

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*)

APRIL 19, 2008 REV 12.16.08; REV 2.3.09

PROGRAM AREA(S)

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. 342****Title: MODERN BRITISH AND EUROPEAN DRAMA AND THEATRE Units: 3**☐ Prerequisites☐ Corequisites☐ Consent of Instructor Required for Enrollment**Description** (Do not use any symbols): **Major works of British and European dramatic literature in performance and production from the middle of the 19th century to the present. Thematically organized to examine avant-garde and alternative forms, as well as commercial and mainstream theatre.****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 introduces students in English, Performing Arts, and across CSUCI to the study of British and European dramatic literature in performance and production from the middle of the 19th century to the present. 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
☒ Elective for the Major/Minor

Note: Submit Program Modification if this course changes your program.

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

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

- Read critically and analyze literary texts
- Express their interpretations of literary texts in oral and written form
- Demonstrate increased familiarity with the development of British and European dramatic literature in the latter part of its evolution
- Discuss differences across texts and performances of these texts
- Analyze a theme using multiple performance texts
- Analyze texts as works of literature and vehicles for performance
- Identify the uniqueness and commonality of these writers' accomplishments
- Locate their own place in their own and in the wider theatrical and cultural landscape

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 British and European drama and theatre within contemporary and historically significant perspectives
- V. Perform staged readings of extracts from the plays.
- VI. 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 342

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.]*

- Worthen, W.B. Harcourt Brace Anthology of Drama. 3rd Edition
- Gwynn, R.S. A Pocketbook Anthology of Drama
- Buchner, G. Woyzeck
- Ibsen, Henrik. Ghosts
- Strindberg, August. Miss Julie
- Wilde, Oscar. The Importance of Being Earnest
- Chekhov, Anton. The Cherry Orchard
- Shaw, G.B. Major Barbara
- Pirandello, Luigi. Six Characters in Search of An Author
- Brecht, Bertolt. The Caucasian Chalk Circle
- Beckett, Samuel. Endgame
- Muller, Heiner. Hamletmachine
- Littlewood, Joan. Oh! What A Lovely War
- Churchill, Caryl. Cloud Nine
- Wertebaker, Timberlake. Our Country's Good

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

- Luda Popenhagen, PhD
- Catherine Burriss, PhD
- Jacquelyn Kilpatrick, PhD
- Bob Mayberry, PhD

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

4/18/2008

Date

Request for PATH 342: MODERN BRITISH AND EUROPEAN DRAMA AND THEATRE to be added to GE Category C2: Literature.

Committee Response:

Approved by committee on 11-13-2008

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 modern British and European authors from the beginning of the 20th century until today, and study a range of British and European dramatic literature in the context of the development of British and European theatrical performance. 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*
In order to develop aesthetic awareness, the material studied by students will include plays and performance texts in performance and production from the middle of the 19th century to the present. The works will be of a visual and verbal nature, and 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 the middle of the 19th century to the present, against their own personal experiences and observations, and invest their own opinions in the discussions.
- *Include an exposure to world cultures*
In this course students will develop an understanding of world perspectives by reading critical and theoretical literature about British and European drama, and viewing performances and productions of British and European drama in different cultures both in English, in translation and in the original language. Students will evaluate the influence of different performance traditions upon British and European drama, and also discuss the impact of British and European drama on the drama and theatre of other cultures, including that of the United States.
- *Involve the student with literary works*
The very nature of this course is to evaluate and discuss modern British and European dramatic literature and theatre 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 British and European 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 342: MODERN BRITISH AND EUROPEAN DRAMA AND THEATRE to be added to GE Category UDIGE: Upper Division Interdisciplinary GE.

Committee Response:

Approved by committee on 11-13-2008

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 342

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