

## DT3116: Actor Training in a Globalized World

View Online



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

Albright, Daniel, 'Pound, Yeats, and the Noh Theater', *Iowa Review*, 15.2 (1985), 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=&&mp;dsent=0&scps.scps=scope%3A%2844ROY%29%2C44ROY\\_EbscoLocal%2Cprimo\\_central\\_multiple\\_fe&tb=t&vid=44ROY\\_VU2&mode=Basic&srt=rank&mp;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=&&mp;dsent=0&scps.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&vid=44ROY_VU2&mode=Basic&srt=rank&mp;tab=tab1&dum=true&vl(freeText0)=Pound%2C%20Yeats%2C%20and%20the%20Noh%20Theater&dstmp=1531211654016)>

Alter, Maria P., 'Bertolt Brecht and the Noh Drama', *Modern Drama*, 11 (1968), 122-31  
<[https://librarysearch.royalholloway.ac.uk/primo\\_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN\\_mla1968118897&indx=1&mp;reclds=TN\\_mla1968118897&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&mp;dsent=0&scps.scps=scope%3A%2844ROY%29%2C44ROY\\_EbscoLocal%2Cprimo\\_central\\_multiple\\_fe&tb=t&mode=Basic&vid=44ROY\\_VU2&srt=rank&tab=tab1&mp;dum=true&vl\(freeText0\)=Bertolt%20Brecht%20and%20the%20Noh%20Drama&mp;dstmp=1531212036003](https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla1968118897&indx=1&mp;reclds=TN_mla1968118897&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&mp;dsent=0&scps.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=44ROY_VU2&srt=rank&tab=tab1&mp;dum=true&vl(freeText0)=Bertolt%20Brecht%20and%20the%20Noh%20Drama&mp;dstmp=1531212036003)>

Anno, Mariko, and Judy Halebsky, 'Innovation in Nō: Matsui Akira Continues a Tradition of Change', *Asian Theatre Journal*, 31.1 (2014), 126-52  
<<https://doi.org/10.1353/atj.2014.0028>>

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

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

Arcari, Jason, 'Treasuring the Secret Within: Grotowski and the Flower', *Theatre, Dance and Performance Training*, 1.1 (2010), 4-21 <<https://doi.org/10.1080/19443920903432452>>

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

Arnold, Nicholas, 'The Barter Concept and Practices of Eugenio Barba's Odin Theatre: Cultural Exchange or Cultural Colonialism?', *The European Legacy*, 1.3 (1996), 1207–12  
<<https://doi.org/10.1080/10848779608579551>>

Banu, Georges, 'The Absent Presence', in *The Intercultural Performance Reader* (London: Routledge, 1996)

Barba, Eugenio, 'The Dilated Body', in *The Dilated Body, Followed by the Gospel According to Oxyrhincus*, ed. by Richard Fowler (Rome: Zeami Libri, 1985), pp. 11–32

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

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

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

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

Barnes, Peter, 'Working With Yukio Ninagawa', *New Theatre Quarterly*, 8.32 (1992), 389–91  
<<https://doi.org/10.1017/S0266464X00007181>>

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

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

Bharucha, Rustom, 'Foreign Asia / Foreign Shakespeare: Dissenting Notes on New Asian Interculturality, Postcoloniality, and Recolonization', *Theatre Journal*, 56.1 (2004), 1–28  
<<https://doi.org/10.1353/tj.2004.0004>>

———, *Theatre and the World: Performance and the Politics of Culture*, [Rev. ed.] (London: Routledge, 1993)

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

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

Borlik, Todd A., 'A Season in Intercultural Limbo: Ninagawa Yukio's Doctor Faustus, Theatre Cocoon, Tokyo', *Shakespeare Quarterly*, 62.3 (2011), 444–56  
<<https://doi.org/10.1353/shq.2011.0063>>

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

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

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

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

Brecht, Bertolt, Wolfgang  
Sauerla

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

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

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

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

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

———, *The Empty Space* (Penguin, 1990)

Brook, Peter, and Jonathan Kalb, 'The Mahabharata Twenty-Five Years Later', *PAJ: A Journal of Performance and Art*, 32.3 (2010), 63–71 <[https://doi.org/10.1162/PAJJ\\_a\\_00009](https://doi.org/10.1162/PAJJ_a_00009)>

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

Canckini, Garcia, 'Theatre and Performance in the Age of Global Communications, 1950-Present', in *Theatre Histories: An Introduction* (New York: Routledge, 2010), pp. 409–24

<<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203879177>>

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

Carlson, Marvin, '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, 1990), Bd.2, 49–56

<<https://contentstore.cla.co.uk/secure/link?id=98f7675d-83cc-e811-80cd-005056af4099>>

Chang, Donald, John D. Mitchell, and Roger Yeu, 'How the Chinese Actor Trains: Interviews with Two Peking Opera Performers.', *Educational Theatre Journal*, 26 (1974), 183–91  
<[https://librarysearch.royalholloway.ac.uk/primo\\_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN\\_mla1975213774&indx=1&mp;reclds=TN\\_mla1975213774&recldxs=0&elementId=0&renderMode=popppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&mp;scp.scps=scope%3A%2844ROY%29%2C44ROY\\_EbscoLocal%2Cprimo\\_central\\_multiple\\_f&tb=t&mode=Basic&vid=44ROY\\_VU2&srt=rank&tab=tab1&mp;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&mp;reclds=TN_mla1975213774&recldxs=0&elementId=0&renderMode=popppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&mp;scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_f&tb=t&mode=Basic&vid=44ROY_VU2&srt=rank&tab=tab1&mp;dum=true&vl(freeText0)=How%20the%20Chinese%20Actor%20Trains%3A%20Interviews%20%20with%20Two%20Peking%20Opera%20Performers&dstmp=1531128010854)>

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

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

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

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

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

Ernst, Earle, 'The Influence of Japanese Theatrical Style on Western Theatre', *Educational Theatre Journal*, 21.2 (1969), 127–38 <<https://doi.org/10.2307/3205628>>

Evans, Megan, "'Brand China" on the World Stage: Jingju, the Olympics, and Globalization', *TDR/The Drama Review*, 56.2 (2012), 113–30 <[https://doi.org/10.1162/DRAM\\_a\\_00170](https://doi.org/10.1162/DRAM_a_00170)>

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

Fei, Faye Chunfang, and William Huizhu Sun, 'Othello and Beijing Opera: Appropriation as a Two-Way Street', *TDR/The Drama Review*, 50.1 (2006), 120–33  
<<https://doi.org/10.1162/dram.2006.50.1.120>>

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

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

Fischer-Lichte, Erika, Josephine Riley, and Michael Gissenwehler, *The Dramatic Touch of Difference: Theatre, Own and Foreign* (Tübingen: Narr, 1990), Bd.2

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

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

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

Graham-Jones, Jean, 'Editorial Comment: Theorizing Globalization Through Theatre', *Theatre Journal*, 57.3 (2005), viii-xvi <<https://doi.org/10.1353/tj.2005.0106>>

Grehan, Helena, 'Theatre Works' *Desdemona: Fusing Technology and Tradition*', *TDR/The Drama Review*, 45.3 (2001), 113-25 <<https://doi.org/10.1162/10542040152587141>>

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

Grotowski, Jerzy, 'Around Theatre: The Orient - The Occident', in *The Intercultural Performance Reader* (London: Routledge, 1996)

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

Guangrun, Rong, 'Brecht's Influence in China: A Chinese Perspective', *Modern Drama*, 42.2 (1999), 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, *Peking Opera: A Short Guide* (Hong Kong: Oxford University Press, 1966)

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

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

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

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

1996)

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

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

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

Im, Yeeyon, 'The Pitfalls of Intercultural Discourse: The Case of Yukio Ninagaawa', *Shakespeare Bulletin: A Journal of Performance Criticism and Scholarship*, 22.4 (2004), 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&reclDs=TN\\_mla2004583487&reclDxs=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&reclDs=TN_mla2004583487&reclDxs=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, *Japanese Theatre* (New York: Rizzoli, 1977)

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

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

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

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

Lan, Yong Li, 'Ong Keng Sen's *Desdemona*, Ugliness, and the Intercultural Performative', *Theatre Journal*, 56.2 (2004), 251-73 <<https://doi.org/10.1353/tj.2004.0065>>

Latrell, Craig, 'After Appropriation', *TDR* (Cambridge, Mass.), 44.4 (2000)

<[https://librarysearch.royalholloway.ac.uk/primo\\_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN\\_gale\\_ofa68640730&indx=2&reclDs=TN\\_gale\\_ofa68640730&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&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&reclDs=TN_gale_ofa68640730&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&mode=Basic&vid=44ROY_VU2&srt=rank&tab=tab1&dum=true&vl(freeText0)=After%20Appropriation&dstmp=1530872135269)>

- Lei, Daphne Pi-Wei, *Alternative Chinese Opera in the Age of Globalization: Performing Zero* (Basingstoke: Palgrave Macmillan, 2011)
- Leiter, Samuel L., and Benito Ortolani, *Zeami and the No Theatre in the World* (New York: Center for Advanced Studies in Theatre Arts, 1998)
- Li, Ruru, *The Soul of Beijing Opera: Theatrical Creativity and Continuity in the Changing World* (Hong Kong: Hong Kong University Press, 2010)
- , *The Soul of Beijing Opera: Theatrical Creativity and Continuity in the Changing World* (Hong Kong: Hong Kong University Press, 2010)  
<<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=677455>>
- Li, Siu Leung, *Cross-Dressing in Chinese Opera* (Hong Kong: Hong Kong University Press, 2006)
- Li, Siuleung, *Cross-Dressing in Chinese Opera* (Hong Kong: Hong Kong University Press, 2003) <<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=677456>>
- Lo, Jacqueline, and Helen Gilbert, 'Toward a Topography of Cross-Cultural Theatre Praxis', *TDR/The Drama Review*, 46.3 (2002), 31-53
- Lonergan, Patrick, *Theatre and Globalization: Irish Drama in the Celtic Tiger Era* (Basingstoke: Palgrave Macmillan, 2009)
- Ma, Qian, *Women in Traditional Chinese Theater: The Heroine's Play* (Lanham, Md: University Press of America, 2005)
- Mackerras, Colin, *Chinese Theater: From Its Origins to the Present Day* (Honolulu: University of Hawaii Press, 1983)
- , *The Rise of the Peking Opera, 1770-1870: Social Aspects of the Theatre in Manchu China* (Oxford: Clarendon Press, 1972)
- Marranca, Bonnie, and Gautam Dasgupta, *Interculturalism and Performance: Writings for PAJ* (New York: PAJ, 1991)
- Marranca, Bonnie, Richard Foreman, Robert Wilson, and Lee Breuer, *Theatre of Images*, New ed (Baltimore: Johns Hopkins University Press, 1996)
- Martin, John, *The Intercultural Performance Handbook* (London: Routledge, 2004)
- Maruoka, Daiji, and Tatsuo Yoshikoshi, *Noh* (Osaka: Hoikusha, 1969)
- Matsui, Akira, David Hughes, and Richard Emmert, 'Inside Noh: 1-2' (S.I.: BBC Radio Off-air, 1991)
- McDonald, Keiko I., *Japanese Classical Theater in Films* (Rutherford: Fairleigh Dickinson University Press, 1993)
- Meierhold, Vsevolod Emilevich, and Edward Braun, *Meyerhold on Theatre*, Rev. ed

(London: Methuen Drama, 1998)

Meyer-Dinkgrafe, Daniel, 'Approaches to Acting in the Intercultural Paradigm', in *Approaches to Acting: Past and Present* (London: Continuum, 2001), pp. 137–58  
<<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=742985>>

Miller, Judith Graves, Ariane Mnouchkine (New York: Routledge, 2007)

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

Min, Tian, 'Male Dan: The Paradox of Sex, Acting, and Perception in Traditional Chinese Theatre', *Asian Theatre Journal*, 17.1 (2000), 78–97  
<<https://doi.org/10.1353/atj.2000.0007>>

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

Mnouchkine, Ariane, 'The Theatre Is Oriental', in *The Intercultural Performance Reader* (London: Routledge, 1996)

Moody, David, 'Peter Brook's Heart of Light: "Primitivism" and Intercultural Theatre', *New Theatre Quarterly*, 11.41 (1995), 33–39 <<https://doi.org/10.1017/S0266464X0000885X>>

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

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

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

———, '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  
<<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203891957>>

Nogami,  
Toyoichiro

, *Japanese Noh Plays: How to See Them* (Tokyo: Board of Tourist Industry, Japanese Government Railways, 1934), ii

Norrige, Z., 'Dancing the Multicultural Conversation? Critical Responses to Akram Khan's Work in the Context of Pluralist Poetics', *Forum for Modern Language Studies*, 46.4 (2010), 415–30 <<https://doi.org/10.1093/fmls/cqq019>>



Onderdelinden, Siaak, 'Brecht and Asia', in *Theatre Intercontinental: Forms, Functions, Correspondences* (Amsterdam: Rodofi, 1993), i

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

Pavis, Patrice, 'Culture and Mise En Scene', in *Theatre at the Crossroads of Culture* (London: Routledge, 1992), pp. 1-23

———, 'Culture and Mise En Scene', in *Theatre at the Crossroads of Culture* (London: Routledge, 1992), pp. 1-23

<<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203359334>>

———, *The Intercultural Performance Reader* (London: Routledge, 1996)

Peterson, William, 'Consuming the Asian Other in Singapore: Interculturalism in Theatreworks' *Desdemona*', *Theatre Research International*, 28.1 (2003), 79-95  
<<https://doi.org/10.1017/S0307883303000166>>

Pitches, Jonathan, *Vsevolod Meyerhold* (London: Routledge, 2003)

Plowright, Poh Sim, *Mediums, Puppets, and the Human Actor in the Theatres of the East* (Lewiston, N.Y.: E. Mellen Press, 2002), v. 4

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

Rafolt, Leo, 'Transcultural and Transcorporeal Neighbors: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli', *Colloquia Humanistica*, 4, 2015, 95-121 <<https://doi.org/10.11649/ch.2015.00610.11649/ch.2015.006>>

———, 'Transcultural and Transcorporeal Neighbors: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli', *Colloquia Humanistica*, 4, 2015, 95-121 <<https://doi.org/10.11649/ch.2015.00610.11649/ch.2015.006>>

———, 'Transcultural and Transcorporeal Neighbors: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli', *Colloquia Humanistica*, 4, 2015, 95-121 <<https://doi.org/10.11649/ch.2015.00610.11649/ch.2015.006>>

Rebellato, Dan, and Mark Ravenhill, *Theatre & Globalization* (Basingstoke: Palgrave Macmillan, 2009)

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

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

Scholz-Cionca, Stanca, and Samuel L Leiter, *Japanese Theatre and the International Stage* (Leiden: Brill, 2001), v. 12

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

Scott, Adolphe Clarence, *The Classical Theatre of China* (Allen & Unwin, 1957)

———, *Traditional Chinese Plays: Volume 1* (Univ. Wisconsin P., 1970)

———, *Traditional Chinese Plays: Volume 2* (Madison: University of Wisconsin Press, 1969)

———, *Traditional Chinese Plays: Volume 3* (Madison: University of Wisconsin Press, 1975)

Sekine, Masara, and Christopher Murray, *Yeats and the Noh: A Comparative Study* (Gerrards Cross: Smythe, 1990), xxxviii

Sen, O. K., 'The New Chinoiserie', *Theater*, 37.1 (2007), 55–68  
<<https://doi.org/10.1215/01610775-2006-010>>

Sen, Ong Keng, 'Encounters', *TDR/The Drama Review*, 45.3 (2001), 126–33  
<<https://doi.org/10.1162/10542040152587150>>

Shen, Grant, 'Chinese Chuanqi Opera in English: Directing The West Wing With Modern Music', *Asian Theatre Journal*, 29.1 (2012), 183–205  
<<https://doi.org/10.1353/atj.2012.0016>>

Shevtsova, Maria, 'Interculturalism, Aestheticism, Orientalism: Starting From Peter Brook's Mahabharata', *Theatre Research International*, 22.02 (1997), 98–104  
<<https://doi.org/10.1017/S0307883300020502>>

Singleton, Brian, 'Receiving Les Atrides Productively: Mnouchkine's Intercultural Signs as Intertexts', *Theatre Research International*, 22.1 (1997), 19–23  
<<https://doi.org/10.1017/S030788330001590X>>

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

Sugawara, Makoto, and Burritt Sabin, *Lives of Master Swordsmen* (Tokyo: The East Publications, 1996)

Sun, Huizhu, and William Sun, 'Performing Arts and Cultural Identity in the Era of Interculturalism', *TDR/The Drama Review*, 53.2 (2009), 7–11  
<<https://doi.org/10.1162/dram.2009.53.2.7>>

Tatlow, Antony, and Tak-Wai Wong, *Brecht and East Asian Theatre: The Proceedings of a Conference on Brecht in East Asian Theatre* ([Hong Kong]: Hong Kong University Press, 1982)

Thorpe, Ashley, '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 (2014), 321–33

<<https://doi.org/10.1080/19443927.2014.940113>>

———, '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 (2018), 81–98

<<https://doi.org/10.1080/19443927.2017.1386231>>

———, 'Style, Experimentation and Jingju (Beijing Opera) as a Decentred Multiplicity', *Studies in Theatre and Performance*, 31.3 (2011), 275–91

<[https://doi.org/10.1386/stp.31.3.275\\_1](https://doi.org/10.1386/stp.31.3.275_1)>

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

———, 'Transforming Tradition: Performances of Jingju ("Beijing Opera") in the UK', *Theatre Research International*, 36.1 (2011), 33–46

<<https://doi.org/10.1017/S0307883310000702>>

Tian, Min, 'Authenticity and Usability, or "Welding the Unweldable": Meyerhold's Refraction of Japanese Theatre', *Asian Theatre Journal*, 33.2 (2016), 310–46

<<https://doi.org/10.1353/atj.2016.0033>>

———, 'Meyerhold Meets Mei Lanfang: Staging the Grotesque and the Beautiful', *Comparative Drama*, 33.2 (1999), 234–69 <<https://doi.org/10.1353/cdr.1999.0039>>

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

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

Trivedi, Poonam, and Ryuta Minami, *Re-Playing Shakespeare in Asia* (New York: Routledge, 2010), ii

———, *Re-Playing Shakespeare in Asia* (New York: Routledge, 2010), v. 2  
<<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=465399>>

Tyler, Royall, *Japanese No Dramas* (London: Penguin, 1992)

Umewaka, Naohiko, 'The Inner World of The No', *Contemporary Theatre Review*, 1.2 (1994), 29–38 <<https://doi.org/10.1080/10486809408568262>>

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

Watson, Ian, *Performer Training: Developments Across Cultures* (Australia: Harwood Academic, 2001), v. 38

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

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

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

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

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

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

Wetmore, Kevin J., Siyuan Liu, and Erin B. Mee, *Modern Asian Theatre and Performance 1900-2000* (London: Bloomsbury Methuen Drama, 2014)

———, *Modern Asian Theatre and Performance 1900-2000* (London: Bloomsbury Methuen Drama, 2014) <<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1645651>>

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

———, 'Tradition and Innovation in Contemporary Beijing Opera Performance', *TDR* (1988-), 34.1 (1990), 146-78 <<https://doi.org/10.2307/1146013>>

Wichmann-Walczak, E., '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)

Wichmann-Walczak, Elizabeth, '"Reform" at the Shanghai Jingju Company and Its Impact on Creative Authority and Repertory', *TDR/The Drama Review*, 44.4 (2000), 96-119  
<<https://doi.org/10.1162/10542040051058500>>

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

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

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

———, 'Grotowski's Vision of the Actor: The Search for Contact', in *Twentieth Century Actor Training* (London: Routledge, 2000)  
<<http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=33513>>

Yamanaka, R., '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, 2015), iii

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

Yarrow, Ralph, 'Animating the Intercultural: Revisiting Peter Brook's Practice and the Somatics of Performance', *Indian Theatre Journal*, 1.2 (2017), 147-56  
<[https://doi.org/10.1386/itj.1.2.147\\_1](https://doi.org/10.1386/itj.1.2.147_1)>

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

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

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

Zung, Cecilia S. L., *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)