

NEW COURSE PROPOSAL**Courses must be submitted by November 3, 2008, to make the 2009-2010 catalog production**DATE (*Change if modified and redate file with current date*)
PROGRAM AREA(S)

APRIL 19, 2008 REV 12.16.08

ENGLISH AND PERFORMING ARTS EMPHASIS IN
THEATRE**1. Catalog Description of the Course.** *[Follow accepted catalog format.]***Prefix(es)** (Add additional prefixes if cross-listed) **ENGL/PATH Course No. 344****Title: WORLD DRAMA AND THEATRE Units: 3**☐ Prerequisites☐ Corequisites☐ Consent of Instructor Required for Enrollment**Description** (Do not use any symbols): **Explores world dramatic literature in performance and production. The focus is largely on plays and performance texts by non-Western authors, and is organized around one or more themes. This course is regional in organization rather than chronological. Texts studied feature the following regions: Asia, Oceania, South Asia & Middle East, Africa, and Latin America.****Grading Scheme:**☒ A-F Grades☐ Credit/No Credit☐ Optional (Student Choice)**Repeatability:**☐ Repeatable for a maximum of
units

Total Completions Allowed

☐ Multiple Enrollment in Same Semester**Lab Fee Required:** ☐**Mode of Instruction/Components** (*Hours per Unit are defaulted*).

	Units	Hours per Unit	Benchmark Enrollment	Graded Component	CS & HEGIS # (Filled in by the Dean)
Lecture	3	1	30	☒	
Seminar		1		☐	
Laboratory		3		☐	
Activity		2		☐	
Field Studies				☐	
Indep Study				☐	
Other Blank				☐	

The following two lines will be filled out internally based on the Mode of Instruction data directly above.

3 hours lecture per week (*Use 2nd line only if necessary*)

hours blank per week

Course Attributes:☒ **General Education Categories:** All courses with GE categories notations (including deletions) must be processed at the GE website: <http://summit.csuci.edu/geapproval>. Upon completion, the GE Committee will forward your documents to the Curriculum Committee for further processing.**A (English Language, Communication, Critical Thinking)**A-1 Oral Communication ☐A-2 English Writing ☐A-3 Critical Thinking ☐**B (Mathematics, Sciences & Technology)**B-1 Physical Sciences ☐B-2 Life Sciences – Biology ☐B-3 Mathematics – Mathematics and Applications ☐B-4 Computers and Information Technology ☐**C (Fine Arts, Literature, Languages & Cultures)**C-1 Art ☐C-2 Literature Courses ☒

C-3a Language	☐
C-3b Multicultural	☐
D (Social Perspectives)	☐
E (Human Psychological and Physiological Perspectives)	☐
UDIGE/INTD Interdisciplinary	☒
Meets University Writing Requirement	☒
Meets University Language Requirement	☐

☐ American Institutions, Title V Section 40404: ☐ Government ☐ US Constitution ☐ US History
Refer to website, Exec Order 405, for more information: <http://senate.csuci.edu/comm/curriculum/resources.htm>
☐ Service Learning Course

3. Justification and Requirements for the Course. (Make a brief statement to justify the need for the course)

A. Justification: The body of literature read in this upper division survey course provides students in English, Performing Arts, and across CSUCI with a breadth and awareness of performance texts by authors around the world, particularly in non-Western regions. It brings to the students' attention the significant contribution that non-Western cultures have made to literature and performance. The nature of this interdisciplinary course complements the other cross-listed and upper division English and Performing Arts elective courses specializing in drama and theatre. This is an elective 3 unit GE course in C2 and UDIGE.

B. Degree Requirement: ☐ Requirement for the Major/Minor **Note: Submit Program Modification if this course changes your program.**
☒ Elective for the Major/Minor

4. Learning Objectives. (Bullets, will occur upon carriage return)

Upon completion of the course, the student will be able to:

- Articulate common elements in dramatic literature across time, space, and culture
- Discuss differences across texts and performances of these texts
- Analyze a theme or themes using multiple performance texts
- Articulate the perspective they, the students, bring to the theme/texts, and reflect on how their (largely Western) perspective affects their reading and understanding of the literature, theatre, and culture represented
- Analyze texts as works of literature and vehicles for performance.

5. Course Content in Outline Form. [Be as brief as possible, but use as much space as necessary]

- I. Read and discuss performance texts in light of the theme(s) for the course.
- II. Produce critical/analytical writing in response to certain assigned texts for class reading.
- III. Write a research paper analyzing the cultural, literary and performative aspects of the plays.
- IV. Evaluate and discuss world drama and theatre within locally significant perspectives as well as international points of view.
- V. Issues to be discussed will include exile and migration, dialect and creolization, postcoloniality and the politics of literary form and performance theory
- VI. Perform staged readings of extracts from the plays.
- VII. Mid-Term and Final exams based on class lectures, discussions and prescribed readings.

Does this course overlap a course offered in your academic program? YES ☐ NO ☒
If YES, what course(s) and provide a justification of the overlap?

Does this course overlap a course offered in another academic area? YES ☐ NO ☒
If YES, what course(s) and provide a justification of the overlap?

Consultation and signature of Academic Chair(s) of the other academic area(s) is required on the signature sheet below.

6. Cross-listed Courses (Please note each prefix in item No. 1)

A. List Cross-listed Courses (Signature of Academic Chair(s) of the other academic area(s) is required).
Prefix for cross-listed discipline(s): ENGL/PATH 354

B. Department responsible for staffing: English and Performing Arts

7. **References.** *[Provide 3 - 5 references on which this course is based and/or support it.]*

- The Empire Writes Back: Theory and Practice in Post-Colonial Literatures, Bill Ashcroft, Gareth Griffiths, and Helen Tiffin
- Post-Colonial Drama, Helen Gilbert and Joanne Tomkins
- India Song, Marguerite Duras
- Valley Song, Athol Fugard
- The Screens, Jean Genet
- Death and the King's Horsemen, Wole Soyinka
- A Tempest, Aime Césaire
- No Sugar, Jack Davis
- Information for Foreigners, Griselda Gambaro
- The Song of Death, Tawfiq El-Hakim
- The Lady Aoi, Yukio Mishima

8. **List Faculty Qualified to Teach This Course.**

- Dr. Luda Popenhagen
- Dr. Catherine Burriss
- Dr. Jacquelyn Kilpatrick
- Dr. Bob Mayberry

9. **Effective Date**

A. First semester offered: Fall 2009

10. **New Resources Required.** YES ☐ NO ☒

If YES, list the resources needed and obtain signatures from the appropriate programs/units on the sheet below.

A. Computer (data processing), audio visual, broadcasting needs, other equipment)

B. Library needs

C. Facility/space needs

11. **Will this new course alter any degree, credential, certificate, or minor in your program?** YES ☐ NO ☒

If, YES attach a program modification form for all programs affected.

Catalog deadline for New Minors and Programs: **October 6, 2008** of preceding year.

Catalog deadline for Course Proposals and Modifications: **November 3, 2008**, of preceding year.

Last day to submit any work to be considered for the academic year: **April 15th.**

Luda Popenhagen, PhD

Proposer of Course

4/19/2008

Date

Request for PATH 344: World Drama and Theatre to be added to GE Category C2: Literature submitted

Criteria and Justifications Submitted:

- *Develop students' ability to respond subjectively as well as objectively to experience*
Students will read plays and performance texts written by non-Western authors. This course is regional in organization rather than chronological. Students study a range of non-Western dramatic literature in the context of non-Western performance traditions. For their analyses students will discuss theoretical narratives and paradigms, and consider them in light of their own personal perspectives. Students will be encouraged to develop their own individual viewpoints.
- *Cultivate and refine students' affective, cognitive, and physical faculties through studying great works of the human imagination*
The material studied will include plays and performance texts in performance and production by non-Western authors, and is organized around one or more themes in order to develop aesthetic awareness. The works will be primarily of a verbal nature, and will include visual components, such as viewings of productions and performance traditions associated with the texts. Students will have the opportunity to research, present oral presentations, and produce staged readings.
- *Increase awareness and appreciation in the tradition humanistic disciplines such as art, dance, drama, literature, and music.*
The focus of this course is the analysis of dramatic literature by studying how it is treated in performance and production, and how it integrates the different forms of the performing arts, such as music, dance, and theatre. Students will view staged productions and read relevant critical and theoretical literature.
- *Examine the interrelationship between the creative arts, the humanities, and self*
This course connects the performing arts (music, dance, and theatre) with dramatic literature through analysis, discussion and research. Students will have the opportunity to contextualize the performances and productions from diverse non-Western regions of the world, against their own personal experiences and observations, and invest their own opinions in the discussions.
- *Include an exposure to world cultures*
Texts studied in this course feature the following regions: Asia, Oceania, South Asia & Middle East, Africa, and Latin America. In this course students will develop an understanding of world perspectives by reading critical and theoretical literature from these regions, and viewing performances and productions of world drama in different cultures both in English, in translation and in the original language. Students will evaluate the influence of these different performance traditions upon Western drama, and also discuss the impact of Western drama, including that of the United States, on the drama and theatre of the aforementioned cultures.
- *Involve the student with literary works*
The very nature of this course is to evaluate and discuss non-Western dramatic literature and theatre contextualized within contemporary and historically significant perspectives. Students will discuss literary forms, dramatic criticism and performance theories in reference to the plays read in the course.
- *Promote students' ability to effectively analyze and respond to works of human imagination*
In addition to reading, and discussing the primary works, students will be provided with secondary materials, such as historical, theoretical and critical references, for their use. Students will also develop their own personal reactions. To better understand non-Western drama and theatre, opportunities will be created for the students to write, speak, and perform staged readings of extracts from the plays.

- *Require substantive analytical/critical thinking*
Students will read critically and analyze several literary texts, and express their interpretations of literary texts in oral and written form. They will discuss differences across texts and performances of these texts, and also analyze a theme using multiple performance texts. Students will study the texts as works of literature and as vehicles for performance. Students will identify the uniqueness and commonality of these writers' accomplishments. They will explore their own place in both their own and in the wider theatrical and cultural landscape.

Request for PATH 344: World Drama and Theatre to be added to GE Category UDIGE: Upper Division Interdisciplinary GE

Committee Response:

Approved by committee on 12-01-2008

Criteria and Justifications Submitted:

- *Emphasize interdisciplinarity by integrating content, ideas, and approaches from two or more disciplines*
This is a cross-listed course with English. Literary forms, theories, and criticisms will provide a context for the discussion of these plays in performance and production. The ways in which literary trends shaped the dramaturgical choices employed by the playwright(s) will be discussed. Dramatic criticism and performance theories will shed light on the literary analysis of the plays read in the course.
- *Include substantive written work consisting of in-class writing as well as outside class writing of revised prose. Examples of appropriate written work include: short papers, long papers, term papers, lab reports, documentation, disciplinary-based letters and memos, and essays.*
As part of their assessment students will have to research critical and theoretical prose to write a comprehensive term paper. Mid-term and Final exams will include short and long essays. Students will also write personal responses to the plays and performance pieces studied in class. There will also be oral presentations and staged readings.

Approval Sheet

Program/Course: PATH 344

If your course has a General Education Component or involves Center affiliation, the Center will also sign off during the approval process.

Multiple Chair fields are available for cross-listed courses.

Program Chair		
	Signature	Date
Program Chair		
	Signature	Date
Program Chair		
	Signature	Date
General Education Chair		
	Signature	Date
Center for Intl Affairs Director		
	Signature	Date
Center for Integrative Studies Director		
	Signature	Date
Center for Multicultural Learning and Engagement Director		
	Signature	Date
Center for Civic Engagement and Service Learning Director		
	Signature	Date
Curriculum Chair		
	Signature	Date
Dean of Faculty		
	Signature	Date