

General Education Course Proposal

Proposed Course: DRAMA / 163 DRAMATIC LITERATURE **Units** 3
 Prefix No. Title

Department: THEATRE ARTS **School:** COLLEGE OF ARTS & HUMANITIES

GE Category (Indicate one category only):

Foundation: A1___; A2___; A3___; B4___
 Breadth: B1___; B2___; C1___; C2___; D___; E___
 Integration: B___; C✓; D___; International/Multicultural___

Existing Course ✓; **Revised Course** ___; **New Course** ___

Course Included in Current GE Program ✓

New courses require the Undergraduate Course Proposal form in addition to this form.

Revised courses require the Undergraduate Course Change Request in addition to this form.

Proposed catalog description: Limit course description to 40 words using succinct phrases. Include prerequisites, limitations, lecture/lab hours. Indicate former course number, e.g., (Former Biol 105)

CRITICAL ANALYSIS OF VARIOUS TYPES AND STYLES OF PLAYS WITH RESPECT TO THEIR FORM, MEANING, AND THEATRICALITY.

Enrollment limit per section: 40

Expected number of sections per semester – Year 1 1; **Year 3** 1

Attachments:

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

Approval for Inclusion in General Education

<p><u>Kachler M. Guler</u> <u>2/4/00</u> Department Chair Date</p>	<p><u>J. W. White</u> <u>3/16/00</u> School Curriculum Committee Date</p>
<p><u>Luis J. Costa</u> <u>3/21/00</u> School Dean Date</p>	<p><u>John A. ...</u> <u>2/16/01</u> General Education Subcommittee Date</p>
<p><u>J. Scherwin</u> <u>4/16/01</u> Associate Provost Date</p>	

Revised - 3/30/00

Attachment #2: General Syllabus

DRAMA 163 DRAMATIC LITERATURE 3 Units; No Prerequisite General Education Area C, Integration

TEXT: An anthology of dramatic literature, including various genres, from a variety of cultures and historical periods. The text will also include elements of dramatic theory and criticism and a brief historical background of each play.

An example is THE BEDFORD INTRODUCTION TO DRAMA, 3rd Edition, Jacobus, Lee A., ed., c 1997
Bedford Books, ISBN: 0-312-13404-5

COURSE OBJECTIVES

- (1) Students will read and discuss significant dramatic works, in order to
- (2) gain insight into dramatic composition and to
- (3) better understand a play's roots in and effect on its culture.
- (4) Students will express these insights clearly in writing.

ASSIGNMENTS

(1) Reading. Assigned reading will include 12 to 15 plays, along with historical, biographical and critical selections from the text. This material will be discussed in class, with the intention of developing a critical vocabulary.

(2) Papers. There is a 4,000 word writing requirement for this course. Two term papers will relate concepts from class discussions, lectures and the text to one or two of the assigned plays. Each paper will be at least seven pages in length, and will demonstrate how plot structure, characterization, theme and figurative language contribute to the overall effect of a work.

(3) Final Exam. This will be a short essay exam relating key concepts to several plays read during the course of the semester.

Students with disabilities must identify themselves to the University and the instructor so reasonable accommodation for learning and evaluation in the course can be made.

GRADING

The most significant factors in the paper grades are:

- (1) command of the literature,
- (2) understanding of critical concepts discussed in class,
- (3) a grasp of social and cultural issues expressed in the plays, and
- (4) clarity of expression.

The most important factors in the final exam grades are the same, but the critical principles will be more general and more plays will be discussed.

Each paper is worth 30% of the course grade. The final exam is also worth 30%. The remaining 10% is based on class participation. Consistent attendance is expected, including the final exam session. Five absences will reduce the participation grade by half.

Grades on late papers will be reduced by 10%.

Grading scale: 90%=A; 80%=B; 70%=C; 60%=D; under 60%=F.
University policies regarding conduct of courses, including cheating and plagiarism are located in the Catalog and the Schedule of Courses.

SCHEDULE OF DISCUSSIONS, PAPERS, EXAM

Assigned plays are listed with the date on which discussion will begin. Students are expected to have read the play carefully before this date, along with the brief biography of the author in the text. Some critical selections from the text will also be assigned.

Week 2 Classical Drama
Might include: ANTIGONE, Sophocles;
MEDEA, Euripides; LYSISTRATA, Aristophanes

Week 3, 4, 5 Renaissance Drama
Might include: THE TEMPEST, William Shakespeare;
HAMLET, Shakespeare; THE MISANTHROPE,
Moliere; TARTUFFE, Moliere; PHAEDRA, Jean
Racine

Week 6,7	Early Twentieth Century Drama Might include: A DOLL'S HOUSE, Henrik Ibsen; MISS JULIE, August Strindberg; THE CHERRY ORCHARD, Anton Chekhov; TRIFLES, Susan Glaspell
Week 6	First Paper Due
Weeks 8-12	Mid-Twentieth Century Drama Might include: THE HOUSE OF BERNARDA ALBA, Federico Garcia Lorca; MOTHER COURAGE AND HER CHILDREN, Bertolt Brecht; CAT ON A HOT TIN ROOF, Tennessee Williams; ENDGAME, Samuel Beckett; A RAISIN IN THE SUN, Lorraine Hansberry; THE STRONG BREED, Wole Soyinka
Week 12	Second Paper Due
Week 13, 14, 15	Contemporary Drama Might include: THE DANCE AND THE RAILROAD, David Henry Hwang; THE CONDUCT OF LIFE, Maria Irene Fornes; FENCES, August Wilson; LOS VENDIDOS, Luis Valdez; ANGELS IN AMERICA 1, Tony Kushner
Exam Week	Final Exam

The above schedule and procedures for this course are subject to change in the event of extenuating circumstances.

Attachment #3: Syllabus

DRAMA 163 DRAMATIC LITERATURE

3 Units; No Prerequisite
General Education Area C, Integration

Instructor: T. Miller
Office: SA 140 E Extension: 82159
Office Hours: 1-3 W; 12:30-2 TuTh

Text: THE BEDFORD INTRODUCTION TO DRAMA,
3rd Edition, Jacobus, Lee A., ed., ©1997 Bedford Books,
ISBN: 0-312-13404-5

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The most important factors in the final exam grades are the same, but the critical principles will be more general and more plays will be discussed.

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SCHEDULE OF DISCUSSIONS, PAPERS, EXAM

Assigned plays are listed with the date on which discussion will begin. Students are expected to have read the play carefully before this date, along with the brief biography of the author in the text. Some critical selections from the text will also be assigned.

Jan. 25	ANTIGONE, Sophocles
Feb. 1	THE TEMPEST, William Shakespeare
Feb. 8	HAMLET, William Shakespeare
Feb. 22	THE MISANTHROPE, Molière
Feb. 29	THE CHERRY ORCHARD, Anton Chekhov
Mar. 2	First Paper Due
Mar. 7	TRIFLES, Susan Glaspell

Mar. 9	THE HOUSE OF BERNARDA ALBA, Federico García Lorca
Mar. 21	CAT ON A HOT TIN ROOF, Tennessee Williams
Mar. 28	ENDGAME, Samuel Beckett
Apr. 4	A RAISIN IN THE SUN, Lorraine Hansberry
Apr. 11	THE STRONG BREED, Wole Soyinka
Apr. 13	Second Paper Due
Apr. 25	THE DANCE AND THE RAILROAD, David Henry Hwang
May 2	THE CONDUCT OF LIFE, María Irene Fornés
May 4	ANGELS IN AMERICA 1, Tony Kushner
May 18	Final Exam

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