

DT3116: Actor Training in a Globalized World

[View Online](#)

1.

Canclini G. Theatre and Performance in the Age of Global Communications, 1950-Present. In: Theatre Histories: An Introduction. London: Routledge; 2006. p. 409-24.

2.

Canckini G. Theatre and Performance in the Age of Global Communications, 1950-Present. In: Theatre Histories: An Introduction [Internet]. New York: Routledge; 2010. p. 409-24.

Available from:

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

3.

Williams GJ. Interculturalism, Hybridity, Tourism: The Performing World on New Terms. In: Theatre Histories: An Introduction. London: Routledge; 2006. p. 485-519.

4.

Williams GJ. Interculturalism, Hybridity, Tourism: The Performing World on New Terms. In: Theatre Histories: An Introduction [Internet]. New York: Routledge; 2010. p. 485-519.

Available from:

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

5.

Carlson M. 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 [Internet]. Tübingen: Narr; 1990. p. 49–56. Available from:
<https://contentstore.cla.co.uk/secure/link?id=98f7675d-83cc-e811-80cd-005056af4099>

6.

Murray S, Keefe J. Bodies and Cultures. In: Physical Theatres: A Critical Introduction. New York: Routledge; 2007. p. 185–203.

7.

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

8.

Pavis P. Culture and Mise en Scene. In: Theatre at the Crossroads of Culture. London: Routledge; 1992. p. 1–23.

9.

Pavis P. Culture and Mise en Scene. In: Theatre at the Crossroads of Culture [Internet]. London: Routledge; 1992. p. 1–23. Available from:
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203359334>

10.

Barba E. The Dilated Body. In: Fowler R, editor. The Dilated Body, Followed by the Gospel According to Oxyrhincus. Rome: Zeami Libri; 1985. p. 11–32.

11.

Lo J, Gilbert H. Toward a Topography of Cross-Cultural Theatre Praxis. TDR/The Drama Review. 2002;46(3):31–53.

12.

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

13.

Nascimento CT. Tenuous Boundaries: Intra- and Intercultural Embodiments. In: Crossing Cultural Borders Through the Actor's Work: Foreign Bodies of Knowledge [Internet]. London: Routledge; 2009. p. 53–76. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203891957>

14.

Thorpe A. 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. 2018;9(1):81–98. doi:10.1080/19443927.2017.1386231

15.

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

16.

Appadurai A. Disjuncture and Difference in the Global Cultural Economy. In: Modernity at Large: Cultural Dimensions of Globalization [Internet]. Minneapolis, Minn: University of Minnesota Press; 1996. Available from: <http://hdl.handle.net/2027/heb.06472>

17.

Graham-Jones J. Editorial Comment: Theorizing Globalization Through Theatre. Theatre Journal. 2005;57(3):viii–xvi. doi:10.1353/tj.2005.0106

18.

Loneragan P. Theatre and Globalization: Irish Drama in the Celtic Tiger Era. Basingstoke: Palgrave Macmillan; 2009.

19.

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

20.

Drain R. Part V: The Global Dimension. In: Twentieth-Century Theatre: A Sourcebook. London: Routledge; 1995.

21.

Fischer-Lichte E, Riley J, Gissenwehler M. The Dramatic Touch of Difference: Theatre, Own and Foreign. Vol. 2. Tübingen: Narr; 1990.

22.

Fischer-Lichte E, Jost T, Jain SI, editors. The Politics of Interweaving Performance Cultures: Beyond Postcolonialism. Vol. 33. New York: Routledge; 2014.

23.

Fischer-Lichte E, Jost T, Jain SI, editors. The Politics of Interweaving Performance Cultures Beyond Postcolonialism [Internet]. Vol. 33. New York: Routledge; 2014. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1596887>

24.

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

25.

Gilbert H, Lo J. Performance and Cosmopolitics: Cross-Cultural Transactions in Australasia [Electronic book]. Houndmills: Palgrave Macmillan; 2008.

26.

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

27.

Knowles RP. Theatre & Interculturalism. Basingstoke: Palgrave Macmillan; 2010.

28.

Latrell C. After Appropriation. TDR (Cambridge, Mass) [Internet]. 2000;44(4). Available from:

[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)

29.

Marranca B, Dasgupta G. Interculturalism and Performance: Writings for PAJ. New York: PAJ; 1991.

30.

Martin J. The Intercultural Performance Handbook. London: Routledge; 2004.

31.

Meyer-Dinkgrafe D. Approaches to Acting in the Intercultural Paradigm. In: Approaches to Acting: Past and Present. London: Continuum; 2001. p. 137–58.

32.

Pavis P. The Intercultural Performance Reader. London: Routledge; 1996.

33.

Shevtsova M. Interculturalism, Aestheticism, Orientalism: Starting From Peter Brook's Mahabharata. *Theatre Research International*. 1997;22(02):98-104.
doi:10.1017/S0307883300020502

34.

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

35.

Watson I. *Performer Training: Developments Across Cultures*. Vol. 38. Australia: Harwood Academic; 2001.

36.

Wetmore KJ, Liu S, Mee EB. *Modern Asian Theatre and Performance 1900-2000*. London: Bloomsbury Methuen Drama; 2014.

37.

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

38.

Arnold N. The Barter Concept and Practices of Eugenio Barba's Odin Theatre: Cultural Exchange or Cultural Colonialism? *The European Legacy*. 1996;1(3):1207-12.
doi:10.1080/10848779608579551

39.

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

40.

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

41.

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

42.

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

43.

Rafolt L. Transcultural and Transcorporeal Neighbors: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli. *Colloquia Humanistica*. 2015;(4):95–121.
doi:10.11649/ch.2015.00610.11649/ch.2015.006

44.

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

45.

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

46.

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

Temperature'. In: Twentieth Century Actor Training [Internet]. London: Routledge; 2000. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.mylibrary.com?id=33513>

47.

Watson I. The Dynamics of Barter. In: Negotiating Cultures: Eugenio Barba and the Intercultural Debate. Manchester: Manchester University Press; 2002.

48.

Brecht B,
Sauerla

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

49.

Brecht B,
Sauerla

nder W, Brecht B. He Who Says No [Internet]. London: Bloomsbury; 2014. Available from: <http://dx.doi.org/> doi:10.5040/9781408163160.00000040

50.

Brecht B, Stern J, Stern T, Auden WH, Rorrison H. The Caucasian Chalk Circle. London: Methuen; 1984.

51.

Brecht B, Stern J, Stern T, Auden WH, Rorrison H. The Caucasian Chalk Circle [Electronic resource]. 1984. doi:10.5040/9781408162965.00000022

52.

Brecht B. Alienation Effects in Chinese Acting. In: Brecht on Theatre: The Development of an Aesthetic. London: Methuen; 1964.

53.

Onderdelinden S. Brecht and Asia. In: Theatre Intercontinental: Forms, Functions, Correspondences. Amsterdam: Rodopi; 1993.

54.

Guangrun R. Brecht's Influence in China: A Chinese Perspective. Modern Drama [Internet]. 1999;42(2):247-52. Available from:
[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)

55.

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

56.

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

57.

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

58.

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

59.

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

60.

Brook P. *The Culture of Links*. In: *The Intercultural Performance Reader*. London: Routledge; 1996.

61.

Brook P, Kalb J. *The Mahabharata Twenty-Five Years Later*. *PAJ: A Journal of Performance and Art*. 2010;32(3):63–71. doi:10.1162/PAJ_a_00009

62.

Moody D. *Peter Brook's Heart of Light: 'Primitivism' and Intercultural Theatre*. *New Theatre Quarterly*. 1995;11(41):33–9. doi:10.1017/S0266464X0000885X

63.

Banu G. *The Absent Presence*. In: *The Intercultural Performance Reader*. London: Routledge; 1996.

64.

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

65.

Grotowski J. *Around Theatre: The Orient – The Occident*. In: *The Intercultural Performance Reader*. London: Routledge; 1996.

66.

Rafolt L. Transcultural and Transcorporeal Neighbors: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli. *Colloquia Humanistica*. 2015;(4):95–121. doi:10.11649/ch.2015.00610.11649/ch.2015.006

67.

Richie D. Asian Theatre and Grotowski. In: *The Grotowski Sourcebook*. London: Routledge & Kegan Paul; 1997.

68.

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

69.

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

70.

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

71.

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

72.

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

73.

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

74.

Miller JG. Ariane Mnouchkine. New York: Routledge; 2007.

75.

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

76.

Mnouchkine A. The Theatre is Oriental. In: The Intercultural Performance Reader. London: Routledge; 1996.

77.

Singleton B. Receiving Les Atrides Productively: Mnouchkine's Intercultural Signs as Intertexts. Theatre Research International. 1997;22(1):19-23.
doi:10.1017/S030788330001590X

78.

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

79.

Meierkhold VE, Braun E. Meyerhold on Theatre. Rev. ed. London: Methuen Drama; 1998.

80.

Pitches J. Vsevolod Meyerhold. London: Routledge; 2003.

81.

Tian M. Meyerhold Meets Mei Lanfang: Staging the Grotesque and the Beautiful. *Comparative Drama*. 1999;33(2):234–69. doi:10.1353/cdr.1999.0039

82.

Tian M. Authenticity and Usability, or "Welding the Unweldable": Meyerhold's Refraction of Japanese Theatre. *Asian Theatre Journal*. 2016;33(2):310–46. doi:10.1353/atj.2016.0033

83.

Barnes P. Working With Yukio Ninagawa. *New Theatre Quarterly*. 1992;8(32):389–91. doi:10.1017/S0266464X00007181

84.

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

85.

Im Y. The Pitfalls of Intercultural Discourse: The Case of Yukio Ninagawa. *Shakespeare Bulletin: A Journal of Performance Criticism and Scholarship* [Internet]. 2004;22(4):7–30. Available from: [https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?frbrVersion=3&tabs=detailsTab&ct=display&fn=search&doc=TN_mla2004583487&indx=1&reclids=TN_mla2004583487&reclidx=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=3&frbg=&&dscnt=0&scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=44ROY_VU2&srt=rank&tab=tab1&dum=true&vl\(freeText0\)=The%20Pitfalls%20of%20Intercultural%20Discourse%3A%20The%20Case%20of%20Yukio%20%20Ninagawa&dstmp=1531125528885](https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?frbrVersion=3&tabs=detailsTab&ct=display&fn=search&doc=TN_mla2004583487&indx=1&reclids=TN_mla2004583487&reclidx=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=3&frbg=&&dscnt=0&scp.scps=scope%3A%2844ROY%29%2C44ROY_EbscoLocal%2Cprimo_central_multiple_fe&tb=t&mode=Basic&vid=44ROY_VU2&srt=rank&tab=tab1&dum=true&vl(freeText0)=The%20Pitfalls%20of%20Intercultural%20Discourse%3A%20The%20Case%20of%20Yukio%20%20Ninagawa&dstmp=1531125528885)

86.

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

87.

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

88.

Bharucha R. Foreign Asia / Foreign Shakespeare: Dissenting Notes on New Asian Interculturality, Postcoloniality, and Recolonization. *Theatre Journal*. 2004;56(1):1-28. doi:10.1353/tj.2004.0004

89.

Grehan H. Theatre Works' Desdemona: Fusing Technology and Tradition. *TDR/The Drama Review*. 2001;45(3):113-25. doi:10.1162/10542040152587141

90.

Lan YL. Ong Keng Sen's Desdemona, Ugliness, and the Intercultural Performative. *Theatre Journal*. 2004;56(2):251-73. doi:10.1353/tj.2004.0065

91.

Sen OK. Encounters. *TDR/The Drama Review*. 2001;45(3):126-33. doi:10.1162/10542040152587150

92.

Sen OK. The New Chinoiserie. *Theater*. 2007;37(1):55-68. doi:10.1215/01610775-2006-010

93.

Peterson W. Consuming the Asian Other in Singapore: Interculturalism in Theatreworks' Desdemona. *Theatre Research International*. 2003;28(1):79-95. doi:10.1017/S0307883303000166

94.

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

95.

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

96.

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

97.

Rafolt L. Transcultural and Transcorporeal Neighbors: Japanese Performance Utopias in Jerzy Grotowski, Eugenio Barba and Phillip B. Zarrilli. *Colloquia Humanistica*. 2015;(4):95-121. doi:10.11649/ch.2015.00610.11649/ch.2015.006

98.

Zarrilli PB. *Psychophysical Acting: An Intercultural Approach After Stanislavski*. London: Routledge; 2009.

99.

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

100.

Arlington LC. *The Chinese Drama: From the Earliest Times Until Today*. Shanghai: Kelly and Walsh; 1930.

101.

Bonds AB. Beijing Opera Costumes: The Visual Communication of Character and Culture. Honolulu: University of Hawai'i Press; 2008.

102.

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

103.

Chang D, Mitchell JD, Yeu R. How the Chinese Actor Trains: Interviews with Two Peking Opera Performers. Educational Theatre Journal [Internet]. 1974;26:183–91. Available from: [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)

104.

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

105.

Fei FC, Sun WH. Othello and Beijing Opera: Appropriation as a Two-Way Street. TDR/The Drama Review. 2006;50(1):120–33. doi:10.1162/dram.2006.50.1.120

106.

Crump JI, Malm WP. Chinese and Japanese Music-Dramas. no. 19. Ann Arbor: Center for Chinese Studies, University of Michigan; 1975.

107.

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

108.

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

109.

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

110.

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

111.

Halsen E. Peking Opera: A Short Guide. Hong Kong: Oxford University Press; 1966.

112.

Hsu TC. The Chinese Conception of the Theatre. Seattle: University of Washington Press; 1985.

113.

Lei DPW. Alternative Chinese Opera in the Age of Globalization: Performing Zero. Basingstoke: Palgrave Macmillan; 2011.

114.

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

115.

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

116.

Li SL. *Cross-Dressing in Chinese Opera*. Hong Kong: Hong Kong University Press; 2006.

117.

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

118.

Ma Q. *Women in Traditional Chinese Theater: The Heroine's Play*. Lanham, Md: University Press of America; 2005.

119.

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

120.

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

121.

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

122.

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

123.

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

124.

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

125.

Scott AC. *The Classical Theatre of China*. Allen & Unwin; 1957.

126.

Scott AC. *Traditional Chinese Plays: Volume 1*. Univ. Wisconsin P.; 1970.

127.

Scott AC. *Traditional Chinese Plays: Volume 2*. Madison: University of Wisconsin Press; 1969.

128.

Scott AC. *Traditional Chinese Plays: Volume 3*. Madison: University of Wisconsin Press; 1975.

129.

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

130.

Shen G. Chinese Chuanqi Opera in English: Directing The West Wing With Modern Music. *Asian Theatre Journal*. 2012;29(1):183–205. doi:10.1353/atj.2012.0016

131.

Sun H, Sun W. Performing Arts and Cultural Identity in the Era of Interculturalism. *TDR/The Drama Review*. 2009;53(2):7–11. doi:10.1162/dram.2009.53.2.7

132.

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

133.

Thorpe A. Transforming Tradition: Performances of Jingju ('Beijing Opera') in the Uk. *Theatre Research International*. 2011;36(1):33–46. doi:10.1017/S0307883310000702

134.

Thorpe A. Style, Experimentation and Jingju (Beijing Opera) as a Decentred Multiplicity. *Studies in Theatre and Performance*. 2011;31(3):275–91. doi:10.1386/stp.31.3.275_1

135.

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

136.

Wichmann E. Tradition and Innovation in Contemporary Beijing Opera Performance. *TDR* (1988-). 1990;34(1):146-78. doi:10.2307/1146013

137.

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

138.

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.

139.

Yan H. Theatricality in Classical Chinese Drama. In: *Theatricality*. Cambridge: Cambridge University Press; 2003.

140.

Zung CSL. *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.

Albright D. Pound, Yeats, and the Noh Theater. *Iowa Review* [Internet]. 1985;15(2):34-50. Available from:

[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&rendererMode=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=detailsTab&ct=display&fn=search&doc=TN_jstor_archive_520156175&indx=2&reclds=TN_jstor_archive_520156175&recldxs=1&elementId=1&rendererMode=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.

Alter MP. Bertolt Brecht and the Noh Drama. *Modern Drama* [Internet]. 1968;11:122–31. Available from:

[https://librarysearch.royalholloway.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla1968118897&indx=1&reclids=TN_mla1968118897&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\(freeText0\)=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&reclids=TN_mla1968118897&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)=Bertolt%20Brecht%20and%20the%20Noh%20Drama&dstmp=1531212036003)

143.

Anno M, Halebsky J. Innovation in Nō: Matsui Akira Continues a Tradition of Change. *Asian Theatre Journal*. 2014;31(1):126–52. doi:10.1353/atj.2014.0028

144.

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

145.

Arcari J. Treasuring the Secret Within: Grotowski and the Flower. *Theatre, Dance and Performance Training*. 2010;1(1):4–21. doi:10.1080/19443920903432452

146.

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

147.

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

148.

Brazell K, Araki JT. Traditional Japanese Theater: An Anthology of Plays. New York: Columbia University Press; 1998.

149.

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

150.

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

151.

Maruoka D, Yoshikoshi T. Noh. Osaka: Hoikusha; 1969.

152.

Ernst E. The Influence of Japanese Theatrical Style on Western Theatre. Educational Theatre Journal. 1969;21(2):127-38. doi:10.2307/3205628

153.

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

154.

Hare TB. Zeami's Style: The Noh Plays of Zeami Motokiyo. Stanford, California: Stanford University Press; 1986.

155.

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

156.

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

157.

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

158.

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

159.

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

160.

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

161.

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

162.

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

163.

McDonald KI. *Japanese Classical Theater in Films*. Rutherford: Fairleigh Dickinson University Press; 1993.

164.

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

165.

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

166.

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

167.

Sekine M, Murray C. *Yeats and the Noh: A Comparative Study*. Vol. 38. Gerrards Cross: Smythe; 1990.

168.

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

169.

Thorpe A. 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*. 2014;5(3):321–33. doi:10.1080/19443927.2014.940113

170.

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

171.

Tyler R. Japanese No dramas. London: Penguin; 1992.

172.

Umewaka N. The Inner World of The No. Contemporary Theatre Review. 1994;1(2):29-38.
doi:10.1080/10486809408568262

173.

Varley HP. Japanese Culture. 4th Edition. Honolulu: University of Hawai'i Press; 2000.

174.

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.

175.

Zeami M. On the Art of the No Drama: The Major Treatises of Zeami. Masakazu Y, Rimer JT, editors. Princeton, N.J.: Princeton University Press; 1984.

176.

Hare TB, Zeami M. Zeami: Performance Notes. New York: Columbia University Press; 2008.