

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 2019
Discipline:	English
Course Number and Title:	E 245 World Drama
Division:	Lower
Faculty Name:	Daryl Harris
Semester Credit Hours:	3

Prerequisites: None

Meeting: B Days, 1230-1350, Kaisersaal Port

COURSE DESCRIPTION

This course explores world drama in cultural contexts by actively examining ways in which performance mirrors cultures. Fueled by film excerpts as well as experiencing live performances and discussions with theatre artists in the scheduled ports, the course analyzes a variety of theatrical traditions, practices, texts, design, and performance styles. The analyses of dramatic texts from each area (including the USA) form the theoretical base for the course's seminar-styled explorations. These texts include both traditional and contemporary works, both obscure and award-winning. The course considers each culture's history, aesthetics, values, and socio-economic standing, and how these components influence the culture's theatrical forms and performance styles. Conversely, the course considers whether theatre "merely" mirrors these components of each culture, or influences them. The course challenges students to consider Western Theatre as a "co-star" on the world stage, rather than the center of it.

LEARNING OBJECTIVES

Upon successful completion of this course, students will:

- Experience and analyze performance styles from around the world.
- Articulate responses to and interpretations of these experiences –both orally and in writing.
- Read and analyze play scripts and other theatrical texts from diverse cultural locations and perspectives.
- Analyze theatre's historical development and societal function (both historically and contemporarily) by comparing contemporary and traditional theatrical forms across various cultures.
- Explore ways that theatre reflects a society's history, aesthetics and values, as well as the ways that those societal elements affect the society's theatre.
- Develop a working knowledge of major performance traditions in selected countries.

- Through both keen observation, and specialized research, develop a working knowledge of global and regional issues, and ways that they influence theatre in select societies.

REQUIRED TEXTBOOKS

AUTHOR: Glen Odom
 TITLE: World Theories of Theatre
 PUBLISHER: Routledge
 ISBN #: 978-1- 138-82256-6
 DATE/EDITION: 2017

AUTHOR: Dev Virahsawmy
 TITLE: Toufann: A Mauritian Fantasy
 PUBLISHER: Border Crossings
 ISBN #: 1904718000, 9781904718000
 DATE/EDITION: 1999/ Illustrated

TOPICAL OUTLINE OF COURSE

- PLEASE NOTE: Each class session will include physical activities, theatrical exercises, improvisations, and devised theatre techniques that enhance, embody, and activate the day's topic(s) of discussion.
- Unless otherwise noted "Read pp.—"refers to pages in World Theories of Theatre.

Depart Ensenada, Mexico — January 5

B1—January 8: Introduction to Course Format and Content

Discuss: Experiences and observations in Ensenada, Mexico
 View: *Globe to Globe Hamlet* –Excerpts
 Homework: Read PDF "The Theatre As It Was and As It Is"
 Read pp. 1-12, "Introduction"

B2—January 10: Global Origins

Discuss: Readings
 View: *Lulalena*, The Maui Theatre –Excerpts
 Homework: Read PDF *World Dance Cultures: From Ritual to Spectacle* –Excerpt
 Read pp. 15-27, "Aesthetics"

B3—January 13: Preparations for Hawaii

Discuss: Readings
 View: Interview with playwright Lee Cataluna
 Homework: Read pp.270-276, "East Asia"
 Read pp.190-200, "Selections from *Introduction to Theatre: Hirata Oriza*"

Honolulu, Hawaii – January 12

B4—January 15: East Asian Aesthetics

- Discuss: Hawaii site visits, experiences, observations, and journal entries
Readings
- Homework: Read pp, 165-176, “Suzuki Tadashi: we have been, therefore I am,” and
“Selections from ‘Human Experience and the Group’: Suzuki Tadashi”

January 16—International Date Line crossing (Lost Day)

B5—January 18: Human Experience

- Discuss: Readings
- View: Traditional Noh performances
- Homework: Prepare for QUIZ #1

Study Day (No Class) – January 19

B6—January 21: QUIZ #1

- Homework: Read PDF *Matsukaze (Wind in the Pines)* by Kan’ami (+Films)
Read pp. 27-37, “”Selections from *On the Art of Nō Drama*; Zeami
Motokiyo”

B7—January 23: Japanese Theatre

- Discuss: Readings
- View: *Matsukaze (Wind in the Pines)* by Kan’ami (2 versions)
Traditional Noh performances
- Homework: Read pp.176-183, “Selections from ‘On Directing’: Jiao Juyin”
Read pp. 200-208, “The Potential of Theatre”: Gao Xingjian
Read PDF script, *The Dead Visiting the Living* / Liu Shugang, translated
by Charles Qianzhi Wu

Kobe, Japan – January 24-28

B8—January 30: Chinese Theatre

- Discuss: Japan site visits, experiences, observations, and journal entries
Readings
- View: *Peking Opera: An Introduction* (short documentary)
Cantonese Opera in Performance
The World of Mei Lanfang documentary –Excerpts
- Homework: Read PDF script, Shakespeare’s *A Midsummer Night’s Dream*
Read PDF article, *The Cambridge Guide to Asian Theatre*, pp. 245–251,
“Vietnam...”

Shanghai, China – January 31 - February 1

In-Transit – February 2-3

Hong Kong, SAR – February 4-5

B9—February 7: Vietnamese Theatre

- Discuss: China site visits, experiences, observations, and journal entries
View: *A Dream in Hanoi* (Abstract: Vietnamese and American actors collaborate to produce *A Midsummer Night's Dream*.)
Homework: Read PDF article, “Journey Through the Night: Notes of Burmese Traditional Theatre”
Read PDF journal article, “Puppet Theatre in Asia”

Ho Chi Minh City, Vietnam – February 8-13

B10—February 15: Myanmar Theatre

- Discuss: Vietnam site visits, experiences, observations, and journal entries
Readings
View: *Puppet Theatre & Traditional Burmese Dancing* –Selected Excerpts
Homework: Read PDF book chapter, “...Burma...,” *Classical Dance and Theatre in South-East Asia*

Community Programming (No Class) – February 16

B11—February 18: Myanmar Theatre Continued: Traditional and “Alternative-Traditional”

- Discuss: Readings
View: *Nat Pwe Burma's Carnival of Spirit Soul*
Homework: Read pp. 54-57, “Case Study: Badal Sircar’s 1973 Production of *Spartacus*”
Read pp. 37-41, “Selections from the *Natyasastra*: Bharata Muni”
Read pp. 74-76, “Selections from *Towards a Revolutionary Theatre*: Utpal Dutt”
Read pp. 277-284, “India”

Yangon, Myanmar – February 19-23

Wednesday February 20: Field Class - Burmese Puppetry: Pulling Strings to Maintain Tradition

B12—February 25: Traditional Indian Theatre

- Discuss: Myanmar field Class, site visits, experiences, observations, and journal entries
Readings
View: *Kerala: Kayaking, Culture and Cuisine* (personal research) -Excerpts
Bharatanatyam - Learn Asamyuta Hasta (Rasa Hand Gestures for Beginners)
Kathak, a documentary about origins of courtly story dancing
Homework: Read pp. 210-216, “Toward a Theorization of Gender in World Theatre: Introduction” through “Western Theorizations of Gender in World Theatre”
Read pp. 220-226, “An Interview with Poile Sengupta: Anita Singh”

Read PDF script, *Celebrated Silence*, Anisha Singh's story of sexually inappropriate physical touch in India, as scripted by Prabir Das

B13— February 27: Contemporary Indian Theatre/ Women's voices

FIELD CLASS REFLECTIVE PAPER, PROJECT, PRESENTATION, OR PERFORMANCE DUE

Discuss: Readings

View: Still images from world premiere production of *Celebrated Silence*
Saheri's Choice, a look at the custom of arranged marriage
Fire, credited to be the first film to confront lesbianism in India

Homework: Prepare for MIDTERM EXAM

Cochin, India — February 28 – March 5

B14—March 8: MIDTERM EXAM

Homework: Read 101-110, "Decolonization, hybridity, Postcoloniality, Interculturalism, and Globalization"

Read PDF article, "Creole Vernacular Theatre: Transcolonial Translations in Mauritius"

Read PDF article, "Intercultural Tempests: India, Mauritius and London"

Read script, *Toufann: A Mauritian Fantasy*

Community Programming (No Class) — March 7

B15—March 10: Mauritius Theatre/Effects of Colonialism

Discuss: India site visits, experiences, observations, and journal entries
Readings

Homework: Read pp. 246-254, "Sub-Saharan Africa"

Read pp. 43-53, "Selections from 'Drama and the African World-View' in *Myth, Literature and the African World*: Wole Soyinka

Port Louis, Mauritius — March 11

B16—March 13: African Theatre

Discuss: Readings

View: Athol Fugard lecture
MASTER HAROLD...and the boys, Athol Fugard

Homework; Read pp. 120-126, "Selections from 'What the Twilight Says: An Overture': Derek Walcott"

Read PDF script *Invisible Girl*, Syreeta Briggs

B17—March 15: African Theatre Continued

Discuss: Mauritius site visits, experiences, observations, and journal entries
Readings

View: *The Life and Times of Sara Baartman: the Hottentot Venus*

Homework: Read PDF script *So What's New?* Fatima Dike

B18—March 17: South African Theatre

Discuss: Readings
View: *Miss HIV*, documentary about stigma-free HIV pageant in Botswana
Homework: Read pp. 65-74, Selections from 'The Revolution as Muse': Drama as Surreptitious Insurrection in a Post-colonial, Military State": Femi Osofisan

Cape Town, South Africa – March 18-23

B19—March 25: South Africa “Revisited”

Discuss: South Africa site visits, experiences, observations, and journal entries
Readings
View: *Queen Latifah Presents Mama Africa*, three short films
Homework: Prepare for QUIZ #2

B20—March 27: QUIZ #2

Homework: Read pp. 254-261, “North Africa and the Middle East”
Read pp. 126-134, “Selections from *It Shall Be of Jasper and Coral*:
Werewere Liking

B21—March 29:

Discuss: Quiz #2 responses
Readings

Takoradi, Ghana – March 30 - April 1

Tema, Ghana – April 2-3

B22—April 5: North African and Middle Eastern Theatre

Discuss: Ghana site visits, experiences, observations, and journal entries
Readings
View: *Some Women of Marrakech*, an examination of women in “purdah” or “hijab” seclusion in Morocco, showing a wedding and effects of seclusion on women in Islam.
Homework: Read pp. 78-100, “Selections from ‘Manifestos for a New Arab Theatre’: Saadallah Wannons”

PLEASE NOTE: Both Independent Field Report/Responses due by the end of the day.

B23—April 7: North African and Middle Eastern Theatre Continued

Discuss: Readings
View: *Dreaming in Morocco*, culturally informative interviews of Moroccan residents
Homework: Prepare for Final Exam

Study Day (No Class) – April 8

B24— April 10: ENCORE! –An active, critical recapping of the course

Casablanca, Morocco – April 11-15

Study Day (No Class) – April 16

B25—April 18: Final Exam

PORT JOURNALS DUE AT BEGINNING OF CLASS.

Arrive Amsterdam, the Netherlands – April 21

FIELD WORK

Semester at Sea field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete independent field assignments that span multiple countries.

Field Class & Assignment

The field class for this course is on **Wednesday February 20, in Yangon, Myanmar**. Field Class attendance is mandatory for all students enrolled in this course. **Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class.** Field Classes constitute at least 20% of the contact hours for each course, and are developed and led by the instructor.

Title:	Burmese Puppetry: Pulling Strings to Maintain Tradition
Country:	Myanmar
Description:	Throughout the world and across many cultures, puppetry is one of the oldest forms of dramatic expression. According to most sources, Traditional Burmese puppet theatre dates from around the 15th century, with strings being added in the 18th century. Today the tradition is almost lost. Several individuals and organizations are striving to keep this important cultural heritage alive. We will spend a day with one such organization, the Myanmar Traditional Puppet Theatre. We will divide the day between history (both of the tradition and of the company), character descriptions, and stories, and then later, puppet making and manipulation. A local lunch will separate the day's two sessions.
Objectives:	<ol style="list-style-type: none">1. Students will learn about the historical and cultural significance of Burmese Marionette Puppetry, both locally, and on the world stage.2. Students will see some of the craft of this dramatic art form, including the making of puppets and their manipulation by master puppeteers.3. Through observation, participation as audience members, and follow-up reflective discussions and activities, students will be able to

appreciate and place this unique form of theatre within the broader context of World Drama.

Students will demonstrate their understanding of the Field Class by a reflective paper, project, presentation, or performance. Typed artists statements must accompany projects, presentations, or performance reflective responses. Students will be evaluated by 1.) their active participation in each phase of the experience (50% of Field Class grade), 2.) by the depth and details of their journal entry for that day (15%) and 3.) by the quality of their reflective paper, project, presentation, or performance, and accompanying artists statement where required (35%). For clarity, it is best that the journal entry for that day be separate from the general Port Journal. The final responses should cover or embody the following points:

- The name and location(s) of the class
- The topics covered
- The students “gut” response to the experience, and why.
- How the class enhanced the understanding of at least three topics discussed in classes leading up to the Field Class.

For those who choose to write a traditional paper, please see the section entitled “General Grading Criteria.” Papers should be about five to seven pages in length, size 12 font, double-spaced, 1” margins all around. For those who choose to do a creative project, presentation, or performance, please see the sections entitled “Artist Statement.” Due date: February 27.

Independent Field Assignments

Students are required to keep a journal that chronicles experiences in each port. Entries may be legibly hand-written, sketched, drawn, painted, or collaged. Each entry must clearly identify each port, and at least one event in each port that enhanced the student’s current perception of theatre or theatrical elements. Each entry should address how the experience enhanced the student’s perception. Students may suggest other forms of journaling, but these alternatives must be approved in advance. Journal entries should describe personal responses to traditional theatrical experiences like a puppet performance, or non-traditional experiences like street theatre, or even an argument on the street, or a wedding in the park. Students will submit journals for assessment on April 18. They will be returned by April 20.

Students also are required to write formal responses to any two traditional performances at two different ports. These ports and responses are separate from the Field Class and Assignment. The guidelines, however, are essentially the same, but a bit less detailed. These papers or alternatives need refer to only one topic discussed in classes leading up to the field experience, not three. Papers should be about three to four pages in length, size 12 font, double-spaced, 1” margins all around. Both papers are due by end of day April 5.

METHODS OF EVALUATION

Each component of this discussion and activity-based, seminar-styled course is equally essential and interdependent. Active participation in all areas is required, and will be

monitored. Please remember that the Field Course is required. Failure to attend and actively participate will result in a grade of F/O, factored in as 20% of the final grade.

Grading

Attendance and Participation:	20%
Field Class and Report:	20%
Journal and 2 Independent Field Reports	15%
Quiz #1 and #2	15%
Midterm Exam	15%
Final Exam	15%

General Grading Criteria*

A paper: Perhaps the principal characteristic of the A paper is its rich content. Some people describe that content as “meaty,” others as “dense,” still others as “packed.” Whatever, the information delivered is such that one feels significantly taught by the author, sentence after sentence, paragraph after paragraph. The A paper is also marked by stylistic finesse: the title and the opening paragraph are engaging; the transitions are artful; the phrasing is tight, fresh, and highly specific, the sentence structure is varied, the tone enhances the purposes of the paper. Finally, the A paper, because of its careful organization and development, imparts a feeling of wholeness and unusual clarity.

B paper: It is significantly more than competent. Besides being almost free of mechanical errors, the B paper delivers substantial information—that is, substantial in both quantity and interest value. Its specific points are logically ordered, well developed, and unified around a clear organization principle that is apparent early in the paper. The opening paragraph draws the reader in; the closing paragraph is both conclusive and thematically related to the opening. The transitions between paragraphs are for the most part smooth, the sentence structure pleasingly varied. The diction of the B paper is typically much more concise and precise than that found in the C paper. Occasionally, it even shows distinctiveness—i.e., finesse and “memorability.” On the whole, then, a B paper makes the reading experience a pleasurable one, for it offers substantial information with few distractions.

C paper: It is generally competent—it meets the assignment, has few mechanical errors, and is reasonably well organized and developed. The actual information it delivers, however, seems thin and commonplace. One reason for that impression is that the ideas are typically cast in the form of vague generalities—generalities that prompt the confused reader to ask marginally: “In every case?” “Exactly how large?” “Why?” “But how many?” or “So what?” Stylistically, the C paper has other shortcomings as well; the opening paragraph does little to draw the reader in; the final paragraph offers only a perfunctory wrap-up; the transitions between paragraphs are often bumpy; the sentences, besides being a bit choppy, tend to follow a predictable (hence monotonous) subject-verb-object order, and the diction is occasionally marred by purposeless repetitions, redundancy, and imprecision. The C paper, then, while it gets the job done, lacks both imagination and intellectual rigor, and hence does no invite a rereading.

D paper: Its treatment and development of the subject are as yet only rudimentary. While organization is present, it is neither clear nor effective. Sentences are frequently awkward, ambiguous, and marred by serious mechanical errors. Evidence of careful proofreading, if any, is scanty. The whole piece, in fact, often gives the impression of having been conceived and written in haste.

F paper: Its treatment of the subject is superficial; its theme lacks discernible organization; its prose is garbled or stylistically primitive. Mechanical errors are frequent. In short, the ideas, organization, and style fall below what is acceptable college writing.

*Note: I borrowed these criteria from one of my former English professors, Dr. Sally Davis. They are intended as guidelines, not hard and fast rules.

Artist Statement

A brief artist statement (typed, hard copies only, please) must accompany whatever expression you choose –even a seemingly self-explanatory poem, song, dance, or acting scene. This statement should include why you chose the specific form of expression that you did, and exactly how it embodies each of three (minimal) previous classes. An initial Google search produced the following definition: “What Is an Artist's Statement? A general introduction to your work, a body of work, or a specific project. It should open with the work's basic ideas in an overview of two or three sentences or a short paragraph. The second paragraph should go into detail about how these issues or ideas are presented in the work.”

Here is a sample short artist statement lifted from <https://www.gyst-ink.com/artist-statement-guidelines/> to give you an idea what they typically are:

SHORT ARTIST STATEMENT: SAM DURANT

My artwork takes a critical view of social, political and cultural issues. Often referencing American history, my work explores the varying relationships between popular culture and fine art. Having engaged subjects as diverse as the civil rights movement, southern rock music and modernist architecture, my work reproduces familiar visual and aural signs, arranging them into new conceptually layered installations. While I use a variety of materials and processes in each project my methodology is consistent. Although there may not always be material similarities between the different projects, they are linked by recurring formal concerns and through the subject matter. The subject matter of each body of work determines the materials and the forms of the work. Each project often consists of multiple works, often in a range of different media, grouped around specific themes and meanings. During research and production, new areas of interest arise and lead to the next body of work.

The following site gives examples of statements for a couple of different types of art, including poetry: <https://www.examples.com/business/artist-statement.html>

Please feel free to do your own “Googling” (but not plagiarizing, of course).

GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

LEARNING ACCOMMODATIONS

Semester at Sea provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from the student's home institution verifying the accommodations received on their home campus (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit this verification of accommodations to academic@isevoyages.org as soon as possible, but no later than two months prior to the voyage.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative

commitment to academic integrity. All Semester at Sea courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

RESERVE BOOKS FOR THE LIBRARY

None

FILM REQUESTS

TITLE OF FILM: *A Dream in Hanoi*
DISTRIBUTOR: Oley, PA : Bullfrog Films
991020844319703361
Semester at Sea Collection – Colorado State University

TITLE OF FILM: Kathak
DISTRIBUTOR: Thiruvananthapuram, India : Invis Multimedia
991020830779703361
Semester at Sea Collection – Colorado State University

TITLE OF FILM: *Saheri's Choice*
DISTRIBUTOR: Princeton, NJ : Films for the Humanities & Sciences
991020882769703361
Semester at Sea Collection – Colorado State University

TITLE OF FILM: *Fire*
DISTRIBUTOR: New York, N.Y. : New Yorker Films Artwork : Zeitgeist Films
991020840939703361
Semester at Sea Collection – Colorado State University

TITLE OF FILM: *The life and times of Sara Baartman : "The Hottentot Venus"*
DISTRIBUTOR: New York, N.Y. : Icarus Films
991031490236503361
Semester at Sea Collection – Colorado State University

TITLE OF FILM: *Miss HIV*
DISTRIBUTOR: Oklahoma City, Okla.: EthnoGraphic Media ; San Francisco, Calif. : Distributed by Video Project
991031505939203361
Semester at Sea Collection – Colorado State University

TITLE OF FILM: *Queen Latifah presents Mama Africa*
DISTRIBUTOR: Santa Monica : Genius Products, LLC
991020903899703361
Semester at Sea Collection – Colorado State University

TITLE OF FILM: *Some Women of Marrakech*
DISTRIBUTOR: New York, N.Y.: Films for the Humanities & Sciences
991021014419703361
Semester at Sea Collection – Colorado State University

TITLE OF FILM: *Dreaming in Morocco*
DISTRIBUTOR: S.I.: Pamela Nice
991020889979703361
Semester at Sea Collection – Colorado State University

ELECTRONIC COURSE MATERIALS

AUTHOR: Perkins, Kathy A., Ed.
ARTICLE/CHAPTER TITLE: *So What's New?*
JOURNAL/BOOK TITLE: *Black South African Women: an Anthology of Plays*
VOLUME: Routledge, 1998
ISBN: 0-415-18244-1
PAGES: pp. 23-46

AUTHOR: Beaman, Patricia
ARTICLE/CHAPTER TITLE: Chapter 5
JOURNAL/BOOK TITLE: *World Dance Cultures: From Ritual to Spectacle*
PUBLISHER: Routledge; 1 edition
DATE/EDITION: September 20, 2017
ISBN-13: 978-1138907737
PAGES: Section 5 through 5.4 (Upon approval, I will provide page numbers)

AUTHOR: Shakespeare, William
ARTICLE/CHAPTER TITLE: *A Midsummer Night's Dream*
JOURNAL/BOOK TITLE: *The Complete Works of William Shakespeare*
Project Gutenberg File
<http://www.gutenberg.org/ebooks/1514> (multiple formats)
<http://www.gutenberg.org/files/45128/45128-h/45128-h.htm> (HTML format)

AUTHOR: Branham/Brandon
ARTICLE/CHAPTER TITLE: "Vietnam" Chapter
JOURNAL/BOOK TITLE: *The Cambridge Guide to Asian Theatre*
PUBLISHER: Cambridge Cambridgeshire ; New York, NY, USA : Cambridge University Press
ISBN: 978052158822
CSU CALL NUMBER: 991020950549703361 Semester at Sea Collection – Colorado State

University
PAGES: 245-251

AUTHOR: Becker, A.L.
ARTICLE/CHAPTER TITLE: "Journey Through the Night: Notes of Burmese Traditional Theatre"
JOURNAL/BOOK TITLE: *The Drama Review: TDR*
VOLUME: Vol. 15, No. 2, Theatre in Asia (Spring, 1971)
PUBLISHER: The MIT Press
DOI: 10.2307/1144624
Stable URL: <http://www.jstor.org/stable/1144624>
PAGES: 83-87

AUTHOR: Jukka O. Miettinen
ARTICLE/CHAPTER TITLE: "Burma" Chapter
JOURNAL/BOOK TITLE: Classical Dance and Theatre in South-East Asia
PUBLISHER: Singapore ; New York : Oxford University Press
ISBN : 019588595
CSU CALL NUMBER: 991020760439703361 Semester at Sea Collection - Colorado State University
PAGES: 6-19

ADDITIONAL RESOURCES

Students are required to familiarize themselves with the cultural, political and/or societal developments at each port city, Students may access this information in advance via the Internet, or in port via print, electronic media, or by engaging in dialogue with local residents (preferred).