

Utica College
THE 385: World Drama
Spring 2019

Credit Hours: 3

Prerequisites: none

Class Meeting Times: MWF 11:30am-12:20pm

Instructor: Rachel M. E. Wolfe

Office: DePerno 103

e-mail: ENGAGE mail, or rmwolfe@utica.edu as a last resort

Office Hours: TT 3-5pm

Welcome to World Drama! In this course, we will be traveling through five continents and more than 2,000 years, taking in a broad view of theatrical traditions from around the globe. Because the theater of the whole world has so much to offer, we will merely scratch the surface of each region and performance tradition we examine. This course, therefore, is not an exhaustive survey, but rather a short overview meant to introduce you to theatrical forms that you may want to delve into in more depth later. In order to help you begin, I have included a recommended reading list with leads for further research on some of the performance traditions we do not have time to cover on our fifteen-week trip around the world.

Our trip will cover three main regions—Africa, Asia, and Latin America—and will finish up with a quick nod to Australia and the Pacific. Each main region provides the basis for a four-week unit of study, covering the major signposts of theater history in that region. The readings are comprised of a combination of playtexts and contextual readings detailing the cultural and material circumstances in which these theatrical forms are/were produced. Most weeks, we will also be viewing videos and other visual materials in class to give you a better sense of what these performances look like in action. Of course, no reading or video can fully capture the experience of being at a live performance, but we'll be getting as close as we can within the classroom setting.

By the end of this course, students should be able to:

- Identify the key characteristics of the most influential theatrical styles from Africa, Asia, Latin America, and Oceania
- Detail how Eurocentric definitions of “theatre” have limited study of the performing arts worldwide
- Explain the influence that history and culture have on the form that theatre takes
- Evaluate global theatre pieces on their own terms, both orally and in writing

REQUIRED READING

Carson, Margaret, Diana Taylor, and Sarah J. Townsend. 2008. *Stages of Conflict: A Critical Anthology of Latin American Theater and Performance*. Ann Arbor: University of Michigan Press. **Reading code: SC. Available in UC bookstore.**

Peek, Philip M. and Kwesi Yankah. 2004. *African Folklore: An Encyclopedia*. London: Routledge. **Reading code: AF. Available for free as an ebook through the UC library.**

Zarrilli, Phillip B., Bruce McConachie, Gary Jay Williams, and Carol Fisher Sorgenfrei. 2006. *Theatre Histories: An Introduction*. New York: Routledge. **Reading code: TH. Available in UC bookstore.**

Course Reader*

REQUIRED VIEWING

Native Gardens, performance at Syracuse Stage: Tuesdays-Sundays, Feb 13-March 3 (showtimes and ticket prices variable; visit <https://www.syracusestage.org/showinfo.php?id=85> for info and to buy tickets). **Free transportation will be provided to the matinee performance on Sunday, March 3. Busses depart Strebel Student Center at 12PM.**

RECOMMENDED READING

Brandon, James R., and Martin Banham. 1993. *The Cambridge Guide to Asian Theatre*. Cambridge [England]: Cambridge University Press.

Craig, Barry, B. Kernot, and Christopher Anderson. 1999. *Art and Performance in Oceania*. Honolulu: University of Hawai'i Press.

Geiogamah, Hanay, and Jaye T. Darby. 2000. *American Indian Theater in Performance: A Reader*. Los Angeles, Calif: UCLA American Indian Studies Center.

Harding, Frances. 2002. *The Performance Arts in Africa: A Reader*. London: Routledge.

Machut-Mendecka, Ewa. 2000. *Studies in Arabic Theatre and Literature*. Warsaw: Academic Pub. House, Dialog.

Osnes, Beth, and Sam Gill. 2001. *Acting: An International Encyclopedia*. Santa Barbara, California: ABC-CLIO.

Versényi, Adam. 1993. *Theatre in Latin America: Religion, Politics, and Culture from Cortés to the 1980s*. Cambridge [England]: Cambridge University Press.

GRADE BREAKDOWN AND ASSIGNMENTS

In-Class Performances 10% (5% each)

Response Papers 40% (10% per paper)

Final Paper 25%

Attendance and Participation 25%

Guidelines for each of these components are detailed below.

In-Class Performances:

For the practical component of our explorations in world theatre, we will dedicate two class days toward the end of the semester to in-class performances of some of the traditions we have learned.

1. Shortly before Spring Break, the class will be divided into two groups: one to explore African performance traditions, the other Asian. With your group, you will choose a scene from one of the plays we have read in your assigned region and stage the scene in-class on **Monday, April 1** (so don't worry if you feel foolish—it's April Fool's Day!). There will not be reading assigned for any of the three Mondays following Spring Break, in order to maximize your ability to rehearse outside of class over weekends. A scene guide will be distributed closer to the beginning of the assignment, but the main things to remember are that your scene should be performed respectfully and as accurately as possible to the tradition in which it was written.
2. On **Monday, April 15**, the day we cover Augusto Boal's Theatre of the Oppressed, the whole class will collaborate on the creation of a Forum Theatre piece in which we will all participate as spect-actors (don't worry if these terms are unfamiliar; they will be clarified in the reading for that day). This activity will be our practical performance on Latin American theatre. No out-of-class prep beyond the assigned reading will be necessary.

Response Papers:

For each region we study, you will be asked to write a short personal response paper detailing your own reactions to the theatrical traditions covered in that unit. Have you ever seen or worked on any of these traditions? If so, what was that experience like? If not, what did the texts we read and the videos we saw make you think about? Do you see echoes or influences of these performance traditions in other plays, movies, or TV shows you've seen? If you are a creative artist, you may want to write about what new approaches to art you see in the performances we study.

The purpose of this exercise is to relate the material to your own thought processes and to learn to effectively express your thoughts on the material in writing. As such, you will be graded on the following criteria:

- ▲ clarity and organization of thoughts
- ▲ use of concrete and appropriate examples from performance traditions under scrutiny
- ▲ spelling and grammar
- ▲ correct citation of quotes and examples from reading, where needed

Remember, these papers are only semi-formal and are mainly intended to give me an early impression of your writing, so that I can suggest directions for development as you head into the final paper. Each response paper is due one week after the close of the unit it is written about. Papers should be roughly 3-5 pages, double-spaced.

Please Note: There is no response paper for the unit on Oceania, as this unit is very brief and appears too late in the semester. Your fourth response paper is a personal response to *Native Gardens*, with a particular focus on how it deals with issues of intercultural exchange. This paper will be due during the week after the show closes, on Friday, March 8.

Final Paper:

Your final exam in this class will be a formal academic paper analyzing a new play (i.e. one we have not read in class) from one of the traditions we have studied. Keep this in mind as we go through the semester, and if we cover a tradition that you feel speaks especially strongly to you, please seek me out during office hours and I will be happy to recommend other plays from the time, place, tradition, and/or playwright of your choosing.

In the final paper, you will use the knowledge of the theatrical tradition, culture, region, and time period that you have gained from this class to contextualize your chosen play. You should evaluate how the play fits into the tradition you have studied and how you think it speaks to the concerns of the culture from which it comes.

You do not need to do any outside research for this paper, though you may if you wish. It is important, however, that you DO cite the play itself and whichever of the assigned readings you have pulled from in your essay. I will be giving you feedback on your writing and use of citations throughout the semester as you turn in your response papers, so you should not be heading into this final paper unprepared. Papers should be 4-8 pages long, double-spaced, and follow one of the standard academic formats (MLA, Chicago, APA, etc.).

Attendance and Participation:

As you may have noticed, the bulk of the work you will do in this course is reading. Before each class period you will do quite a bit of reading outside of class, which we will then follow up with supplementary lectures, discussion, and viewing of videos in class. Because I want to ensure that

you get the information and grade credit for all this reading—alongside practice engaging in critical discussion about it—I base a substantial portion of your grade on class attendance and participation.

Each day will earn points out of 5 as follows:

- ⤴ 1 point for showing up to class
- ⤴ 1 point for being present the entire class period (i.e. not coming late, leaving early, or ducking out in the middle)
- ⤴ 1 point for speaking up in class
- ⤴ 1 point for making a comment that proves you did the reading
- ⤴ 1 point for adding insight, stimulating critical discussion, lifting up a classmate, or otherwise going above and beyond with your comments

Excused absences: Excused absences will be issued in the case of illness, accident, or extenuating circumstance (ex: a relative's wedding, an away game, etc.) provided that the absence is cleared with me *by e-mail in advance*. Excused absences *will not be issued retroactively*, nor is an absence considered excused until I e-mail back with my approval. Excused absences earn 3 points for the missed day.

Unexcused absences: Any time you miss class without an e-mail from me excusing the absence is considered an unexcused absence. Each student will get one free (no grade penalty) unexcused absence per semester. Each successive unexcused absence will earn zero points for the day.

Making up absences: Whether your absence is excused or unexcused, you may earn up to two extra points for the day you missed by sending me an email that proves you did the reading and demonstrates some insight about it.

I reserve the right to institute reading quizzes if it becomes clear that a substantial amount of the class is not doing the reading. Please make everything easier on yourselves and me by doing the reading and commenting on it so I will not have to resort to this.

Undergraduate Grading Scale			
A	94 – 100	C	74 – 76.99
A-	90 – 93.99	C-	70 – 73.99
B+	87 – 89.99	D+	67 – 69.99
B	84 – 86.99	D	60 - 66.99
B-	80 – 83.99	F	0 - 59.99
C+	77 - 79.99		

POLICIES

Turning in work:

All coursework is to be turned in electronically via the ENGAGE course page. I prefer to receive papers as Word documents for ease of grading. I will return corrected papers electronically on ENGAGE.

I accept late work. Each student may take one no-questions-asked two-day grace period to turn in an assignment of their choice during the semester. If more than two days have passed, or you have already used your freebie, and you need a further extension, please come see me during office hours so we can work out an alternate deadline appropriate to your situation. That said, however, deadlines exist so that your work will be spread out over the semester and not wind up snowballing into the world's biggest stress-fest at the end of the semester, so it is in your own best interests to meet them. And of course, any work not turned in by the end of the semester will earn a zero and negatively impact your grade.

Work is due by the start of class time on the due date. This timing is designed so that you won't have to miss my class because you're still working on the paper for my class. If you're not done by the start of class on the due date, put the assignment aside and come to class. It's already late, and will not incur extra penalties because you took an hour out to attend.

Academic Honesty:

Academic honesty and plagiarism prevention are topics that I take very seriously and teach in this course. Students are warned right from the outset, however, to review the Utica College academic honesty policy: <http://www.utica.edu/academic/facultyinfo/honestypolicy.cfm> . Please take particular note that **FAILURE TO CITE SOURCES COUNTS AS PLAGIARISM**. If I find an instance of plagiarism, the student will receive a zero on the assignment in question and be reported to the Provost, who may impose further penalties.

Emergency Preparedness:

Students are advised to review the campus safety information and procedures available at <http://www.utica.edu/finance/environment/safety/> , particularly the sections on lockdown and shelter-in-place procedures. In addition, any student with safety-related special circumstances to report (EpiPen, evacuation assistance, etc.) should come to office hours early in the semester to create an emergency plan with me. All students should be aware of the locations of the first aid kit and fire extinguisher nearest to the classroom. I am Red Cross certified in first aid and CPR. If you have any emergency training or certifications, please let us know!

In case of inclement weather that prevents our meeting in-person as a class, we may hold an electronic class session through ENGAGE instead. In the event that a snowstorm or other weather emergency prevents me from getting to campus, I will post an announcement to the coursepage informing the class of the switch to an e-class for the day. During an e-class, you are expected to be logged in to ENGAGE during the regular class hour for the entire time. Lectures will be given webinar-style via Skype and class discussions held via message board.

Students with Disabilities:

I am committed to creating a supportive learning environment for students with disabilities. Any student who has need of special accommodations in this class due to a documented disability should speak with me as soon as possible, preferably within the first two weeks of class (my office hours are at the top of this syllabus). You should also contact the **Director of the Office of Learning Services (315-792-3032)** in order to determine eligibility for services and to receive an accommodation letter. We will work with you to help you in your efforts to master the course content in an effective and appropriate way.

I am equally committed to safeguarding my students' mental health. If you are feeling overwhelmed, anxious, or depressed and this class is contributing to your having unacceptable levels of stress, please come talk to me during office hours, so we can work out an alternate plan for your coursework that will enable you to be both healthy and productive. Also, don't be afraid to take advantage of the resources available through the on-campus **Counseling Center (315-792-3094)**: <https://www.utica.edu/student/development/counseling/> .

SCHEDULE

Intro

Week 1: Defining World Theatre

Jan

Mon 14—Course intro

Wed 16—Defining “theater” and “performance” in a global context

Fri 18—Culture and representation

READING:

- TH: “Theories of society” (8-10)
- TH: “Theatre and the history of communication” (10-13)

Unit One: Africa

(Weeks 2-5)

Week 2: Intro to Africa

Mon 21—**NO CLASS** (school holiday)

Wed 23—Africa overview

READING:

- Reader: Read, “Beginnings of Theater in Africa”*
- AF: “Performance in Africa” (665-668)
- AF: “The African Diaspora” (xii)

Fri 25—Ancient African drama

READING:

- TH: “Commemorative ritual ‘drama’ in Abydos, Egypt” (38-43)
- Reader: Teeter, “Festivals of Osiris”*
- Reader: Jacobus, “Terence” and excerpt from *The Brothers**

Week 3: Traditional Forms

Mon 28—Storytelling

READING:

- AF: “Storytellers” (893-900)
- AF: “Tricksters in African Folklore” (961-964)
- Reader: selections from *A Treasury of African Folklore**
- AF: “Epics: Overview” (225-228)
- AF: “Dialogic Performances: Call-and-Response in African Narrating” (163-168)

Wed 30—Masking

READING:

- AF: “Masks and Masquerades” (479-485)
- AF: “Masquerading by Women: Ejagham” (486-491)
- TH: “CASE STUDY: Yoruba ritual as ‘play,’ and ‘contingency’ in the ritual process” (33-37)
- AF: “Theater: Yoruba Folk Theater” (943-946)

Feb

Fri 1—Puppetry

READING:

- AF: “Puppetry” (757-762)
- AF: “Drama: Anang Ibibio Traditional Drama” (195-198)
- Reader: Brink, “Invocation of the Theatrical Frame in Bamana Drama Performance”

Week 4: Colonial Rule

Mon 4—Colonialism overview

Wed 6—Colonialist Drama

READING:

- Reader: Pearce, *Credibility Gap**

Fri 8—Resistance Drama

READING:

- AF: “Malagasy Folklore and its Study” (461-467)
- Reader: Sekyi, *The Blinkards**

Week 5: Postcolonial Africa

Mon 11—Colonial Aftermath

READING:

- TH: “Social activism and theatre in postcolonial Africa” (481-483)
- TH: “CASE STUDY: Athol Fugard: Theatre of witnessing in South Africa” (483-486)
- Reader: Maponya, *The Hungry Earth**
- Reader: Molosi, “Dear Upright African”

Wed 13—Postcolonial Governments

READING:

- TH: “Social activism and theatre in postcolonial Africa” (481-483) (yes, reread this)
- Reader: Osofisan, *Once Upon Four Robbers**

Fri 15—The Diaspora

READING:

- Reader: Aidoo, *Dilemma of a Ghost**

Unit Two: Asia

(Weeks 6-10)

Week 6: India

Mon 18—Sanskrit Theatre

READING:

- TH: “Drama and theatre in early India” and subsections (81-89)
- Reader: Baudhayana, *The Hermit/Harlot**

Wed 20—Contemporary forms of Traditional Drama

READING:

- TH: “The birth of *kathakali*” and web supplements (90)
 - TH: “CASE STUDY: Playful gods: the *Ramlila* in north India” (130-135)
- Fri 22—Social Impact Drama
 READING:
- TH: “Social drama in Kerala, India: Staging the ‘revolution’” (467-471)
 - Reader: Bhaasi, *Memories in Hiding**
- DUE: Africa Response Paper**

Week 7: China

Mon 25—*Zaju* and *Kunqu*

READING:

- TH: “Developments in Chinese drama, theatre, and performance” (153-154)
- TH “The growth of *kunqu*” (154-155)
- Reader: Li, *Rescriptor-in-Waiting Bao’s Clever Trick: The Record of the Chalk Circle**

Wed 27—*Jingju* (Beijing Opera)

READING:

- TH: "'Internal imperialism' and the origins of jingju ('Beijing Opera')" (334-335)
- Reader: Goldstein, selection from “Mei Lanfang and the Nationalization of Peking Opera”*
- Reader: Mei, *Hegemon King Says Farewell to His Queen**

Mar

Fri 1—Intercultural Epic Theatre

READING:

- TH: “CASE STUDY: Imagining contemporary China” (530-533)
- Reader: Gao, *Wild Man**

Week 8: Japan

Mon 4—*Noh* and *Kyogen*

READING:

- TH: “Early Japanese performance and the development of *nō*” and subsections (90-96)
- TH: “CASE STUDY: The *nō* play, *Dojoji*” (96-100)
- Reader: *Dojoji**
- Reader: *The Delicious Poison**

Wed 6—*Kabuki* and *Bunraku*

READING:

- TH: “Popular Japanese theatre in a time of cultural seclusion” and subsections (172-178)
- TH: “CASE STUDY: Realer than real? Imagining ‘woman’ in *kabuki*” (178-183)
- TH: “CASE STUDY: Censorship in eighteenth-century Japan” (269-272)
- Reader: *A Maiden at Dojoji**

Fri 8—*Shingeki* and its inverse

READING:

- TH: “The introduction of female performers in Japan” (345-347)
- TH: “Japanese theatrical responses to defeat in the Second World War” (455-457)
- TH: “Western artists appropriate non-Western imagery” (335)
- TH: “CASE STUDY: Inventing Japan – The *Mikado* and *Madama Butterfly*” (336-341)

DUE: *Native Gardens* Response Paper

Week 9: SPRING BREAK (no classes)

Week 10: The Middle East

Mon 18—Middle East: Overview

Wed 20—*Ta'zieh*

READING:

- TH: “Commemoration and the carnivalesque in the Jewish Purim *shpil*” (107-108)
- TH: “Islamic commemorative mourning dramas: The *Ta'zieh* of Iran and beyond” (126-130)
- Reader: Pettys, “The *Ta'zieh*: Ritual Enactment of Persian Renewal”*

Fri 22—Shadow Puppet Theatre

READING:

- Reader: Öztürk, “Karagöz Co-Opted: Turkish Shadow Theatre of the Early Republic (1923-1945)”*

Unit Three: Latin America

(Weeks 11-14)

Week 11: Precolumbian Drama

Mon 25—Latin America: Overview

Wed 27—Mayan Drama

READING:

- TH: “Mesoamerican performance” and subsections (43-50)
- SC: *Rabinal Achi* (29-47)

Fri 29—Incan Drama

READING:

- Reader: *Apu Ollantay**

DUE: *Asia* Response Paper

Week 12: Conquest Drama

Apr

Mon 1—Performance day!

DUE: Group Performances

Wed 3—*Cristianos y Moros* Plays

READING:

- TH: “Dramas of Christian crusade and conquest” (120-122)
- TH: “CASE STUDY: Christians and Moors: Medieval performance in Spain and the New World” (122-126)
- SC: Anonymous, *Los Comanches* (94-102)

Fri 5—Conversion Drama

READING:

- SC: Olmos, *Final Judgement* (48-58)
- TH: Auto sacramental section of “Saint plays, morality plays, and autos sacramentales” (119-120)
- TH: “CASE STUDY: Sor Juana Inés de la Cruz and the perils of print culture in New Spain” (220-224)
- SC: Inés de la Cruz, *The Loa for the Auto Sacramental of The Divine Narcissus* (81-93)

Week 13: Independence Dramas

Mon 8—Post-Spanish Independence

READING:

- SC: Podestá, *Juan Moreira* (122-135)

Wed 10—*Mestizaje* and National Heritage

READING:

- SC: Piñera, *Electra Garrigó* (173-195)

Fri 12—Dictatorships

READING:

- SC: Gambaro, *The Camp* (220-244)

Week 14: Contemporary Forms

Mon 15—Theatre of the Oppressed

READING:

- TH: "Theater of the Oppressed" (542-543)
- Reader: Boal, “The Theatre of the Oppressed”*
- Reader: Boal, “From The Theatre of the Oppressed in Europe: Forum Theatre”*

IN-CLASS: Forum Theatre performance

Wed 17—*Nuevo Teatro Popular*

READING:

- TH: “The Cold War and theatre outside the U.S.” (465-467)
- SC: Zapata, *Adiós Ayacucho* (291-300)

Fri 19—Performance Art

READING:

- TH: “Performances of (and against) 'authenticity'” (525-529)
- Reader: Fusco, selections from *the bodies that were not ours and other writings**

Mini-Unit: Oceania

(Week 15)

Mon 22—Australia

READING:

- Reader: Holledge and Tompkins, “Warlpiri *Yawulyu*”*

Wed 24—Pacific Islands

READING:

- Reader: Hereniko, “Clowning as political commentary: Polynesia – then and now”*

Fri 26—Papua New Guinea

READING:

- Reader: Lurang, “The significance of the *tantanua* dance within the *Verem malagan*”*

DUE: Latin America Response Paper

Course Wrap-Up

(Week 16)

Mon 29—Course wrap-up and review

FINAL PAPERS ARE DUE BY 4PM ON SATURDAY, MAY 4

***Contents of Course Reader:**

Aidoo, Ama Ata. 1985. *The Dilemma of a Ghost in The Dilemma of a Ghost; Anowa: Two Plays*. New York: Longman.

Arias-Larreta, Abraham, trans. 1967. *Apu Ollantay in Pre-Columbian Masterpieces: Popol Vuh, Apu Ollantay, Chilam Balam*. Kansas City, Missouri: Editorial Indoamerica.

Baudhayana. 1971. “The Hermit and the Harlot,” trans. J. A. B. van Buitenen. *Mahfil*, Vol. 7, No. 3. East Lansing, MI: Asian Studies Center, Michigan State University.

Bhasi, Thoppil. 1996. *Memories in Hiding*, trans. Jose George and Phillip B. Zarrilli. Calcutta: Seagull Books.

Boal, Augusto. 1995. “From The Theatre of the Oppressed in Europe: Forum Theatre” in *Twentieth Century Theatre: A Sourcebook*. London and New York: Routledge.

———. 1997. “The Theatre of the Oppressed.” *UNESCO Courier*, Vol. 50, No. 11.

Courlander, Harold. 1975. Selections from *A treasury of African folklore: The oral literature, traditions, myths, legends, epics, tales, recollections, wisdom, sayings, and humor of Africa*. New York: Crown Publishers.

Fusco, Coco. 2001. Selections from *the bodies that were not ours and other writings*. London and New York: Routledge.

Gao Xingjian and Bruno Roubicek. 1990. “*Wild Man: A Contemporary Chinese Spoken Drama*.” *Asian Theatre Journal*, Vol. 7, No. 2. Honolulu: University of Hawai’i Press.

Goldstein, Joshua. 1999. Selection from “Mei Lanfang and the Nationalization of Peking Opera, 1912-1930.” *Positions*, Vol. 7, No. 2. Durham, NC: Duke University Press.

Hereniko, Vilsoni. 1999. “Clowning as political commentary: Polynesia – then and now” in *Art and Performance in Oceania*, eds. Barry Craig, Bernie Kernot, and Christopher Anderson. Honolulu: University of Hawai’i Press.

- Holledge, Julie and Joanne Tompkins. 2000. "Warlpiri Yawulyu" in *Women's Intercultural Performance*. London and New York: Routledge.
- Jacobus, Lee A. 2018. "Terence: from *The Brothers*" in *The Bedford Introduction to Drama*, 8th ed. Boston and New York: Bedford / St. Martin's.
- Keene, Donald, trans. 1998. *Dojoji* in *Traditional Japanese Theater: an Anthology of Plays*, Karen Brazell and James T. Araki, eds. New York: Columbia University Press.
- Kenny, Don, trans. 1998. *The Delicious Poison* in *Traditional Japanese Theater: an Anthology of Plays*, Karen Brazell and James T. Araki, eds. New York: Columbia University Press.
- Li Xingdao. 2010. *Rescriptor-in-Waiting Bao's Clever Trick: The Record of the Chalk Circle* in *Monks, Bandits, Lovers, and Immortals: Eleven Early Chinese Plays*, eds. Stephen H. West and Wilt L. Idema. Indianapolis and Cambridge: Hackett.
- Lurang, Noah J. "The significance of the *tantanua* dance within the *Verem malagan*" in *Art and Performance in Oceania*, eds. Barry Craig, Bernie Kernot, and Christopher Anderson. Honolulu: University of Hawai'i Press.
- Maponya, Maishe. 1979. *The Hungry Earth* in *Postcolonial plays: an anthology*. Ed. Helen Gilbert. London and New York: Routledge (2007).
- Mei Lanfang. 1978. *Hegemon King Says Farewell to His Queen* in *Eight Chinese Plays from the Thirteenth Century to the Present*, ed. William Dolby. New York: Columbia University Press.
- Oshima, Mark, trans. 1998. *A Maiden at Dojoji* in *Traditional Japanese Theater: an Anthology of Plays*, Karen Brazell and James T. Araki, eds. New York: Columbia University Press.
- Osofisan, Femi. 1978. *Once Upon Four Robbers* in *Postcolonial plays: an anthology*. Ed. Helen Gilbert. London and New York: Routledge (2007).
- Öztürk, Serdar. 2006. "Karagöz Co-Opted: Turkish Shadow Theatre of the Early Republic (1923-1945)." *Asian Theatre Journal*, Vol. 23, No. 2. Honolulu: University of Hawai'i Press.
- Pearce, Daniel. 1983. *Credibility Gap* in *Generation Gap: A Double Bill of Plays*. Zimbabwe: Mambo Press.
- Pettys, Rebecca Ansary. 1981. "The Ta'zieh: Ritual Enactment of Persian Renewal." *Theatre Journal*, Vol. 33, No. 3. Baltimore, MD: Johns Hopkins University Press.
- Read, Leslie Du S. 1995. Selections from "Beginnings of theatre in Africa and the Americas" in *The Oxford illustrated history of theatre*. Ed. John Russell Brown. Oxford: Oxford University Press.
- Sekyi, Kobina. 1997. *The Blinkards* in *The Blinkards, a Comedy; and the Anglo-Fanti, a Short Story*. New Hampshire: Readwide Publishers/Heinemann Educational.
- Teeter, Emily. 2012. "Festivals of Osiris" in *Religion and Ritual in Ancient Egypt*. Cambridge: Cambridge University Press.