



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
HENRY MORELLO	HUM1	Liberal Arts (LA)	Not Available

Academic Home: Liberal Arts (LA)

Type of Proposal: Add Change Drop

Course Designation

(CMLIT 112N) Introduction to Global Drama, Theatre, and Performance

Course Information

Cross-Listed Courses:

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Global World Drama
Discipline: General Education
Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

- Writing/Speaking (GWS)
- Quantification (GQ)

Knowledge Domains

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

Additional Designations

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

- First-Year Seminar

Miscellaneous

Common Course

GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits: 3

Maximum Credits: 3

Repeatable: NO

Department with Curricular Responsibility: Comparative Literature (UPLA_CMLIT)

Effective Semester: FA 2018

Travel Component: NO

Course Outline

A brief outline or overview of the course content:

Introduction to World Drama will cover requirements for both an international cultures course and a United States cultures course. In this class the students will examine the ethics of human conflicts, actions and desires in both the United States and internationally. Furthermore, this class will require students to think about the aspects of theatre as they examine these global texts. For example they may be required to design sets or lighting, demonstrate how they would direct a play or scene, and show how they might dramatize a text.

Approximately, 70% of the course will focus on international cultures. These plays will help cultivate knowledge of other nations including their values, traditions, beliefs, and customs. They will examine the similarities and differences among nations. Some examples might be the Noh Drama of medieval Japan, Latin American testimonial drama, African political dramas, Chinese opera, Greek theatre, as well as Shakespeare, Ibsen, and Chekov. At least 25 percent of the class will focus on the cultures of drama within the United States. The course will cultivate knowledge of social identity. Plays representing African American, Asian American, Latina/o, and indigenous groups will be presented. Some examples might be: August Wilson, "The Piano Lesson," African American; Annette Arkeketa, "Ghost Dance," Native American; Sholem Aleichem, "The Gold Diggers," Yiddish; Yolanda Rodríguez, "Rising Sun, Falling Star" (bilingual English/Spanish), Latina/o; Genny Lim, "Paper Angels," Asian American, play and film.

These plays will not be taught in isolation; since a large portion of the class will be international, students will see how U.S. cultures relate to other cultures around the world. Assessment of the International/US goals will be accomplished through a variety of methods. The students will participate in focused class discussion and online discussion forums. They will present a midterm exam that will build from basic knowledge of US and International cultures to a comparison of those cultures. They will write an analytic paper where they will be asked to compare cultures and present a final exam or paper that will ask them to once again compare and analyze cultures.

I. Introduction: learning terminology for discussing drama, defining drama and performance according to formal and theoretical elements, identifying the components of dramatization in different times and places, understanding the means by which drama presents human choices, ethics, values (10%, or 3-6 class days on a MWF 15-week schedule)

II. Forms of world drama prior to the 20th century: traditional genres such as comedy, tragedy, allegory, history plays, etc., as well as communal and folk drama; global comparisons (for example, was there a Western counterpart to the Noh drama of medieval Japan?) (10%, or 3-6 class days)

III. Design aspects of world drama. Student will study how performances of some of the plays were staged, and students will create designs for scenes. (15% or 4-6)

III. Forms of world drama in the twentieth- and twenty-first centuries: testimonial and other socially and politically engaged drama, adaptations online and on film, postmodern innovations, etc.; global comparisons (for example, does Latin American testimonial drama resemble political drama in Africa?) (15%, or 4-6 class days)

IV. Cultures of drama within the U.S.: plays representing African American, Asian American, Latina/o, among other groups, in dual perspective as dramatizations of U.S. identities and also as world drama (for example, August Wilson, "The Piano Lesson," African American; Annette Arkeketa, "Ghost Dance," Native American; Sholem Aleichem, "The Gold Diggers," Yiddish; Yolanda Rodríguez, "Rising Sun, Falling Star" (bilingual English/Spanish), Latina/o; Genny Lim, "Paper Angels," Asian American, play and film) (15%, or 4-6 class days)

V. International crosscurrents in world drama: adaptations, translations, international collaborations, cross-cultural circulations of plays: examples drawn from different times and places, such as classical plays on Trojan War themes as adapted in World War II-era Europe; Shakespeare or Ibsen in the Chinese-speaking world; the Sanskrit play "Shakuntala" and its impact on Goethe's "Faust"; transatlantic African, French, and Brazilian cultural components in "Black Orpheus," a film based on a play (15%, or about 4-6 class days)

VI. Performance of world drama. Students will view performances of world plays with attention to acting and directing. Students will then be required to analyze a play from the perspective of a director and actor and perform short scenes in class. (15% or 4-8 class days)

VII. Students will review live performances of plays. (5% 2-3 days)

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

- I. Introduction: learning terminology for discussing drama, defining drama and performance according to formal and theoretical elements, identifying the components of dramatization in different times and places, understanding the means by which drama presents human choices, ethics, values (10%, or 3-6 class days on a MWF 15-week schedule)
- II. Forms of world drama prior to the 20th century: traditional genres such as comedy, tragedy, allegory, history plays, etc., as well as communal and folk drama; global comparisons (for example, was there a Western counterpart to the Noh drama of medieval Japan?) (10%, or 3-6 class days)
- III. Design aspects of world drama. Student will study how performances of the some of the plays were staged, and students will create designs for scenes. (15% or 4-6)
- III. Forms of world drama in the twentieth- and twenty-first centuries: testimonial and other socially and politically engaged drama, adaptations online and on film, postmodern innovations, etc.: global comparisons (for example, does Latin American testimonial drama resemble political drama in Africa?) (15%, or 4-6 class days)
- IV. Cultures of drama within the U.S: plays representing African American, Asian American, Latina/o, among other groups, in dual perspective as dramatizations of U.S. identities and also as world drama (for example, August Wilson, "The Piano Lesson," African American; Annette Arkeketa, "Ghost Dance," Native American; Sholem Aleichem, "The Gold Diggers," Yiddish; Yolanda Rodríguez, "Rising Sun, Falling Star" (bilingual English/Spanish), Latina/o; Genny Lim, "Paper Angels," Asian American, play and film) (15%, or 4-6 class days)
- V. International crosscurrents in world drama: adaptations, translations, international collaborations, cross-cultural circulations of plays: examples drawn from different times and places, such as classical plays on Trojan War themes as adapted in World War II-era Europe; Shakespeare or Ibsen in the Chinese-speaking world; the Sanskrit play "Shakuntala" and its impact on Goethe's "Faust"; transatlantic African, French, and Brazilian cultural components in "Black Orpheus," a film based on a play (15%, or about 4-6 class days)
- VI. Performance of world drama. Students will view performances of world plays with attention to acting and directing. Students will then be required to analyze a play from the perspective of a director and actor and perform short scenes in class. (15% or 4-8 class days)
- VII. Students will review live performances of plays. (5% 2-3 days)

Course Description:

Introduction to Global Drama, Theater, and Performance will enable students to discover the power and excitement of drama in a global context. Students will encounter a variety of cultural contexts as they observe how playwrights portray local histories and lifestyles, in settings from many parts of the world. The course will offer (1) an introductory overview of concepts and terms associated with understanding drama and the technical aspects of theater. It will present (2) traditional dramatic forms such as tragedy, comedy, history play, allegory, Noh, etc., as seen in plays prior to the twentieth century; and (3) the dramatic contributions of multiple cultural groups in the U.S., with African American, Asian American, Latino, and other U.S. plays seen not in isolation, but in relation to world drama. (4) the course will consider ways in which drama, as a form of world literature, can have an international and intercultural impact, both in earlier periods and recently, when global circulation and international collaboration are increasingly frequent. Finally, (5) this course will look at world drama and theater from a design and performance perspective. Class work may include lectures or presentations by the instructor, presentations by students, web based activities, and focused discussions.

The name(s) of the faculty member(s) responsible for the development of the course:

Name: HENRY MORELLO (HUM1)

Title:

Phone:

Address:

Campus: UP

City:

Fax:

Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

This course will introduce the students to the range of drama and related performance forms in a global and comparative context.

To this end, students will be expected to:

1. Read, understand, and acquire the tools for appreciating a wide variety of significant works of drama and related types of performance from the U.S. and other parts of the world, from ancient to contemporary times; acquire a critical knowledge of dramatic themes, motifs, structures, points of view, and values found in various eras and various regions of the world.
2. Distinguish characteristics of drama that differentiate it from other literary forms and describe the major components of a play; practice techniques of dramatic analysis and become familiar with terms associated with various types of plays.
3. Develop an appreciation for drama as an art form and a reflection of society, identifying recurring questions, patterns, and ideas that appear in drama.
4. Develop the ability to establish connections among dramatic works, past and present, from various contexts throughout the world.
5. Employ comparative methods in order to better understand diversity and intertextuality in drama.
6. Develop and refine skills in critical thinking and oral and written communication through means such as essays, response papers, presentations, and/ or web discussions.

7. Engage in collaborative learning and teamwork, and actively participate in our aim of creating a vibrant and rewarding learning community.
8. Analyze and score a scene or short script from the perspective of an actor and director.
9. Design a basic set or lighting scheme for a play.
9. Evaluate a live performance.

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed. The procedures for determining students' grades should be specifically identified.

Individual instructors are likely to vary their evaluation methods; the following breakdown is intended as a representative example:

- Class participation, preparation, quizzes 15%
- 1 class presentation on acting or directing (individual or group) 15%
- 1 presentation of set and or lighting design 15%
- 1 midterm exam 15 %
- 1 performance review paper (3-4 pages) 20%
- 1 final paper (5-7 pages) or final exam 20 %

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

This course will supplement the department's existing drama courses, which, although international, are all more specialized because they concentrate on one time period, geographical era, or type of drama. It is offered at the General Education level so that it may serve students who seek a general introduction to world drama. The department's existing courses include CMLIT 189 on the European founders of modernist drama; CMLIT 488 on modern continental [i.e., European] drama; CMLIT 422 on African drama; and CMLIT 486 and 487, on Comedy and Tragedy respectively. The world wide scope of this course will provide an important new component to students' understanding of drama as a global form of cultural production and will add to their broadly international awareness.

This course will also complement our more comprehensive world literature course (CMLIT 10, The Forms of World Literature). That course is already global in scope, but it addresses many genres and therefore can spend only a relatively small amount of time on drama. This new course can also complement drama courses in units such as English, French, German, Spanish /Italian /Portuguese, Russian, Classic and Ancient Mediterranean Studies, and Theatre, by providing students with a global and comparative perspective on world drama that can help contextualize their study, within those academic units, of specific dramatic forms or traditions in those languages or parts of the world.

This course will also complement other courses within the Comparative Literature curriculum (not only the drama courses or the world literature offerings) and in other fields.

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

This course on global drama, theatre, and performance will prepare students for further general and specialized study in the Comparative Literature major or the World Literature minor, and will count towards the completion of this major or minor.

It is also intended to provide a Interdomain GH and GA with Intercultural/US course for General Education students in any major.

A description of any special facilities:

A room with technology and possible performance space.

Frequency of Offering and Enrollment:

Yearly. Enrollment (30)

Alignment with General Education Objectives

- EFFECTIVE COMMUNICATION** – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.
- KEY LITERACIES** – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.
- CRITICAL AND ANALYTICAL THINKING** – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.
- INTEGRATIVE THINKING** – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical

periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

The course engages CRITICAL AND ANALYTICAL THINKING through the analysis of plays in their socio-historic milieu. This pedagogical method enhances student's ability to analyze written and performed texts. In addition, through comparison of texts across space and time, the course is able to raise awareness of distinct and related texts from around the world.

The course furthers CREATIVE THINKING by scoring and performing parts of scripts from the perspective of actors, directors, and technical theater artists.

The course enhances GLOBAL LEARNING by considering historical and cultural texts from distinct places and historical moments. The content spans all continents, from the 5th century BCE to the present. For example, we may look at *Antigone* by Sophocles and more recent re-writings and re-workings of the text in 1940s France and 1970s Argentina as well as how this text might be reworked to address current events around the globe.

This course includes INTEGRATIVE THINKING by combining the critical and analytical work of script analysis in its milieu with finding way to present that information in a creative manner.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.

CRITICAL AND ANALYTICAL THINKING Assignments will vary with instructors, but some examples of assessed work that encourages such critical thinking may include the production of comparative essays on texts. The students will also be asked to critique a live performance using the criteria set forth in class.

CREATIVE THINKING Assignments focusing on creative thinking will vary with instructors, but may include such work as follows: scoring and performance of plays or scenes. Creating lighting, set, or costume design.

GLOBAL LEARNING Examples will vary depending on instructor and students, but assignments may include: in-class presentations on given plays and secondary texts to examine global approaches to theater.

INTEGRATIVE THINKING Examples will vary depending on instructor, but assignments may include analyzing a work in its historical context and then designing or acting out a short scene in order to best express that analysis.

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor

Demonstrate competence in the creation of works of art and design

Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works

Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

This course will demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor by placing the various plays and performances into their socio-historic and political contexts

This course will demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration and written analyses of a variety of plays.

This course will identify and explain the aesthetic, historic, social, and cultural significance of important works of theatre and performances by comparing their aesthetics as well as their historic, social, and cultural significance across time and space.

GH Criteria

Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement

inquiry in other areas

Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses

Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities

Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range

Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

What components of the course will help students achieve the domain criteria selected above?

This course will demonstrate expanded knowledge in humanities fields in at least the following ways: close reading, attention to textual traditions within the contexts of historical events and conditions; attention to use of the use of language, narrative, style, and form in cultural material.

This course encourages the critical evaluation of theatre and performance through the live play review. The course, also, attends to the historical context of the emergence of various texts, showing how they might reflect the cultural, historical, political position(s) of those engaged in playwriting and performance as well as considers how they are affected by and participate in effecting historical change.

The course enhances understanding through the introduction and engagement with plays and performances of different communities we will also exam how a particular play or idea is transformed as it moves across time and space. For example, we will look at intertextuality to see how ancient texts created in other parts of the world still have resonance in other times and places.

Integrative Studies

Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

The course examines plays and performances from the two domain perspectives. The class will do close-readings and critical analyses of plays as well as look at them from the creative perspective to see how the texts go from script to stage. Finally, the students will evaluate performances of plays that are produced today.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

I. Introduction: learning terminology for discussing drama, defining drama and performance according to formal and theoretical elements, identifying the components of dramatization in different times and places, understanding the means by which drama presents human choices, ethics, values (1 week)

II. Design aspects of world drama. Student will study how performances of the some of the plays were staged, and students will create designs for scenes. (1 week)

III. Forms of world drama prior to the 20th century: traditional genres such as comedy, tragedy, allegory, history plays, etc., as well as communal and folk drama; global comparisons (for example, was there a Western counterpart to the Noh drama of medieval Japan?) (1 week)

IV. Work on designing some aspect of designing, acting, or directing an aspect of historical drama. (1 Week)

V. Forms of world drama in the twentieth- and twenty-first centuries: testimonial and other socially and politically engaged drama, adaptations online and on film, postmodern innovations, etc.; global comparisons (for example, does Latin American testimonial drama resemble political drama in Africa?) (2 weeks)

VI. Work on designing some aspect of designing, acting, or directing an aspect of 20-21st century plays. (1 week)

VII. Cultures of drama within the U.S: plays representing African American, Asian American, Latina/o, among other groups, in dual perspective as dramatizations of U.S. identities and also as world drama (for example, August Wilson, "The Piano Lesson," African American; Annette Arkeketa, "Ghost Dance," Native American; Sholem Aleichem, "The Gold Diggers," Yiddish; Yolanda Rodríguez, "Rising Sun, Falling Star" (bilingual English/Spanish), Latina/o; Genny Lim, "Paper Angels," Asian American, play and film) (4 Weeks)

VIII. Work on designing some aspect of designing, acting, or directing an aspect of US plays (1 week).

IX. International crosscurrents in world drama: adaptations, translations, international collaborations, cross-cultural circulations of plays: examples drawn from different times and places, such as classical plays on Trojan War themes as adapted in World War II-era Europe; Shakespeare or Ibsen in the US; the Sanskrit play "Shakuntala" and its impact on Goethe's "Faust"; transatlantic African, French, and Brazilian cultural components in "Black Orpheus," a film based on a play (1 Week)

X. Work on designing some aspect of designing, acting, or directing an aspect of plays that cross cultures (1 week).

XI. Performance of world drama. Students will view performances of world plays with attention to acting and directing. Students will then be required to analyze a play from the perspective of a director and actor and perform short scenes in class. (1 Week)

XII. Students will review live performances of plays. (1 Weeks)

Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

The course can be taught by a single instructor that has a combination of degrees in theatre and a global literature (ie: Comparative Literature, World Literature, or regional literature outside of English)

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

- Class participation, preparation, quizzes 15%
- 1 class presentation on acting or directing (individual or group) 15%
- 1 presentation of set and or lighting design 15%
- 1 midterm exam 15 %
- 1 performance review paper (3-4 pages) 20%
- 1 final paper (5-7 pages) or final exam 20 %

General Education Designation Requirements

Intercultural Requirements:

Introduction to World Drama will cover requirements for both an international cultures course and a United States cultures course. In this class the students will examine the ethics of human conflicts, actions and desires in both the United States and internationally. Approximately, 50% of the course will focus on international cultures. These plays will help cultivate knowledge of other nations including their values, traditions, beliefs, and customs. They will examine the similarities and differences among nations. Some examples might be the Noh Drama of medieval Japan, Latin American testimonial drama, African political dramas, Chinese opera, Greek theatre, as well as Shakespeare, Ibsen, and Chekov. The other 50% percent of the class will focus on the cultures of drama within the United States. The course will cultivate knowledge of social identity. Plays representing African American, Asian American, Latina/o, and indigenous groups will be presented. Some examples might be: August Wilson, "The Piano Lesson," African American; Annette Arkeketa, "Ghost Dance," Native American; Sholem Aleichem, "The Gold Diggers," Yiddish; Yolanda Rodríguez, "Rising Sun, Falling Star" (bilingual English/Spanish), Latina/o; Genny Lim, "Paper Angels," Asian American, play and film. These plays will not be taught in isolation; since a large portion of the class will be international, students will see how U.S. cultures relate to other cultures around the world. Assessment of the International/US goals will be accomplished through a variety of methods. The students will participate in focused class discussion and online discussion forums. They will present a midterm exam that will build from basic knowledge of US and International cultures to a comparison of those cultures. They will write an analytic paper where they will be asked to compare cultures and present a final exam or paper that will ask them to once again compare and analyze cultures.

Campuses That Have Offered () Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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Review History

This section represents all consultation history that has occurred on this proposal

Legend



Approve



Rejected



Waiting Review



User Action Required



Pending Action(s)



Moved to Rejected Status



Approved

(#) - Review Order Sequence Number

Consultation



Recipient Name: [CATHERINE CONCETTA FIORILLO](#)

Department: (Not Available)

Position: Consultation

Campus: SCHUYLKILL CAMPUS

Title: ASST TEACH PROF-THEA/SPEE


(9) **Request sent:** 11/3/2017 at 4:55 PM

Last sent: 11/13/2017 at 7:30 AM


Concur: Yes

Comments: This is a wonderful idea. It is well structured and allows the student to explore other cultures, the human condition, drama and do so in a variety of ways. The student will have the benefit of utilizing both critical and analytical skills as well as fostering his/her creative thinking skills.


Reviewed On: 11/13/2017 at 9:32 AM

 **Recipient Name:** [CHARLOTTE EUBANKS](#) **Department:** Comparative Literature
Position: Consultation **Campus:** UNIVERSITY PARK CAMPUS
Title: ASSOC PROF CMLIT/JPNS/AS

(6) **Request sent:** 11/3/2017 at 4:55 PM
Concur: Yes
Comments:
Reviewed On: 11/6/2017 at 3:21 PM

 **Recipient Name:** [HODA EL SHAKRY](#) **Department:** Comparative Literature
Position: Consultation **Campus:** UNIVERSITY PARK CAMPUS
Title: Assistant Professor


(5) **Request sent:** 11/3/2017 at 4:55 PM
Concur: Yes
Comments:
Reviewed On: 11/6/2017 at 3:01 PM

 **Recipient Name:** [JAMES N. BROWN](#) **Department:** Berks College Liberal Arts
Position: Consultation **Campus:** BERKS CAMPUS
Title: INSTRUCTOR OF THEATRE

(10) **Request sent:** 11/3/2017 at 4:55 PM
Last sent: 11/13/2017 at 7:30 AM
Concur: Yes
Comments: (Completed By Default - Exceeded Time Limit)
Reviewed On: 11/18/2017 at 7:15 AM

 **Recipient Name:** [MARIA LEA MOGFORD](#) **Department:** (Not Available)
Position: Consultation **Campus:** (Not Available)
Title:

(11) **Request sent:** 11/3/2017 at 4:55 PM
Last sent: 11/13/2017 at 7:30 AM
Concur: Yes
Comments: (Completed By Default - Exceeded Time Limit)
Reviewed On: 11/18/2017 at 7:15 AM

 **Recipient Name:** [MILAGROS PONCE DE LEON](#) **Department:** Theatre
Position: Consultation **Campus:** UNIVERSITY PARK CAMPUS
Title: ASST PROF ASST PROF

(12) **Request sent:** 11/3/2017 at 4:55 PM

Last sent: 11/13/2017 at 7:30 AM

Concur: Yes

Comments: (Completed By Default - Exceeded Time Limit)

Reviewed On: 11/18/2017 at 7:15 AM



Recipient Name: [NICOLAI VOLLAND](#) **Department:** Asian Studies
Position: Consultation **Campus:** UNIVERSITY PARK CAMPUS
Title: ASST PROF ASIAN ST/CMPLT

(4) **Request sent:**11/3/2017 at 4:55 PM

Concur: Yes

Comments:

Reviewed On: 11/6/2017 at 2:06 PM



Recipient Name: [REIKO TACHIBANA](#) **Department:** Comparative Literature
Position: Consultation **Campus:** UNIVERSITY PARK CAMPUS
Title: ASSOC PROF CMLIT/JPNS/AS

(7) **Request sent:**11/3/2017 at 4:55 PM

Concur: Yes

Comments:

Reviewed On: 11/6/2017 at 9:51 PM



Recipient Name: [ROBERT CASERIO](#) **Department:** English
Position: Consultation **Campus:** UNIVERSITY PARK CAMPUS
Title: PROF ENGL/CMPLT/WMNST

(8) **Request sent:**11/3/2017 at 4:55 PM

Last sent: 11/13/2017 at 7:30 AM

Concur: Yes

Comments: The course is most ambitiously comprehensive. That means, I think, it also is overcrowded. Exposure to tradition could well be expanded, especially so that contemporary work is better placed. Strindberg, Pirandello, Shaw, and Brecht are not mentioned, and earlier U.S. theater--O'Neill, for example, not apparent. Less immediate relevance might turn out to be a more general educational benefit. Live and recorded live performance belong on the syllabus, certainly; but the class days devoted to performance exercises might better be left to theater studies, given the current overloading of the syllabus.

Reviewed On: 11/13/2017 at 8:32 AM



Recipient Name: [SHUANG SHEN](#) **Department:** Asian Studies
Position: Consultation **Campus:** UNIVERSITY PARK CAMPUS
Title: ASSOC PROF CMPLT/ASIAN ST

(3) **Request sent:**11/3/2017 at 4:55 PM

Concur: Yes

Comments:

Reviewed On: 11/6/2017 at 9:24 AM

✓ **Recipient Name:** [STEVEN SNYDER](#) **Department:** Theatre
Position: Consultation **Campus:** UNIVERSITY PARK CAMPUS
Title: ASSOC PROF OF THEATRE

(13) **Request sent:** 11/3/2017 at 4:55 PM
Last sent: 11/13/2017 at 7:30 AM
Concur: Yes
Comments: (Completed By Default - Exceeded Time Limit)
Reviewed On: 11/18/2017 at 7:15 AM

✓ **Recipient Name:** [THOMAS BEEBEE](#) **Department:** Comparative Literature
Position: Consultation **Campus:** UNIVERSITY PARK CAMPUS
Title: DEPT HEAD GER/SPARKS PROF

(2) **Request sent:** 11/3/2017 at 4:55 PM
Concur: Yes
Comments: Theater and Performance without doubt embraces both arts and humanities. The exercises for students to design lighting or mise en scene are key aspects of emphasizing theater as an art form, while the embedding in cultural and historical contexts brings out the humanities dimension.
Reviewed On: 11/5/2017 at 3:40 PM

✓ **Recipient Name:** [WE JUNG YI](#) **Department:** Asian Studies
Position: Consultation **Campus:** UNIVERSITY PARK CAMPUS
Title: ASST PROF ASIA AND CMLIT

(1) **Request sent:** 11/3/2017 at 4:55 PM
Concur: Yes
Comments:
Reviewed On: 11/3/2017 at 5:19 PM

College Committee

✓ **Recipient Name:** [SUZANNA LINN](#) **Department:** (Not Available)
Position: College Committee **Campus:** (Not Available)
Title:


(14) **Request sent:** 2/1/2018 at 12:52 PM
Concur: Yes
Comments:
Reviewed On: 2/2/2018 at 9:01 AM

Head of Department

✓ **Recipient Name:** [ROBERT EDWARDS](#) **Department:** Comparative Literature
Position: Head of Department **Campus:** UNIVERSITY PARK CAMPUS
Title: EDWIN ERLE SPARKS PROF


(15) **Request sent:**2/2/2018 at 9:01 AM
Last sent: 2/13/2018 at 8:25 AM
Concur: Yes
Comments:
Reviewed On: 2/13/2018 at 2:04 PM

SCCA Representative

 **Recipient Name:** [SUZANNA LINN](#) **Department:** Political Science
Position: SCCA Representative **Campus:** UNIVERSITY PARK CAMPUS
Title: PROFESSOR OF POL SCI

(16) **Request sent:**2/13/2018 at 2:04 PM
Concur: Yes
Comments:
Reviewed On: 2/13/2018 at 3:22 PM

Dean of the College

 **Recipient Name:** [PAUL TAYLOR](#) **Department:** Philosophy
Position: Dean of the College **Campus:** UNIVERSITY PARK CAMPUS
Title: PROF & ASSOC DEAN

(17) **Request sent:**2/13/2018 at 3:22 PM
Concur: Yes
Comments:
Reviewed On: 2/15/2018 at 10:19 AM

SCCA Subcommittee Review

 **Recipient Name:** [ALLISON ALBINSKI](#) **Department:** (Not Available)
Position: SCCA Subcommittee Review **Campus:** (Not Available)
Title:

(18) **Request sent:**2/15/2018 at 10:19 AM
Concur: Yes
Comments:
Reviewed On: 4/5/2018 at 11:20 AM

SCCA Review

 **Recipient Name:** [ALLISON ALBINSKI](#) **Department:** (Not Available)
Position: SCCA Review **Campus:** UNIVERSITY PARK CAMPUS
Title:

(19) **Request sent:**4/5/2018 at 11:20 AM

Concur: Pending the following action to be taken by the initiator

Comments: The Senate Committee on Curricular Affairs will approve your proposal for CMLIT 112N pending the following:
Topic percentages only add up to 70% please correct or add in order to be 100%
Thank you

Reviewed On: 4/26/2018 at 11:33 AM

Initiator Comments: Hi.
I fixed the percentages

Request sent:5/24/2018 at 1:45 PM

Concur: [Not Yet Reviewed]

Comments: [Not Yet Reviewed]

Reviewed On: [Not Yet Reviewed]



Recipient Name: [KADI CORTER](#)

Department: (Not Available)

Position: SCCA Review

Campus: UNIVERSITY PARK CAMPUS

Title:

Request sent:5/24/2018 at 1:45 PM

Concur: [Not Yet Reviewed]

Comments: [Not Yet Reviewed]

Reviewed On: [Not Yet Reviewed]

Faculty Senate Review

Recipient Name: [ALLISON ALBINSKI](#)

Department: (Not Available)

Position: Faculty Senate Review

Campus: UNIVERSITY PARK CAMPUS

Title:

Concur: [Not Yet Reviewed]

Comments: [Not Yet Reviewed]

Reviewed On: [Not Yet Reviewed]

Recipient Name: [KADI CORTER](#)

Department: (Not Available)

Position: Faculty Senate Review

Campus: UNIVERSITY PARK CAMPUS

Title:

Concur: [Not Yet Reviewed]

Comments: [Not Yet Reviewed]

Reviewed On: [Not Yet Reviewed]

Curricular Information

Blue Sheet Item #: 46-06-075

Review Date:

SCRID Numbers

(CMLIT 112N):

UPLOADED DOCUMENTS:

Context Type: Syllabus

File Description: Syllabus 112 CMLIT

File Name: CMLIT 112 syllabus.pdf

Proposal ID: 5602 created on 5/25/2018 9:30 AM

UPLOADED DOCUMENTS FOLLOW:

Introduction to Global Drama, Theatre, and Performance

Instructor: Dr. Henry James Morello
Office: 450 Burrowes

E-Mail: morello@psu.edu

Designations: Gen ED Interdomain GH/GA; IL; US

PURPOSE OF THE COURSE:

Introduction to Global Drama, Theater, and Performance will enable students to discover the power and excitement of drama in a global context. Students will encounter a variety of cultural contexts as they observe how playwrights portray local histories and lifestyles, in settings from many parts of the world. The course will offer (1) an introductory overview of concepts and terms associated with understanding drama and the technical aspects of theater. It will present (2) traditional dramatic forms such as tragedy, comedy, history play, allegory, Noh, etc., as seen in plays prior to the twentieth century; and (3) the dramatic contributions of multiple cultural groups in the U.S., with African American, Asian American, Latino, and other U.S. plays seen not in isolation, but in relation to world drama. (4) the course will consider ways in which drama, as a form of world literature, can have an international and intercultural impact, both in earlier periods and recently, when global circulation and international collaboration are increasingly frequent. Finally, (5) this course will look at world drama and theater from a design and performance perspective. Class work may include lectures or presentations by the instructor, presentations by students, web based activities, and focused discussions.

COURSE OBJECTIVES:

Students enrolled in this course should expect to develop the following skills. You should be able to:

1. Read, understand, and acquire the tools for appreciating a wide variety of significant works of drama and related types of performance from the U.S. and other parts of the world, from ancient to contemporary times; acquire a critical knowledge of dramatic themes, motifs, structures, points of view, and values found in various eras and various regions of the world.
2. Distinguish characteristics of drama that differentiate it from other literary forms and describe the major components of a play; practice techniques of dramatic analysis and become familiar with terms associated with various types of plays.
3. Develop an appreciation for drama as an art form and a reflection of society, identifying recurring questions, patterns, and ideas that appear in drama.
4. Develop the ability to establish connections among dramatic works, past and present, from various contexts throughout the world.

5. Employ comparative methods in order to better understand diversity and intertextuality in drama.
6. Develop and refine skills in critical thinking and oral and written communication through means such as essays, response papers, presentations, and/ or web discussions.
7. Engage in collaborative learning and teamwork, and actively participate in our aim of creating a vibrant and rewarding learning community.
8. Analyze and score a scene or short script from the perspective of an actor and director.
9. Design a basic set or lighting scheme for a play.
9. Evaluate a live performance.

COURSE MATERIALS

Required

I will provide all of the texts on CANVAS or links to online copies.

COURSE REQUIREMENTS

Active class participation is vital to learning, and quite simply, you cannot participate if you are not in class. You are responsible for contacting other classmates to obtain any missed information.

- Class participation, preparation, quizzes 15%
- 1 class presentation on acting or directing (individual or group) 15%
- 1 presentation of set and or lighting design 15%
- 1 midterm exam 15 %
- 1 performance review paper (3-4 pages) 20%
- 1 final paper (5-7 pages) or final exam 20 %LIVE PLAY REVIEW

CONFERENCES

Do not hesitate to set up an appointment to ask questions, debate ideas, or offer suggestions concerning the class. Come and see me if you need extra help with an essay or if you have difficulty organizing your ideas. You can also go to the **Writer's Workshop** at several locations around campus if you need help. If you are having problems, please see me immediately.

General Information:

Academic Dishonesty: Students are expected to uphold the University's standards of academic integrity. Academic dishonesty will be dealt with according to University policies. See <http://laus.la.psu.edu/integrity> for more information.

Registration Policy: During the drop/add period at the beginning of the semester, the department of Comparative Literature encourages students to visit this and other courses in order to make informed decisions about which courses to take. After the first week, however, only students who are registered in the course may remain; no student may late-add (or restore a dropped registration) after the third week of the semester without petitioning the department on a form available in the main office in Burrowes building.

Note to students with disabilities : Penn State welcomes students with disabilities into the University's educational programs. If you have a disability-related need for reasonable academic adjustments in this course, contact the Office for Disability Services. For further information regarding policies, rights and responsibilities please visit the Office for Disability Services (ODS) Web site at: www.equity.psu.edu/ods/. Instructors should be notified as early in the semester as possible regarding the need for reasonable accommodations.

COURSE PLAN

The following is the syllabus for the course. Given are the assignments and due dates. I reserve the right to modify the syllabus with advanced notice. Please complete the readings by each due date.

I. Introduction: learning terminology for discussing drama, defining drama and performance according to formal and theoretical elements, identifying the components of dramatization in different times and places, understanding the means by which drama presents human choices, ethics, values (.5 weeks)

II. Design aspects of world drama. Student will study how performances of the some of the plays were staged, and students will create designs for scenes. (1 week)

III. Forms of world drama prior to the 20th century: traditional genres such as comedy, tragedy, allegory, history plays, etc., as well as communal and folk drama; global comparisons (for example, was there a Western counterpart to the Noh drama of medieval Japan?) (1 week)

IV. Work on designing some aspect of designing, acting, or directing an aspect of historical drama. (1 Week)

V. Forms of world drama in the twentieth- and twenty-first centuries: testimonial and other socially and politically engaged drama, adaptations online and on film, postmodern innovations, etc.; global comparisons (for example, does Latin American testimonial drama resemble political drama in Africa?) (2 weeks)

VI. Work on designing some aspect of designing, acting, or directing an aspect of 20-21st century plays. (1 week)

VII. Cultures of drama within the U.S: plays representing African American, Asian American, Latina/o, among other groups, in dual perspective as dramatizations of U.S. identities and also as world drama (for example, August Wilson, "The Piano Lesson," African American; Annette Arkeketa, "Ghost Dance," Native American; Sholem Aleichem, "The Gold Diggers," Yiddish; Yolanda Rodríguez, "Rising Sun, Falling Star" (bilingual English/Spanish), Latina/o; Genny Lim, "Paper Angels," Asian American, play and film) (4 Weeks)

VIII. Work on designing some aspect of designing, acting, or directing an aspect of US plays (1 week).

IX. International crosscurrents in world drama: adaptations, translations, international collaborations, cross-cultural circulations of plays: examples drawn from different times and places, such as classical plays on Trojan War themes as adapted in World War II-era Europe; Shakespeare or Ibsen in the US; the Sanskrit play "Shakuntala" and its impact on Goethe's "Faust"; transatlantic African, French, and Brazilian cultural components in "Black Orpheus," a film based on a play (1 Week)

X. Work on designing some aspect of designing, acting, or directing an aspect of plays that cross cultures (1 week).

XI. Performance of world drama. Students will view performances of world plays with attention to acting and directing. Students will then be required to analyze a play from the perspective of a director and actor and perform short scenes in class. (1 Week)

XII. Students will review live performances of plays. (.5 Weeks)