International*, vol. 28, no. 1, pp. 79–95, 2003, doi: 10.1017/S0307883303000166.

[94]

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

[95]

B. Marranca, R. Foreman, R. Wilson, and L. Breuer, *Theatre of Images*, New ed. Baltimore: Johns Hopkins University Press, 1996.

[96]

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

[97]

L. Rafolt, 'Transcultural and Transcorporeal Neighbors: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli', *Colloquia Humanistica*, no. 4, pp. 95–121, 2015, doi: 10.11649/ch.2015.00610.11649/ch.2015.006.

[98]

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

[99]

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

[100]

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

[101]

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

[102]

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

[103]

D. Chang, J. D. Mitchell, and R. Yeu, 'How the Chinese Actor Trains: Interviews with Two Peking Opera Performers.', *Educational Theatre Journal*, vol. 26, pp. 183-91, 1974, [Online]. Available: [https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla1975213774&indx=1&recIds=TN_mla1975213774&recIdxs=0&elementId=0&renderMode=popOut&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&recIds=TN_mla1975213774&recIdxs=0&elementId=0&renderMode=popOut&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)

[104]

F. C. Fei, *Chinese Theories of Theater and Performance From Confucius to the Present*. Ann

Arbor, Mich: University of Michigan Press, 1999.

[105]

F. C. Fei and W. H. Sun, 'Othello and Beijing Opera: Appropriation as a Two-Way Street', TDR/The Drama Review, vol. 50, no. 1, pp. 120–133, 2006, doi: 10.1162/dram.2006.50.1.120.

[106]

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

[107]

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

[108]

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

[109]

M. Evans, "'Brand China" on the World Stage: Jingju, the Olympics, and Globalization', TDR/The Drama Review, vol. 56, no. 2, pp. 113–130, 2012, doi: 10.1162/DRAM_a_00170.

[110]

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

[111]

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

[112]

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

[113]

D. P.-W. Lei, *Alternative Chinese Opera in the Age of Globalization: Performing Zero*. Basingstoke: Palgrave Macmillan, 2011.

[114]

R. Li, *The Soul of Beijing Opera: Theatrical Creativity and Continuity in the Changing World*. Hong Kong: Hong Kong University Press, 2010.

[115]

R. Li, *The Soul of Beijing Opera: Theatrical Creativity and Continuity in the Changing World*. Hong Kong: Hong Kong University Press, 2010. [Electronic book]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=677455>

[116]

S. L. Li, *Cross-Dressing in Chinese Opera*. Hong Kong: Hong Kong University Press, 2006.

[117]

S. Li, *Cross-Dressing in Chinese Opera*. Hong Kong: Hong Kong University Press, 2003. [Electronic book]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=677456>

[118]

Q. Ma, *Women in Traditional Chinese Theater: The Heroine's Play*. Lanham, Md: University

Press of America, 2005.

[119]

C. Mackerras, *The Rise of the Peking Opera, 1770-1870: Social Aspects of the Theatre in Manchu China*. Oxford: Clarendon Press, 1972.

[120]

C. Mackerras, *Chinese Theater: From Its Origins to the Present Day*. Honolulu: University of Hawaii Press, 1983.

[121]

T. Min, 'Male Dan: The Paradox of Sex, Acting, and Perception in Traditional Chinese Theatre', *Asian Theatre Journal*, vol. 17, no. 1, pp. 78-97, 2000, doi: 10.1353/atj.2000.0007.

[122]

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

[123]

P. S. Plowright, *Mediums, Puppets, and the Human Actor in the Theatres of the East*, vol. v. 4. Lewiston, N.Y.: E. Mellen Press, 2002.

[124]

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

[125]

A. C. Scott, *The Classical Theatre of China*. Allen & Unwin, 1957.

[126]

A. C. Scott, *Traditional Chinese Plays: Volume 1*. Univ. Wisconsin P., 1970.

[127]

A. C. Scott, *Traditional Chinese Plays: Volume 2*. Madison: University of Wisconsin Press, 1969.

[128]

A. C. Scott, *Traditional Chinese Plays: Volume 3*. Madison: University of Wisconsin Press, 1975.

[129]

A. C. Scott, *Actors Are Madmen: Notebook of a Theatregoer in China*. Madison, Wis: University of Wisconsin Press, 1982.

[130]

G. Shen, 'Chinese Chuanqi Opera in English: Directing The West Wing With Modern Music', *Asian Theatre Journal*, vol. 29, no. 1, pp. 183–205, 2012, doi: 10.1353/atj.2012.0016.

[131]

H. Sun and W. Sun, 'Performing Arts and Cultural Identity in the Era of Interculturalism', *TDR/The Drama Review*, vol. 53, no. 2, pp. 7–11, 2009, doi: 10.1162/dram.2009.53.2.7.

[132]

A. Thorpe, *The Role of the Chou ('Clown') in Traditional Chinese Drama: Comedy, Criticism, and Cosmology on the Chinese Stage*. Lewiston: Edwin Mellen Press, 2007.

[133]

A. Thorpe, 'Transforming Tradition: Performances of Jingju ("Beijing Opera") in the UK', *Theatre Research International*, vol. 36, no. 1, pp. 33–46, 2011, doi: 10.1017/S0307883310000702.

[134]

A. Thorpe, 'Style, Experimentation and Jingju (Beijing Opera) as a Decentred Multiplicity', *Studies in Theatre and Performance*, vol. 31, no. 3, pp. 275–291, 2011, doi: 10.1386/stp.31.3.275_1.

[135]

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

[136]

E. Wichmann, 'Tradition and Innovation in Contemporary Beijing Opera Performance', *TDR* (1988-), vol. 34, no. 1, pp. 146–178, 1990, doi: 10.2307/1146013.

[137]

E. Wichmann-Walczak, '"Reform" at the Shanghai Jingju Company and Its Impact on Creative Authority and Repertory', *TDR/The Drama Review*, vol. 44, no. 4, pp. 96–119, 2000, doi: 10.1162/10542040051058500.

[138]

E. Wichmann-Walczak, '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, 2005.

[139]

H. Yan, 'Theatricality in Classical Chinese Drama', in *Theatricality*, Cambridge: Cambridge University Press, 2003.

[140]

C. S. L. Zung, *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, 1937.

[141]

D. Albright, 'Pound, Yeats, and the Noh Theater', *Iowa Review*, vol. 15, no. 2, pp. 34–50, 1985, [Online]. Available:
[https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?tabs=default&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=&dscnt=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=default&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=&dscnt=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)

[142]

M. P. Alter, 'Bertolt Brecht and the Noh Drama', *Modern Drama*, vol. 11, pp. 122–131, 1968, [Online]. Available:
[https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?tabs=default&ct=display&fn=search&doc=TN_mla1968118897&indx=1&reclds=TN_mla1968118897&recldxs=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\(freeText0\)=Bertolt%20Brecht%20and%20the%20Noh%20Drama&dstmp=1531212036003](https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?tabs=default&ct=display&fn=search&doc=TN_mla1968118897&indx=1&reclds=TN_mla1968118897&recldxs=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)=Bertolt%20Brecht%20and%20the%20Noh%20Drama&dstmp=1531212036003)

[143]

M. Anno and J. Halebsky, 'Innovation in Nō: Matsui Akira Continues a Tradition of Change', *Asian Theatre Journal*, vol. 31, no. 1, pp. 126–152, 2014, doi: 10.1353/atj.2014.0028.

[144]

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

[145]

J. Arcari, 'Treasuring the Secret Within: Grotowski and the Flower', *Theatre, Dance and Performance Training*, vol. 1, no. 1, pp. 4-21, 2010, doi: 10.1080/19443920903432452.

[146]

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

[147]

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

[148]

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

[149]

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

[150]

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

[151]

D. Maruoka and T. Yoshikoshi, *Noh*. Osaka: Hoikusha, 1969.

[152]

E. Ernst, 'The Influence of Japanese Theatrical Style on Western Theatre', *Educational*

Theatre Journal, vol. 21, no. 2, pp. 127–138, 1969, doi: 10.2307/3205628.

[153]

D. Griffiths, *The Training of Noh Actors and the Dove*, vol. v.2. Harwood Academic Publrs, 1998.

[154]

T. B. Hare, *Zeami's Style: The Noh Plays of Zeami Motokiyo*. Stanford, California: Stanford University Press, 1986.

[155]

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

[156]

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

[157]

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

[158]

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

[159]

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

[160]

S. L. Leiter and B. Ortolani, *Zeami and the No Theatre in the World*. New York: Center for Advanced Studies in Theatre Arts, 1998.

[161]

M. Sugawara and B. Sabin, *Lives of Master Swordsmen*. Toky: The East Publications, 1996.

[162]

A. Matsui, D. Hughes, and R. Emmert, 'Inside Noh: 1-2'. BBC Radio Off-air, S.I., 1991.

[163]

K. I. McDonald, *Japanese Classical Theater in Films*. Rutherford: Fairleigh Dickinson University Press, 1993.

[164]

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

[165]

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

[166]

S. Scholz-Cionca and S. L. Leiter, *Japanese Theatre and the International Stage*, vol. v. 12. Leiden: Brill, 2001.

[167]

M. Sekine and C. Murray, *Yeats and the Noh: A Comparative Study*, vol. 38. Gerrards Cross:

Smythe, 1990.

[168]

M. J. Smethurst, *The Artistry of Aeschylus and Zeami: A Comparative Study of Greek Tragedy and Nō*. Princeton, N.J.: Princeton University Press, 1988.

[169]

A. Thorpe, '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*, vol. 5, no. 3, pp. 321–333, 2014, doi: 10.1080/19443927.2014.940113.

[170]

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

[171]

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

[172]

N. Umewaka, 'The Inner World of The No', *Contemporary Theatre Review*, vol. 1, no. 2, pp. 29–38, 1994, doi: 10.1080/10486809408568262.

[173]

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

[174]

R. Yamanaka, '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,

2015.

[175]

M. Zeami, *On the Art of the No Drama: The Major Treatises of Zeami*. Princeton, N.J.: Princeton University Press, 1984.

[176]

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